J.A.C. REDFORD'S *A PSALM TRIPTYCH*

AS SONIC ALTARPIECE

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ABSTRACT

J.A.C. REDFORD'S *A PSALM TRIPTYCH*
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By Erin Jones Kishpaugh

J.A.C. Redford's love of music for the voice and the importance of his faith, key factors in understanding this composer who is best known for his film and television scores, are displayed through the song cycle *A Psalm Triptych*. This study examines the structure of and inspiration behind this song cycle as a means to determine its function. Redford's approach to text setting is motivated by a desire for the meaning to be more clearly understood when illuminated by his music. Inspired by visual art, he generated a textual structure resembling triptych altarpieces, through which the listener hears the psalmist's story told in the composer's voice. He unified the songs by illuminating themes of the texts which express his Christian beliefs and fashioned a musical offering that is a union of form, function, and faith - a sonic altarpiece.

ACKNOWLEDGMENTS

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CHAPTER I

INTRODUCTION

Justification of the Study

J.A.C. Redford has achieved success and received acclaim as a composer of

scores for film and television and music for theater. Sources of income in the film and

television industries have allowed him to be the patron of his concert and chamber

works.[1] He has said that his "concert works represent the purest synthesis of [his] music

and [his] deepest held beliefs."[2] Many of these compositions are for solo voice or choir.

In his description of the voice, he again makes a connection between music and faith: "a

powerful, vulnerable, perilous, sensitive, maddening, and heartbreaking instrument, a

heaven-bound exhalation of the first breath with which God inspired man."[3]

This study will focus on a song cycle whose composition was motivated by his

passion for both God and vocal music. Redford's process in composing *A Psalm

Triptych* began with the texts of three chosen Psalms, the themes of which he illuminates

in his setting. The resulting work of art is an offering to God – a sonic altarpiece.

Redford's work has received attention of many who value excellence in the arts.

Two of his choral works were featured on National Public Radio's *The First Art*; Redford

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[1]J.A.C. Redford, *Welcome All Wonders: A Composer's Journey* (Grand Rapids: Baker, 1997), 246.

[2]Ibid., 257.

[3]Ibid., 240.

himself has been interviewed twice for *Mars Hill Audio Journal*; and he has been

featured in *Image Journal* as author of two articles and as Artist of the Month.[4] In 1997,

he published *Welcome All Wonders: A Composer's Journey*, which is a personal,

professional, and spiritual memoir. However, there has been no scholarly study of

Redford's compositions. Both his love of music for the voice and the importance of his

faith, key factors in understanding this composer, are displayed in *A Psalm Triptych*.

Analytical Issues

In his book and in interviews, Redford repeatedly has stressed two ideas with

respect to his approach to vocal music: 1) that he views text setting as "illumination" and

2) that he "tr[ies] to let text determine form."[5] He strives for the poetry to be more

clearly comprehended by the listener as a result of his musical setting- his goal being a

song in which the "words and music [have the] . . . illusion of being 'twin-born' . . .

[making it] difficult to think of either element in isolation once they have been heard so

joined."[6] The simultaneous importance of words and music is evident in his statement

that "structure has more to do with communicating text than anything else."[7] To this end,

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[4]Redford was *Image Journal*'s Artist of the Month in November 2003. J.A.C. Redford, "Foment," *Image*, no. 38 "The Artist and the Community" (Spring 2003) 19. An article about his oratorio *The Martyrdom of Saint Polycarp*: J.A.C. Redford, "The Score: Taste and See," *Image*, no. 44 (Winter 2005): 79-85.

[5]J.A.C. Redford, interview by author, 16 August 2003, tape and transcript, Fullerton, CA. Redford, *Welcome*, 240-1. Redford, interview, 29 June 2004.

[6]Edward T. Cone, *Music: A View from Delft; Selected Essays*, ed. Robert P. Morgan (Chicago: University of Chicago Press, 1989), 20.

[7]Redford, interview, 29 June 2004.

both the text and the setting have been examined in this paper.

Several means have been employed to study this joining of words and music, each of which will be introduced in this chapter. In studying the source texts from the Book of Psalms, the writings of Walter Brueggemann assist us in understanding the changing viewpoints of the psalmist, which give impetus to the words – what Brueggemann terms "moves of faith."[8] To see the process Redford used in arranging the text and creating a structure, an article by Scott Cairns, the librettist of Redford's oratorio *The Martyrdom of Saint Polycarp*, is particularly illustrative of the idea of "generative text." Once the framework was established, the content was connected by unifying devices analogous to those used in painting, as described by Ted Hallman.[9]

All of these aspects are vital to a full understanding of these songs. Initially, the component of text will be viewed on its own. The analysis, however, will include discussion of both the generated text and the setting. "We can and do hear words and music forming some sort of unity – a unity, more over, that ideally includes the meaning

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[8]Walter Brueggemann, *Spirituality of the Psalms* (Minneapolis: Fortress, 2002), 9. Brueggemann is an Old Testament scholar and former seminary professor.

[9]H. (Henry) Theodore Hallman, Jr., received his artistic training at Temple University (B.F.A. and B.S. in Art and Education, 1956), Cranbrook Academy (M.F.A. in Painting and M.F.A. in Textiles, 1957 and 1958), and a certificate from Fontainebleau (1955). He also earned a Ph.D. in Educational Psychology at the University of California-Berkeley (1974). He has taught at four universities in Philadelphia and Toronto, as well as workshops in the United States, Canada, and England. He has received numerous awards and his commissions include the Textile Collection frontispiece at the Smithsonian Institution. His works have been seen in solo and group exhibitions throughout the U.S., Canada, Europe, and Japan, and are in many museum collections, including: Art Institute of Chicago, Metropolitan Museum (New York), Victoria and Albert Museum (London), Royal Ontario Museum (Toronto), and Museum of Applied Art (Helsinki).

as well as the rhythms of the words."[10] The sum of these parts gives us "the composer's voice," as described by Edward Cone.

The Psalms as Moves of Faith

The Psalm texts provide insight into the psalmist's changing relationship with God. In these songs, we get to hear man's voice in various stages of transformation, discussed here through Walter Brueggemann's idea of movement from orientation to disorientation. Rather than classify the Psalms into types, as so many Biblical scholars have attempted, he simply identified the viewpoint from which the psalmist was writing. That viewpoint expresses the psalmist's state of faith at the time of writing. According to Brueggemann, " . . . the life of faith expressed in the Psalms is focused on the two decisive moves of faith that are always underway, by which we are regularly surprised and which we regularly resist[:] . . . out of a settled orientation into a season of disorientation . . . [and] from a context of disorientation to a new orientation, surprised by a new gift from God, a new coherence made present to us just when we thought all was lost." [11]

The orientation stage, where this process begins and to which it returns, is characterized by "expressions of creation faith."[12] The psalms of this type give thanks to God, by whom all things are made. The psalmists also express their confidence in His

[10]Cone, *Music*, 19.

[11]Brueggemann, *Spirituality,* 9, 11. This book, an abridged version of his book *The Message of the Psalms*, deals primarily with the idea of orientation.

[12]Ibid., 17.

ability to maintain the order He has established. This view will be challenged by the

circumstances of life, causing the psalmist to take his eyes off the Throne. Disorientation

follows, caused by confusion, unbelief, failing under the weight of temptation, and any

number of ways in which temporal concerns distort our view of the eternal. Naming

them "songs of disarray" and "psalms of darkness," Brueggemann writes that they "may

be judged by the world to be acts of unfaith and failure, but for the trusting community,

their use is an act of bold faith . . . ."[13] He asserts that not only are there no forbidden

topics in discussion with God, but also that it is wrong to refuse open discourse with the

Sovereign One. This "dismantling move . . . does not doubt that even the experience of

disorientation has to do with God and must be vigorously addressed to God."[14] As the

psalmist approaches the Throne, voicing his concerns, complaints, and pleas, his vision

clears and his orientation begins to return to one of praise.

 The psalmist's response to God's mercy - despite what his eyes have seen and his

heart has felt – brings with it a renewed faith and trust. In these "songs of surprising new

life," "there emerges . . . a new possibility that is . . . wrought by the inscrutable power

and goodness of God." [15] As this fresh view turns into a predictable pattern, the new

orientation has returned to a settled orientation, establishing the cyclical nature of these

moves of faith.

 This movement from one idea to a contrasting idea and back to the first idea, or at

least something similar to it, is familiar to visual artists as triptych form and to musicians

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[13]Ibid., 12, 27.

[14]Ibid., 10.

[15]Ibid., 12, 47.

as statement-contrast-return (A-B-A). Instinctively following the natural tendency that Brueggemann sees in the Psalms, Redford ordered the chosen texts in this pattern of orientation. As the structure of the texts and their subsequent settings are studied, Brueggemann's "scheme" of orientation-disorientation-new orientation will inform one's understanding of *A Psalm Triptych*.

Notions of Generative Text

During an interview with this author, Redford shared an article by Scott Cairns entitled "Shaping What's Given: Sacred Tradition and the Individual Talent," published in *Image Journal*. Cairns builds upon T. S. Eliot's essay "Tradition and the Individual Talent" to make the point that all artists and art must be seen as part of the body of related works, in light of "the relationship between the live artist and those who have come before" and "with the texts they received." [16] In other words, new art owes a debt to things previously created, and new works also change the way we view, interpret, and are affected by the older ones.

Cairns also discusses the Jewish literary tradition of Midrashic writings, saying that the "Hebraic notion of text" is that of "a made thing capable of further making." [17] Midrash results because the text of the Torah not only invites, but also generates, commentary, which in turn invites commentary, and so forth. The words of the Scriptures, although written in the past, exist in the present and are alive and active,

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[16] Scott Cairns, "Shaping What's Given: Sacred Tradition and the Individual Talent," *Image Journal*, no. 25 (Winter 2000): 75.

[17] Cairns, 79.

producing reactions and ideas as they are read. Each writer's words contain a seed which will grow in the mind of some future reader and/or writer, who then adds their words. This is the concept of generative text.

It is understood that living things have the ability to create: plants reproduce by seeds that fall and then grow. Additionally, humans can cut off a portion of a plant, place it in water, and soon it will have roots that can be planted in soil. It will continue to grow and have a life of its own apart from the original plant. This process of generation happens in the arts as well: a book inspires a poem which in turn inspires a song, which inspires a painting which inspires a play which inspires a film, and so on. In other words, artists do not and should not try to exist in a vacuum. Interaction and interplay among the arts serve as catalysts to the creative process.

Cairns concludes the article with the assertion that the creation of the world is not something that concluded at the end of the sixth day, but that it is continuous. In Christian doctrine, upon acceptance of Jesus' death and resurrection as being sufficient sacrifice for the sin of all mankind, one becomes a new creation.[18] Even God, as Creator of the universe, regenerates His handiwork – which will be addressed when Psalm 51, the text of the second song, is discussed in Chapter 3.

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[18]"Therefore, if anyone is in Christ, he is a new creation; the old has gone, the new has come!" 2 Cor 5:17 NIV.

Triptych

<u>Altarpieces</u>

The word triptych comes from the Greek word *triptychos*: *tri-* meaning three and *pthyche* meaning fold or layer.[19] The term originally referred to a three-paneled hinged Roman writing tablet. In visual art, it is a carving or painting consisting of three parts hinged together, both the work of art and its form. The side panels, or wings, were each half the size of the center panel, which folded in to completely cover the center. Due to their use as altarpieces in the Middle Ages and the Renaissance, the term triptych often connotes religious content. During different periods, the three panels were conceived either as one large picture or as three separate pictures. Some modern triptychs have contained three panels of the same size.

Triptychs exist in a variety of shapes, designs, and ornamentation. For example, the top edge of the frame of "Adoration of the Magi" by Hieronymus Bosch (c1450-1516) is an arch when closed. The closed silhouette of "Triptych of the Entombment" by Maerten van Heemskerck (1498-1574) is triangular at the top with a scalloped edge. The frame of "Frari Triptych" by Giovanni Bellini (c1430-1470/1) is ornately decorated.

A particularly good illustration in light of Redford's song cycle is "Last Judgment" by Hans Memling (c1435/40-1494) – which has a simple frame characterized by right angles and flat sides. With the detailed realism typical of 15th century Flemish painting, Memling drew inspiration and content from Stephan Lochner's painting "Last

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[19]Victor M. Schmidt, "Triptych," *The Dictionary of Art*, ed. Jane Turner, vol. 31 (New York: Grove/Macmillan, 1996), 343-5.

Judgment" (c1435),[20] making it an example of generative text in visual art. The three paintings, each framed, are hinged together. The center panel contains two primary depictions: Jesus as Judge and the Archangel Michael directing the people to their eternal destinations. The figure of Jesus, robed in red, is sitting atop a rainbow, symbolizing God's promise to man after the Flood. Michael is holding a scale which appears to weigh the righteousness of the men and women. On the lower right hand side of this center panel, the souls of the damned are moving toward the fires of Hell depicted in the right wing. On the other side of Michael, the righteous ones wait to join the line going up a flight of stairs to the Gates of Heaven illustrated in the left wing. When closed, there are also paintings on the outer panels.[21] If the frames were removed and the front paintings situated adjacent to one another, the three sections would clearly be seen as one picture. There was an obvious intention by the artist to unify this work of art within the structure of this particular form. This is similar to the approach taken by Redford in completing his three-part song cycle.

Techniques in Visual Art

In a series of lectures attended by this author, visual artist Ted Hallman spoke to an audience from other artistic disciplines to broaden their awareness of art and how one

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[20]Dirk DeVos, "Memling, Hans," *The Dictionary of Art*, ed. Jane Turner, vol. 21 (New York: Macmillan, 1996), 101.

[21]On these outside panels, there are two portraits: Angelo Tani, the commissioner of the work, and his wife. DeVos, 102.

form of creative expression can inform another.[22] Hallman stated that there are visual

pathways within a painting through which the artist leads the eye of the viewer. Elements

used to accomplish this include linear movement, attraction between similar shapes or

colors, and rhythms of repeated or contrasting elements such as dark and light shades or

soft and hard textures. The painter determines how to build these compositional elements

into a structure. The eye tends to follow these through the painting, to get into, out of,

and around areas of the painting, sometimes moving through "narrow gates" and "broad,

expansive pathways." It is the desire of the artist to make the journey accessible and

attractive to the eye, allowing the viewer to explore every "moment" of the painting.

Hallman elaborated, "The trip may be full of delight and intensity. The composition will

reveal itself as the piece is explored and apprehended."[23] Discussion of visual art in these

terms suggests strong analogies to Redford's process.

During a subsequent interview with this author, Hallman described his approach

to the creative process in visual art, given circumstances parallel to *A Psalm Triptych*. He

responded was that he would go back to his research, the "seeds" of the earlier work, to

find what "excited [him] to create" it.[24] Then he would look for elements, initially linear,

that have potential to move out of the boundaries of the piece, to possibly connect or

align with the content of the other pieces. Additionally, the quality of coloration as well

as forms and their treatments should relate throughout.

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[22]These lectures were given at The Alexander Alliance, Philadelphia, PA, on 7-8 January 2005.

[23]Ted Hallman, "Contour Drawings," lecture delivered to teacher trainees, 7 January 2005, The Alexander Alliance, Philadelphia, PA.

[24]Ted Hallman, interview by author, 10 January 2005, Philadelphia, PA, notes.

With these connective elements, the composition of the other two panels can evolve. If the earlier work is placed as a wing, the other wing would be developed in a similar manner, with the center panel developed as a contrast. This central painting should truly be the centerpiece: "a focal point…more dramatic…[with] more going on."[25] The two newer pieces ideally would take form as individual works. All three should be clearly recognizable as closely related, "brothers and sisters…from the same genetic material."[26] The outer panels introduce and frame, giving context for the primary story in the center panel. In Chapter 4, these ideas of structure and unification will provide a language for Redford's techniques of connection which create a path for the journey of this song cycle.

<div align="center">The Composer's Voice</div>

Edward Cone addresses the topic of generative text this way: when a composer adds music to a poem, "the words . . . have become a part of the composer's message, utterances of his own voice. In a sense, he composes his own text."[27] Cone contends that by doing this, the voice of the poet is overtaken by the voice of the composer—that by giving voice to one interpretation of the poem, the words have become the composer's, filled with his expression and nuance. He says that a composer does not "set

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[25]Ibid.

[26]Ibid.

[27]Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1982), 18.

text" to music, but that a particular reading or interpretation of the text is given voice through the resulting composition.

Cone poses the question: "if music is a language, then who is speaking?"[28] In song, there are three voices represented: 1) poetic-vocal persona – the poet portrayed by the soloist, 2) instrumental persona – the accompaniment and accompanist, and 3) the complete musical persona – the composer's persona, which encompasses the previous two. [29] This study will examine only the last of these – specifically the poet's words as expressed by the composer's voice.[30] The ultimate goal in vocal writing is the illusory cohesion of words and music discussed earlier in this chapter – the composer's voice.

Cone makes an analogy to film, in order to understand the composer's persona.[31] His correlation has been expanded here to accommodate the inclusion of additional thoughts on generative text (see Table 1.1). The reader should note the following correspondences: the novel, the novelist, the adapted screenplay, and the screenwriter. The issue, with respect to generative text, is how closely does the screenwriter follow the content of the book – is it a close reading of the original story or has a new work been created based on the broad strokes of the plotline?

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[28]Ibid., 1.

[29]Ibid., 12-3, 17-8.

[30]Poetic-vocal and instrumental personas more accurately lie in the realm of performance practice, which is outside the scope of this paper.

[31]Ibid., 3, 144-5.

TABLE 1.1

FILM ANALOGY OF VOICES AND PERSONAS

Film	Composition
Novelist	Poet
Novel	Poem/Text
Screenwriter	Composer
Adapted Screenplay	Generative Text
Director & Cinematographer	Composer
View Framed in Raw Footage	Composition
Actors	Performers
Post Production	Performance Practice Choices
Final Product	Performance

The camera is guided by the vision of a film director to focus the viewer's

attention precisely where the director wants it, which may or may not reflect the

novelist's vision. The director's vision is supported by the editing, special effects, and

underscore.[32] These come together to show the audience what the director saw when he

read the words on the page – what the composer heard when he read the text of the

screenwriter.

<p style="text-align:center">*　*　*　*　*　*　*</p>

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[32]Ibid., 61-2. In a sense, the postproduction aspect is out of the director's hands.
The performers and conductors of the works have their voice to add as well. Ultimately
though, any good performance is the result of someone investing time in a piece not just
technically but relationally, in order to give what Cone calls a "legitimate" performance.
Redford stated that a performance "has to be a blend" of composer's voice and
performer's voice. Redford, interview, 29 June 2004.

A context for understanding *A Psalm Triptych* is created by the concepts these sources have put forth: Brueggemann's "moves of faith," Cairns' "generative text," Hallman's insights on visual art including "pathways within a painting," and Cone's "composer's voice." With these concepts as a framework, the structure and inspiration of this song cycle will be examined as a means to determine its function. This study will seek to answer the following questions: 1) What is the result of the process Redford used for this song cycle – a text arranged, a structure generated, and the listener's ear guided on a journey catalyzed by the composer's faith?; and 2) Is this song cycle a traditional concert work or is it more than that – an offering of thanks to God?

CHAPTER II

THE HISTORICAL CONTEXT OF *A PSALM TRIPTYCH*

A piece of music should not be studied in isolation; it should be considered in the context of other musical works. Likewise, a composition must be viewed in light of and in relation to events and influences in the composer's life. Of importance are not only the general facts of the composer's education, career, and personal life, but also the particular circumstances surrounding the composition in question.

In order to give a clear understanding of the context in which this song cycle was written, important events in Redford's life leading up to the completion of the cycle will be chronicled.[1] This examination will begin with the musical heritage of Redford's family. Attention then will turn to his biographical information, particularly the years when these songs were being written. Since spirituality has played a large role in his life, aspects of his faith will be interwoven throughout this chapter.

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The writing process and performance history of *A Psalm Triptych* are unusual. When composing the first song, "Shout for Joy to the Lord," Redford had his mother's voice in mind; yet, she did not give the premiere performance. Written as an individual

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[1]All biographical information is from J.A.C. Redford, *Welcome All Wonders: A Composer's Journey* (Grand Rapids: Baker, 1997), unless otherwise noted.

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song, it has an unsettled feeling in its last measures that yearn for a conclusion, a release. It was not until fourteen years later that the other two songs were added to it, creating a cycle. The unresolved yearning continues in the second song as the psalmist cries out for mercy, finally feeling release at the joyful beginning of the third song.

Although it was not conceived as a cycle, when Redford set out to complete it, he did so deliberately. Composing the additional songs was relatively effortless: "the three Psalms flowed together in the writing process."[2] In Chapter 3, interrelated thematic material in the texts will be examined, which is the beginning of the connection between the songs. As he set the texts, Redford repeatedly used elements to interconnect them, much as a visual artist would unify related pieces. Studying his use of unifying devices, this interconnection will be given more detail in context of the analysis in Chapter 4.

<u>The Redford Family Musical Heritage</u>

The musical heritage of this family is quite rich.[3] Redford's maternal grandmother, Ruth Jensen Clawson, appeared with Taylor Holmes in the 1926 Broadway show "Happy Go Lucky."[4] While in this production, Clawson successfully auditioned

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[2]J.A.C. Redford, interview by author, 22 February 2002, telephone, notes.

[3]The information on family heritage was gathered from Redford's book *Welcome All Wonders: A Composer's Journey* and the interview with Patricia Jackson, as well as biographical information Jackson mailed to the author.

[4]Emily Walhout, "Ruth Jensen," e-mail to author, 18 April 2005. This production opened at the Liberty Theatre on West 42nd Street on 30 September 1926 and ran until mid-November for 52 performances. Book and lyrics were written by Helena Phillips Evans; music by Lucien Denni. Jensen played the role of Elsie Dayly for three weeks in late October and early November. Ruth Jensen, soprano, *Happy Go Lucky*, program, Liberty Theatre, New York, NY, 25 October 1926. A photocopy of this program, located in the Harvard Theatre Collection, was mailed to this author by Walhout.

for Wilfrid Pelletier, a conductor at the Metropolitan Opera. She turned down his offer,

because her desire to raise a family was greater than her desire for a performing career.[5]

Clawson, a dramatic soprano, was a frequent performer as a soloist and in productions in

Salt Lake City, Utah, as well as southern California. She and her husband, Dr. Thomas

Alfred Clawson, Jr., sang in the Mormon Tabernacle Choir, performing for services and

the radio broadcast, "Music and the Spoken Word."[6]

Friends of the family often asked their daughter Patricia if she was going sing like

her mother. This was a source of discomfort for her. Her mother's voice was quite large

naturally, while hers took years of patient study to develop. At the age of sixteen,

Patricia (Clawson) Jackson (b. 1930) auditioned for J. Spencer Cornwall, then director of

the Mormon Tabernacle Choir. The youngest member at that time, she sang with the

choir at different times over a span of twenty-two years.[7] At the University of Utah, she

majored in Theater. Her musical training included study with voice teachers Neyneen

Farrell and Naomi Sanders Farr, whose husband Lowell was Jackson's primary vocal

coach.[8]

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[5]Patricia Dawson Jackson, interview by author, 16 March 2004, telephone, tape and transcript.

[6]Ruth Jensen Clawson Welti sang soprano in the Mormon Tabernacle Choir from 1929 to 1966. Dr. Thomas Alfred Clawson, Jr., a physician, sang bass in the Mormon Tabernacle Choir from 1935 to 1965. The first radio broadcast was on 15 July 1929. Jackson, interview. *Mormon Tabernacle Choir*, "Membership Roster," www.mormontabernaclechoir.org/roster/ (accessed 7 February 2005).

[7]Patricia Dawson Jackson, listed as Patricia Ann Clawson Redford, sang soprano in the Mormon Tabernacle Choir from 1947 to 1969. Ibid.

[8]Neyneen Farrell appeared in the play *Waitin'* on Broadway (26 May 1927) and in the films *Dollar Devils* (1923) and *Frozen Justice* (1929). Naomi Sanders Farr was a NATS (National Association of Teachers of Singing) competition winner and appeared in

Jackson's performing credits include recital and oratorio repertoire and opera and musical theater roles. She has performed extensively in Utah, California, and other western states. She was a member of the University of Minnesota Players on Tour and a soprano soloist both with the Utah Symphony and on three tours with the Roger Wagner Chorale. Her son's developing career afforded her the opportunity to perform two arias for use in episodes of *St. Elsewhere*.[9] The song cycle *Five Sonnets* and the soprano solo in *A Paschal Feast* were both written for and premiered by her (see chart of chamber and concert music in Appendix A). Currently, Jackson maintains a private voice studio, performs regionally, and directs the choir at her church.

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the chorus of the original cast of *Candide*. Although she did not create the role, Bernstein wrote the role of Maria in *West Side Story* for her. She was a member of the faculty at the University of Utah. Lowell Farr was a Fulbright scholar in Germany during 1958-59 and 1959-60. *The League of American Theatres and Producers*, 2004, "Internet Broadway Database," www.ibdb.com/ (accessed 7 February 2005). Jackson, 16 March 2004. Christopher Duggan, "RE: research question," e-mail to author, 8 February 2005. Duggan is the Assistant Manager for Program Administration of the Fulbright Scholar Program.

[9]Jackson recorded for *St. Elsewhere*: "When I am laid in Earth" from Purcell's *Dido and Aeneas* for the episode "Bang the Drum Slowly" and "La Canzone di Doretta" from Puccini's *La Rondine* for series finale "The Last One." Information on Jackson's performing career was culled from *Welcome All Wonders* and three other sources. Jackson, interview, 16 March 2004. Jackson, letter, resume, and biography mailed to author, 7 April 2004. Jackson, *Shout for Joy: A Legacy of Song*, biography in liner notes, independent, 1995, CD.

TABLE 2.1

TIMELINE

PERSONAL		MUSICAL / PROFESSIONAL
1953	J.A.C. born	
1959	brother Rick born	
1966	parents divorced	high school jazz band
1971-2	attended BYU	
1972-4	mission to Italy	
1974	married LeAnn	
1975	attended BYU daughter Jessica born	
1976	moved to LA	*Five Sonnets* composed
	daughter Jerusha born	*Starsky and Hutch* with MacLeod
1979	son Jonathan born	
1981		music consultant for Sundance Film Institute
1982		Partnership with MacLeod ended *St. Elsewhere* began
1984	conversion to Christianity	Emmy nomination
1985		Emmy nomination scored *The Trip to Bountiful*
1986	son Ian born joined First Evangelical Free Church of Fullerton, CA	studied with Pasatieri
1987		"Shout for Joy to the Lord" composed
1988	LeAnn's symptoms began	*St. Elsewhere* ended first work for Disney
1989	LeAnn received diagnosis of MS	*Coach* began
1990		"Shout for Joy…" premiered scored *Newsies*
1995		Jackson's CD recorded
1997		*Coach* ended
1998		first orchestration for Horner scored *What the Deaf Man Heard*
2001		*A Psalm Triptych* completed and premiered Fuqua's CD recorded

1953 Through 1982: J.A.C. Redford's Early Life and Developing Career

Jonathan Alfred Clawson Redford was born on 14 July 1953 in Los Angeles, CA,

to H.E.D.[10] and Patricia Clawson Redford (see Timeline in Table 2.1). As his first

and middle names were abbreviated to J.A.C., he was called "Jack." The family

relocated to Salt Lake City, UT the following year while his father pursued and

developed a college teaching career. Both sides of the family can be traced back to the

beginnings of The Church of Jesus Christ of Latter-day Saints (hereafter, LDS Church or

Mormonism). After his parents divorced in 1966, his mother, brother, and he lived in

Farmington, NM, for about a year before returning to Salt Lake City. Throughout his

early years, gatherings of family and friends were filled with music, in addition to the

presence of music in everyday life in the form of his mother practicing, rehearsing with

her accompanist, teaching lessons after returning home from another job, listening to

Metropolitan Opera broadcasts and Broadway cast recordings.

 As his family heritage would indicate, music is a natural a form of

communication for Redford. Of playing at a young age, he says, "I accompanied [the

toys'] exploits with music, which I hummed aloud but heard fully orchestrated in my

head."[11] When he wrote his first composition at the age of sixteen, his interest focused

primarily on jazz.[12] While attending Brigham Young University, he took a film class

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[10]Redford's father is an actor and director. He has appeared in such films as *Footloose* (1984) and *Split Infinity* (1992).

[11]Redford, *Welcome*, 26-7.

[12]Redford played trombone in the jazz band in high school and at BYU. Later, he played a variety of instruments in bands that played popular music at Mormon dances.

which led him to a deeper appreciation of this medium as an art form.[13] This combined

with his desire to write music which could deeply affect people impelled him toward his

vocation as a composer of film and television scores.

In October 1972, he began his nearly two-year mission to Italy. During this time

of service commonly expected of young Mormon men, he invested his free time in music

making and appreciating the art which surrounded him, including art in the form of

architecture and in museums, operas at La Scala, and playing the organs in some of the

churches and cathedrals. These experiences, both emotional and educational, continued

to broaden his view of art and art-making.

On 9 September 1974, within weeks of returning from his mission, Redford

married LeAnn Allred. They had known each other since the seventh grade, and their

friendship had blossomed into romance as they spent moments together sharing their

dreams of the future and their thoughts on favorite novels. In the summer of 1976,

months before the birth of their second child, they moved to Los Angeles, intending to

allow ten years for Redford to establish a career in the entertainment industry. During the

first year, Redford developed a plan and began to get work. During a fortuitous visit to

Salt Lake City, UT, he met with family friend James Prigmore, who offered Redford the

opportunity to work with Murray McLeod and him "to inject a note of 'funkiness' into"

the music for the television series *Starsky and Hutch*.[14]

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[13]Redford attended Brigham Young University as a music major during Fall 1971 and Spring 1972 prior to his mission and Spring 1975 after returning. J.A.C. Redford, interview by author, 1 May 2002, telephone, notes.

[14]Redford, *Welcome*, 132. This led to Redford's partnership with McLeod, which lasted from 1977 to 1982. This period of time was characterized by a string of firsts for Redford: first steady income, the television series *James at 15*; first feature film, *Stingray*

<u>1982 Through 1986: Professional Success and Conversion to Christianity</u>

While still working with MacLeod, Redford was hired to score some television

episodes and soon after, they agreed to dissolve their partnership. This transition to

working alone, as well as the beginning of his association with the Gorfaine/Schwartz

Agency, led to the television series *St. Elsewhere*, for which he scored all but the pilot

episode during its six seasons. This highly acclaimed and successful show established his

career, garnering him two Emmy nominations in 1984 and 1985.[15]

<u>The Path to Conversion</u>

Raised in the LDS Church, Redford was not taught about salvation by grace, but

rather that, through good works, a man can achieve righteousness, transform himself, and

earn exaltation. Although a detailed discussion of the differences between Christianity

and Mormonism is beyond the scope of this paper, a brief overview of the deepest

differences is warranted. While there are some commonalities between the two faiths,

the cornerstone of Christianity is the sacrificial death of Jesus Christ to pay for man's

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(1978); and first television movie, *The Long Summer of George Adams (*1981), which starred James Garner.

[15]Two friends of Redford, Michael Gorfaine and Sam Schwartz, were starting an agency for film composers when he began to work solo and they have represented him since that time. The pilot of *St. Elsewhere* aired 26 October 1982. The second episode, which was Redford's first, aired on 9 November 1982. Donna Lemaster, "St. Elsewhere: An Episode Guide," *Epguides*, 2001, http://epguides.com/StElsewhere/guide.shtml/ (accessed 14 March 2002). The episodes "In Sickness and In Health" (broadcast 8 February 1984) and "Fade to White" (broadcast 7 November 1984) were nominated in the category Outstanding Achievement in Music Composition for a Series (Dramatic Underscore). *Emmys,* "Award search: Music Composition Series," *Academy of Television Arts and Sciences,* 2000, http://emmys.tv/awards/ (accessed 20 April 2002).

sins. If, as the Mormons believe, men are equal to Jesus as sons of God, then one has to work to save himself. This view places less significance on Christ's sacrifice and places us in the role of laborer, trying to achieve. In contrast, the Christian viewpoint of Jesus Christ means He did something we cannot, an all-sufficient sacrifice. This places us in the role of recipient of the gift of salvation. These beliefs are fundamentally different.

The religious teaching under which Redford was raised felt confining, lacking the mercy that it seemed that fallible humans required. As he observed failures and challenges in his own life and in the lives of friends, he "realized that, practically speaking, Mormonism wasn't able to deal with … profound human tragedies."[16] In his book, Redford speaks in detail of the "gradual dissembling of [his] Mormon faith"[17] and the things that led him eventually to "freely [make his] choice to follow Jesus."[18] He describes this choice as "the purest act of free will that I've ever known," and further says that "I have never experienced a moment's regret for that decision."[19] There was a release Redford experienced through new understanding of who Jesus Christ is and allowing Him to be both his Lord and Savior.

In the midst of Redford's growing career, he and his wife began to question the teachings of the LDS Church, resulting in their conversion from Mormonism to Christianity in 1984. The following year, they had their names removed from the

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[16]Redford, *Welcome*, 171.

[17]Ibid., 147.

[18]Ibid., 179. For more detail, read Chapters 9 and 10 of *Welcome All Wonders: A Composer's Journey*.

[19]Ibid.

membership records, even appearing before an LDS Church court during the request process. They waited another year before they officially became members of First Evangelical Free Church of Fullerton, CA, though they had been faithfully attending and actively participating throughout this time. In May 1989, they publicly declared their new faith by being baptized. In the LDS Church, both membership and baptism are required. Although the Redfords desired to align themselves with the tenets of the Christian faith and the leadership of the church they were now attending, they felt no pressure to act immediately, but rather felt the freedom to wait.

The change in how he viewed the identity and sacrifice of Jesus did not alter his concept of his calling. It did however affect the manner in which he continued to pursue his career. "While music is a wonderful gift, it makes a very poor god. It can sing of redemption, but it can't provide it."[20] In the chapter of his book titled "The Hollywood Shuffle," he describes the first years in Los Angeles, making the following observation about the film and television industries: "Egos inflated and values deflated in the mad scramble for a golden statuette."[21] Chapters later, he describes a difference in his experience: "Under his mercy, God has cooled the fever of my ambition, and liberated me from the craving for cash and kudos," having "greater freedom to make mistakes and take risks."[22] He ceased striving to achieve and maintain success, yet he was never content to remain at his present skill level. This was fueled by his desire to steward the

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[20]Ibid., 147.

[21]Ibid., 130-1.

[22]Ibid., 233.

gift he had been given and perfect his craft. From the time he arrived in Los Angeles, he

sought teachers and mentors to help him advance his art: [23]

> Although I was already a professional, I had to be able to work faster, and
> I needed deeper resources of technique upon which to draw when inspiration
> flagged. Beethoven once remarked that in his early works, one could tell where
> the inspiration left off and craft took over, but that in his later works it was
> impossible to tell. . . . I needed that kind of skill in order to survive. I also
> needed . . . to deepen my roots as an artist. . . I was acutely aware of the gap
> between what I wanted to say and what I was able to say with my music.[24]

In 1986, Redford sought "another teacher, a mentor who would be able to hear

and understand [his] 'voice' and help [him] raise the level of [his] expression and

technique."[25]   When Redford met with him about the possibility of composition lessons,

Thomas Pasatieri was initially hesitant of taking a student who had already established a

career, questioning whether he would be willing to return to the fundamentals. Redford

was able to convince Pasatieri of his intent to continue developing as a composer both in

his writing for film and television and for the concert stage.[26]   Redford considers

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[23]He took orchestration lessons from Albert Harris and attended classes on
arranging at the Dick Grove School of Music. Also, he made phone calls to composers,
seeking a mentor and finding one in Bruce Broughton. Just prior to the 1980 strike of the
American Federation of Musicians, Redford started studying composition with Harold V.
Johnson. With expertise in counterpoint and experience in Hollywood, Johnson was
exactly the teacher Redford was looking for. During the strike, Redford also studied
conducting with Frederick Zweig, former conductor of the Berlin Opera, and attended a
masterclass in film composing taught by Walter Scharf, whose more than eighty film
scores span from 1942 to 1983.

[24]Redford, *Welcome*, 138.

[25]Ibid., 236.

[26]Redford's study with Pasatieri began with species counterpoint, which resulted
in *Diminutiae* (1986). With their relationship rooted in humility, Redford also hired
Pasatieri as an orchestrator for film scores such as Disney's *Oliver and Company*.

Pasatieri an answer to his prayer for a teacher and a mentor, one who helped him develop

the skill to communicate in his own vocabulary and voice. During nearly two years of

study, Pasatieri's expertise in vocal writing mingled with Redford's love of the voice and

appreciation for the literature written for it, resulting in new pieces, including the song

"Shout for Joy to the Lord."[27] This piece shows a confidence and freedom in his voice as

a composer.

1987 Through 2001: From "Shout for Joy to the Lord" to *A Psalm Triptych*

The first song in the cycle *A Psalm Triptych*, "Shout for Joy to the Lord," was

composed in 1987 and remained an individual song for more than a decade. During these

years, much happened in Redford's personal and professional life. There were challenges

and triumphs, as well as work in the television and film industries and for the church and

concert stage. These circumstances reveal the context in which these songs were written.

In his own words, his concert works express "the purest synthesis of (his) music

and (his) deepest held beliefs," where his skill and faith merge.[28] It is important to

remember that not only the events but also the spiritual aspect of his life were to have

influence on his interpretation of the texts. Repentance, meaning "to change one's

mind," is the crux of salvation in the Christian faith.[29] Redford's change of mind and

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[27]His recollection was that he studied with Pasatieri more than a year, maybe two. Redford, 1 May 2002.

[28]Redford, *Welcome*, 257.

[29]The importance of the word "repentance" is central to both Redford's beliefs and the thematic connection in the chosen texts of *A Psalm Triptych*. Repentance: #3341 *metanoia* which comes from #3340 *metanoeo* meaning to think differently or to

heart brought about a spiritual freedom which found expression in "Shout for Joy to the Lord," a song that voices praise with exuberance that is fresh and alive. Therefore, the freedom displayed in "Shout for Joy to the Lord" is anchored in both a spiritual and musical foundation.

In an interview, he explained that he was "experiencing newfound freedom" following his conversion.[30] In his book, he relates the progress of his spiritual journey through many works of creativity – particularly poems, songs, and novels - pointing to them as road markers. He includes as one example the lyrics to Michael Card's song "Joy in the Journey." The lyrics encapsulate the feeling that there is freedom in a life surrendered to God:

> There is a joy in the journey,
> There's a light we can love on the way.
> There is a wonder and wildness to life,
> And a freedom for those who obey. [31]

Redford's quotation of these lyrics in his book reveals his identification with the song and a glimpse of what this freedom is for him: it is not chaotic, it has order out of which spontaneity can occur, a root system from which one can grow, an anchor that provides stability at the same time that it provides the freedom to soar.

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reconsider. James Strong, *The Exhaustive Concordance of the Bible* (Peabody, MA: Hendrickson, [1988]), concordance 838-9, Hebrew dictionary 47.

[30] Redford, interview, 16 August 2003.

[31]Redford, *Welcome,* 271. Michael Card, "Joy in the Journey," *The Final Word*, Sparrow SPR 1126, released 1987. The complete lyrics to the song can be found online: http://www.letssingit.com/michael-card-joy-in-the-journey-lht2c7l.html.

1987 Through 1995: "Shout for Joy to the Lord"

1987: "Shout for Joy to the Lord" Composed

During 1987, J.A.C. and LeAnn Redford celebrated their thirteenth wedding anniversary. The Redfords' youngest child was an infant and the older three children were 8, 11, and 12 years old. *St. Elsewhere*, having been a long-term source of income and a consistent artistic and commercial success, entered its final season. In addition to composing music for episodic television, he wrote *The Growing Season*, a string quartet, and the scores for three television movies (see chart of chamber and concert music in Appendix A and chart of credits in Appendix B). When composing "Shout for Joy to the Lord," Redford heard his mother's voice in his head, recalling her singing around the house, teaching voice lessons, and performing regularly.[32] He wrote: "if there is anything lyrical or heartfelt about my music, I owe a great part of it to my mother's voice," "the instrument I know best in all the world."[33] His first song cycle, *Five Sonnets*, which are settings of five E. E. Cummings poems, was written for her. However, the psalm setting especially shows off the flexibility and range of her coloratura soprano voice.

Though the song fits Jackson's voice perfectly, at the time he considered it to be for high voice, male or female. A handwritten score of "Shout for Joy to the Lord" prepared prior to the premiere contains a notation that it is for tenor voice. In a letter to Redford dated 22 September 1987, tenor Stephen W. Amerson mentions that he hasn't

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[32]Redford, interview, 22 February 2002.

[33]Redford, *Welcome*, 120.

"had a chance to take a good look at ["Shout for Joy to the Lord"] yet."[34] Although

Amerson considered performing it, Redford would have to wait a few more years before

the song would be premiered.

1988 and 1989

St. Elsewhere ended its run of 136 episodes with the aptly titled finale "The Last

One," which aired on 25 May 1988.[35] Soon after, Redford began work on the half-hour

situation-comedy *Coach,* which ran from 1989 to 1997.[36] During these years, his

working relationship with Disney developed, providing opportunities such as writing

underscores for such films as *Newsies* and conducting Alan Menken's score for *The Little*

Mermaid (see chart of credits in Appendix B).

In addition to all this professional activity, his personal life was no less hectic.

His wife LeAnn had been experiencing health problems for nearly a decade before the list

of symptoms yielded an answer. After a particularly difficult summer in 1988, she saw

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[34]The score and this letter are in Redford's files. As a studio singer, Amerson's voice has been heard in film, television, and commercials. He tours throughout the United States, performing classical works with orchestras and as well as contemporary Christian music concerts. He had worked with Redford in recording sessions. Redford must have seen an opportunity for the piece to be premiered and labeled it for tenor. An exchange of phone calls (6 and 7 September 2004) between this author and Amerson's office confirmed that he has never performed the song. Naperville Performing Artists, "Steve Amerson and Laurie Gayle Stephenson with the Milwaukee Symphony," 2004, www.naparts.org/artist3.htm/ (accessed 16 December 2004).

[35]Lemaster.

[36]*Coach* ranked in the top twenty shows during six of its eight and a half seasons, receiving sixteen Emmy nominations and two Emmy awards. The first and last broadcasts on ABC were 28 February 1989 and 14 May 1997. Russell Wodell, "Coach: A Titles and Air Dates Guide," *Epguides*, 2002, http://epguides.com/Coach// (accessed 20 April 2002).

many doctors, but still had no answers. Early the next year, she visited a neurologist, had

an MRI, and received a diagnosis: multiple sclerosis. Throughout the years since, there

have been periods of remission and of increasing symptoms. Prior to her illness, she and

her husband were partners not just in marriage but also in business. She served as his

transcriptionist and would sit in the recording booth, score in hand, relaying instructions

to the recording engineer. It would be impossible to discuss his career without

acknowledging her involvement, because his "work is her work."[37]

1990: Premiere Performance of "Shout for Joy to the Lord"

The premiere of "Shout for Joy to the Lord" was given at Fort Washington

Collegiate Church in New York City on 12 May 1990 by dramatic coloratura soprano

Paula Florea and pianist Jon Quinn.[38] Redford's work had attracted the attention of

Robert Davis, then music director at the church. Davis had previously arranged

performances of *St. Elsewhere Suite* and "Christ is Alive," an Easter anthem. Although

Davis had contact with Redford, Florea and Quinn did not. Florea "interpolate[d the final

pitch] up an octave," which she "felt in [her] voice …would be a more effective

ending."[39] She was unaware that Redford viewed the last measures of the song as an

[37]Redford, interview, 22 February 2002.

[38]For more information about the church and the history of the Collegiate Churches, refer to their website: http://www.fortwashingtonchurch.org.

[39]Paula Florea, "Re: research on JAC Redford," e-mail message to author, 8 September 2004. Florea, who earned a Master of Music degree at Boston University, has performed opera roles, oratorios, and concerts throughout the Northeast and Midwest of the United States and has been an invited soloist at St. Patrick's Cathedral and other New York City churches. She is the winner of competitions such as the New York Singing Teachers Association and the Metropolitan Opera (District and Regional). For more than

opening to further expression; however, she sensed its lack of finality, the absence of release.

1995: Recording of "Shout for Joy to the Lord"

Jackson recorded the song "Shout for Joy to the Lord" during a series of recording sessions from 13-15 October 1995. [40] These recordings resulted in a double CD for promotional use and family record entitled *Shout for Joy: A Legacy of Song*. Each evening Jackson and her accompanist Ren Anderton would rehearse the pieces to be recorded the next day. For these sessions, Redford ran microphone cords from his living room, where Jackson and Anderton were performing, to his studio downstairs, where he and the engineer, John Vigran, were at the soundboard. This project was quite a feat for three days. The CDs contain two hours and twenty-three minutes of music, most of which is classical repertoire.

2000 and 2001: Completion of the Triptych

Redford had long considered adding to "Shout for joy to the Lord" to create a cycle. He "always felt it was a prelude to something, an open door."[41] There was a need

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twenty years, she has been one of the sixteen members of the professional choir at Fort Washington Collegiate Church. Florea is pursuing a graduate degree in Music Therapy at Montclair State University (NJ). Paula Florea, photos, biography, and letter, mailed to author, 27 September 2004.

[40]Information about this recording was culled from the CD, which was given to this author by Redford, and interviews with Redford, Jackson, and Anderton.

[41]Redford, interview, 22 February 2002.

for resolution of the final measures. Nothing had compelled him to complete it until years later when the right circumstances developed organically.

Redford had met Dr. David Hughes, a choir director, and his wife Carol, a pianist, when the Redfords lived in their neighborhood for a short time.[42] At some point, Hughes had asked Redford to write a setting of Psalm 145 for the church choir he directed. Redford did not immediately move forward on this request. [43]

In 2000, Redford was producing a CD for soprano Doris Fuqua. While they were deciding on the content of the CD, Fuqua expressed interest in including "Shout for Joy to the Lord." Since the other selections were in groupings, they decided that it did not work as an individual piece, but this song "kept coming to the surface."[44] So, in late 2000, Redford began work on the second and third movements of what would become *A Psalm Triptych*, selecting Psalms 51 and 145 for its completion.[45] These songs were written between orchestrating film scores for James Horner, *The Grinch Who Stole Christmas* at the end of 2000 and *Iris* and *Windtalkers* early in 2001.[46] With deadlines to be met and Fuqua's recording session scheduled for the spring, there was a limited

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[42]David and Carol Hughes, interview by author, 14 August 2003, La Habra, CA, tape and transcript.

[43]After the solo song cycle was completed, choral arrangements were made. The whole cycle was arranged for SATB and "Great is the Lord" was arranged for SSAA.

[44]Redford, interview, 22 February 2002.

[45]The pencil sketch of "Have Mercy on Me, O God" indicates that it was written between 28 December 2000 and 8 January 2001.

[46]Beginning with *Deep Impact* (1998), Redford has been hired to orchestrate many of Horner's film scores.

amount of time in which to complete the compositions and for Fuqua to prepare them for performance.

Spring 2001: Recording of *A Psalm Triptych* [Audio 1, 2, 3]

Since Fuqua's album project had already begun, the recording of *A Psalm Triptych* occurred prior to the first live performance. For both of these, she was accompanied by Carol Hughes. Due to its wonderful acoustics, Redford chose Crowell Hall at Biola University in La Mirada, CA as the location for the recording.[47] Serving as producer, he was there to offer suggestions not only on issues of sound quality and overall performance, but also to clarify his intent as composer of the work. Fuqua and Hughes found this helpful, as they had received the second and third songs only a few weeks prior to recording the cycle.[48] In fact, he was still writing the third song while they were preparing for the sessions.

Fuqua found certain pieces challenging during the recording process that normally would not have been difficult.[49] She had a severe sinus infection which would later require surgery. Though her singing was not up to her normal level, everyone involved in the project felt that she should push forward, as this might have been the last opportunity to preserve her singing, dependening upon the outcome of the impending surgery. Thankfully, all went well with the procedure and afterward she sang as before.

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[47]Hughes, interview, 14 August 2003.

[48]Doris Fuqua, interview by author, 24 September 2004, telephone, tape and transcript.

[49]Information about Fuqua's health and its impact on the recording of her CD was taken from the interviews with Fuqua, Hughes, Sailhamer, and Redford.

<u>Fall 2001: Premiere of *A Psalm Triptych*</u>

On 14 October 2001, the first live performance of *A Psalm Triptych* was incorporated into the Sunday evening chapel service at First Evangelical Free Church of Fullerton, CA, which was attended by at least 250 people. Paul Sailhamer, then former associate pastor, was giving a sermon in a series entitled: "Psalms for a New Pseason."[50] As both Redford and Fuqua were members of the church, Sailhamer was aware of the song cycle and familiar with the recording.[51] He asked Fuqua and Hughes to perform it as an illustration of his sermon topic that evening, "X Psalms: Psalms for Extreme Psituations" - extreme joy, extreme penitence, and extreme praise.[52] To Redford's recollection, Sailhamer commented, in effect, that he did not mind "giving up 17 minutes for this piece, because it communicates my message better than I can with mere words."[53]

Sailhamer, feeling that Redford had a unique ability to cause a new understanding of text - something the listener has not previously heard, simply introduced the topic and then allowed Redford's settings to paint the details for him. Painted triptychs had been

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[50]Paul Sailhamer, interview by author, 14 August 2003, Anaheim, CA, tape and transcript. The various sermon series done in the evening Chapel Praise services usually lasted about seven weeks.

[51]In fact, The Servants Trust, a private foundation of which Sailhamer was President, obtained the funds for the recording project. It was done with the intent to have a CD for sale when she performs, the proceeds of which go entirely to The Rittenhouse Memorial to provide funding through Global Outreach for mission projects in Romania. This was set up in memory of a pastor named Bill Rittenhouse, who was a pilot shot down during World War II and imprisoned in a Nazi camp in Romania.

[52]Sailhamer, interview, 14 August 2003. Fuqua, interview, 24 September 2004. Fuqua, church newsletter.

[53]Redford, interview, 22 February 2002. Sailhamer, interview, 14 August 2003.

used as altarpieces - artistic representations of larger truths which can exceed the communicative ability of words. This sonic triptych filled the same purpose within the context of that Sunday night chapel service, painting the deeper meanings of the words with tone and bringing the emotions and experiences of the psalmists to life.

Conclusions

Much had transpired in Redford's professional as well as personal life during the fourteen years between the conception for and completion of *A Psalm Triptych*. In 2001, the Redfords celebrated their twenty-seventh wedding anniversary. Their children were ages 14, 22, 25, and 26. Redford's professional activities included orchestrating Horner's score for *Enemy at the Gates*, in addition to *Windtalkers* and *Iris*, a commissioned a song cycle for chorus with E. E. Cummings texts, and instrumental music for the audio series *Hearts on Pilgrimage* (see chart of chamber and concert music in Appendix A beginning on page 115 and chart of credits in Appendix B beginning on page 126). These fruitful years as a composer drew to a close with the completion of this triptych, or altarpiece, an offering to the merciful God to whom he had given his life.

The three songs of *A Psalm Triptych* were written over several years at different stages of Redford's career and development as a composer. Since they were written for and performed by more than one singer, it would not be surprising for them to feel fragmented. Even though Jackson and Fuqua, the primary singers for whom these songs were written, have voices that are quite different, Redford now hears it as one voice.[54] This author believes this is due to his approach to text setting – illumination - which will

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[54] Redford, interview, 29 June 2004.

be discussed in Chapter 4 as a device connecting similar elements from each panel of the triptych to the others. Cone's writing addresses the unity between the voices of the poet (or psalmist) and the composer. Listeners clearly hear Redford's voice come through, clarifying the text and helping to unify this piece despite the fact that the songs were written at different times and for different voices.

CHAPTER III

UNDERSTANDING THE TEXTS

To construct his sonic altarpiece, J.A.C. Redford began by choosing the raw material from which he would mold, or generate, the framework. The source material, taken from Psalms 51, 98, and 145, are representative of Hebrew poetry. Since there is rhythm and structure in the poems, independent of the setting, the craft of the writing has significance in this study. Within the larger body of works these texts represent, there are various ways of categorizing the psalms to understand their intent, purpose, and relationship to one another. Focus will be given here to one classification system which aligns with the idea of triptych structure: Brueggemann's psalms of orientation, disorientation, and new orientation, as introduced in Chapter 1.[1] Attention to the individual psalms will give an overview of each as well as an examination of the characteristics that connect it to the others. A picture of the framework will emerge, creating a foundation from which to understand *A Psalm Triptych*.

Psalms: Changing People in Relationship with an Unchanging God

The Book of Psalms allows a candid and at times graphic look inside the hearts and lives of the psalmists. The reader gets to know God as well as his own heart, as the

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[1]Brueggemann, *Spirituality*, 7-15.

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Psalms reveal the relationship between these writers and Yahweh. It is this realism that has caused these texts to resonate with people of different cultures and times.

Commanded to "Love the Lord your God with all your heart, mind and soul" (Deuteronomy 6:5-9 NIV), the psalmists did not separate heart and mind when it came to worship. They were wholly dependent upon God and went to Him with their concerns, though sometimes not until after they had allowed their feelings to control their actions. They considered Yahweh a personal God, who had the power to resolve their problems and with whom they were in covenant relationship. Not frightened by Him, they instead revered Him. They understood that forgiveness was necessary to remove that which separated them from God. The Lord had set the demands of the covenant which necessitated His presence and provision in their lives. They sought to interpret the whole of life through these covenant terms.

The Psalms show fallible humans worshipping God – no matter the circumstances – surrendering themselves to Him as Lord. They trust that He has their best in mind because of His covenant love for them. They acknowledge God as sovereign ruler of the universe. In fact, they celebrate it frequently: "Righteousness and justice are the foundation of Your throne; love and faithfulness go before You" (Psalm 89:14 NIV). The character of God is shown in Psalms as a loving, but unchanging God who longs for relationship with man. So, it is man that must change if there is to be relationship. In these songs, we get to hear man's voice in various stages of change, Brueggemann's idea of movement from orientation to disorientation. Through the words of the Psalms, used as songs for personal and congregational worship, man speaks to God and sometimes God's answer is communicated. As this interpersonal exchange occurs, the dynamic

level of the words may change from whispers of peace to exclamations of joy.

Throughout the Book of Psalms, the human heart's response to the Divine is palpable.

History of the Psalms

For generations, songs of worship had been sung by the Israelites. Dating to before 1400 B.C.E., the songs of Moses and Miriam are recorded in The Torah.[2] Although the details are unclear in the years prior to the establishment of the Temple in Jerusalem (960 B.C.E.), music played a significant role in the way man related to and interacted with God. Some songs resulted from an individual's private relationship with God; others were written for public worship.

During the reign of King David (1010-970 B.C.E.), the Psalm reached its pinnacle as an art form. David established a system regulating worship in the temple.[3] In obedience to Yahweh whom he loved, he enacted this system in order to place the moral requirements of the Torah as a plumb line for the Levites. The psalms were written, played, and sung by skilled musicians and singers – selected members of the Levitical priesthood – who completed years of rigorous preparation before leading worship publicly. In addition to musical training, these priests had to memorize the Scriptures that had been canonized to that point in time, understand current events, study the writing of poetry, and build their own instruments. This was required of them to ensure that they

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[2]These songs are found in Ex 15:1-19, Dt 32-3, and Ex 15:20-1.

[3]For more information about worship during King David's reign see 1 Ch 15-6 & 23-6 (especially chapter 25), Hill (particularly 40-1 and 172), and Ray Hughes (audio volumes 1-7 and 14).

would develop the skill to write and perform songs of petition, historical record, and praise, either as a prepared or spontaneous song.

More songs were written than the one hundred and fifty which are included in scripture.[4] This canonical collection underwent multiple versions before its completion, the date of which is in disagreement.[5] In the postexilic period, the compiled body of work was edited and catalogued for use in the Jerusalem Temple, the numerous songs coming from various locations and time periods.[6] Psalms were chosen and organized into five groups, or "books" (see Table 3.1) that are only a representative fraction of the complete songs and songwriters, although one would assume that the songs of higher quality and significance were used more frequently and were well known.

Use of the title "Psalms" or "Psalter" began with the Septuagint, the Greek translation of the Hebrew scriptures. The original title of the book is *Tehillim*, meaning "songs of praise." Of the 150 songs, 57 are actually labeled as "psalms," which indicates that string instruments should accompany the song. Other categories or descriptions

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[4]Authors of the 150 canonized Psalms and the number of psalms attributed to them: David – 73, Asaph – 12, The Sons of Korah – 12, Solomon – 2, Moses – 1, Heman – 1, Ethan – 1, and the remaining are anonymous – 48. Assuming the accuracy of these numbers, David's is the primary voice heard in the Book of Psalms.

[5]Multiple sources date this in the third century B.C.E. However, Hirsch dates "the final compilation...to the first third of the century immediately preceding the Christian era." Emil Hirsch, "Psalms," *Jewish Encyclopedia*, 2002, http://www.jewishencyclopedia.com/view.jsp?artid=574&letter=P&search=psalms#2162/ (accessed 15 January 2005).

[6]The five books were not compiled at the same time. It is thought that one person worked on Book I, and that a second and third person worked on Books II and III and Books IV and V, respectively. Adolph J. Feinberg, "Psalms," *The Universal Jewish Encyclopedia*, ed. Isaac Landman, vol. 9 (New York: The Universal Jewish Encyclopedia, 1942), 17. Jewish and Christian sources list the same divisions.

designated in the headings of each include: "song," "prayer," and "skillful psalm."[7]

These headings, or superscriptions, are given to most of the psalms, and include a variety

of information: author, type of song, musical and other notations.[8]

TABLE 3.1

DIVISIONS WITHIN THE BOOK OF PSALMS

Divisions (or Books)	Psalms included
I	1-41
II	42-72
III	73-89
IV	90-106
V	107-150

Craft of the Poetry

As with good poetry in any language, culture, or historical period, the language of

the Psalms is beautiful, intellectual, and well articulated. They are difficult to translate,

primarily due to the layers of imagery and the structure and rhetorical techniques used.

Many devices that are common to modern poetry are found infrequently or not at all. For

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[7]The last category listed above is *maschil* (#7919), meaning "a skillful psalm or song," implies intelligence, understanding, and wisdom; in other words, a song of instruction. Strong, concordance 662, Hebrew dictionary 116. In *The Amplified Bible*, the word is translated as "a didactic poem" (see note 21 for more information about this translation).

[8]In the original text, the superscription of a psalm, which can be several lines long, is counted among the verses of the psalm. In Christian Bibles, it is placed as a heading with the numbered verses following. One source says that 117 psalms have headings (J. Clinton McCann, Jr, "Psalms," *The New Interpreter's Bible*, ed. Leander E. Keck (Nashville: Abingdon, 1996), 655.), another says 126 (Avigdor Herzog, "Psalms, Book of," *Encyclopedia Judaica*, ed. Cecil Roth and Geoffrey Wigoder, vol. 13 (New York: Macmillan, 1971), 1317.).

instance, rhyme occurred primarily through coincidental use of grammatical endings. The use of stanzas was as inconsistent as the structure. Usually, structure was determined by what the writer was communicating.[9] Few of the elements used today to examine poetry apply. Certain figurative expressions, such as metaphor, simile, and hyperbole, are utilized by the psalmists. The ideas and images at the heart of Hebrew poetry are communicated in a visceral and bold manner.

In Western poetic writing, the rhythm of sound, or the music of poetry, bears much of the communicatory weight, leading to the development of structure. However, sense, or the meaning behind the text, is the unit that serves as messenger for the thoughts of these Hebraic writers. Therefore, the strength of their writing is derived from the use of words, more correctly the interplay of words and their use to illuminate other words. This essence of the words' meaning remains even in translation, whereas devices such as rhyme and meter in another language would be lost.

Rhythm is produced by the repetition of consonants, words, phrases, lines, and ideas. When a portion of text reappears, the poet emphasizes and reinforces understanding of the idea's meaning. Phrases are related to one another – progressing and then diverting to new or contrasting ideas, producing ebb and flow. These relationships between phrases, called parallelism, create patterns which lead to structure and form.

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[9]Two constructs used are acrostics, using the characters in the Hebrew alphabet, and antiphonal response, which returns to a congregational refrain at regular intervals.

The frequently used technique of parallelism, first identified and discussed by Robert Lowth in 1753,[10] also is referred to as thought rhyme. In this technique, paired phrases state the same idea (synonymous parallelism), express the opposite idea (antithetic parallelism), or complete each other's ideas (synthetic parallelism). [11] Expanded categories of this technique have been defined by other scholars (see Table 3.2). Through this recurrence of ideas a pattern of thoughts is generated, a rhythm of sense evolved.

Through parallelism, psalmists developed groups of familiar words in relation to certain themes and used them to emphasize these themes.[12] This idea will be expanded upon in the discussion of the individual psalms, particularly Psalm 51. The repetition of words or use of related terms places stress or accent on words crucial to an understanding of the message. Repeated phrases and consonant sounds were used to a similar end. These stresses formed patterns within segments of a line of poetry, which, though not the equivalent of typical metrical patterns, suggest a rhythm and structure that can be identified in any language.

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[10]George Arthur Buttrick, ed., "Psalms," *The Interpreter's Bible*, (New York: Abingdon, 1955), 11.

[11]Some of the terms used by different sources conflict or at minimum confuse the issue. In analyzing these texts, an attempt was made to distinguish the subtleties of different terms. It should be noted that some phrases can be identified with more than one type of parallelism.

[12]The awareness and identification of word trios in this paper began with the discussion of three sets of related words in: McCann, 885-7. This was expanded to include the remainder of this psalm and as well as the other two psalms.

TABLE 3.2

TYPES OF PARALLELISM

Type[13]	Also Known As	Definition
Synonymous	Affirming	idea or phrase structure reoccurs
Staircase	Climbing	progression of phrases begin: with, and, nor, etc.
Climactic		second phrase supplies how or what related to the first phrase's verb
Climbing		repeats part of idea and then adds to it
Extension		adds to idea
Antithetical	Opposing	idea followed by contrast
Chiastic	Envelope	inverts structure of phrase
External		first and second phrase related; third and fourth repeat relationship
Synthetical	Advancing	idea followed by reason why; cause and effect
Emblematic	Extemplar	one phrase figurative, the other literal
Intertwined	Introverted	first and fourth phrases related to each other; second and third related to each other

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[13] The information in this table comes from several Jewish and Christian sources found in the bibliography, primarily the following two sources. James Muilenberg, "Poetry," in Encyclopedia Judaica, vol. 13, ed. Cecil Roth and Geoffrey Wigoder, 672-75 (New York: Macmillan, 1971). Benjamin Hrushovski, "Prosody," in Encyclopedia Judaica, vol. 13, ed. Cecil Roth and Geoffrey Wigoder, 1200-1202 (New York: Macmillan, 1971).

Classification

   Throughout the literature on Biblical Hebraic poetry, Old Testament scholars

classify the psalms in relation to their subject matter. Most modern writers look to the

writings of Hermann Gunkel, who divided them into the following major categories:

hymns (or songs of praise), communal thanksgiving songs, individual thanksgiving

songs, communal complaint songs, individual complaint songs, and court songs. [14] He

also identified some minor categories: wisdom psalms, entrance liturgies, prophetic

exhortation, and psalms of confidence.[15] Additionally, he felt that some psalms could be

seen as a mixture of categories, in recognition of the uniqueness of each one as a creative

work.

   Walter Bruggemann, introduced in Chapter 1, chose not to group psalms by their

function or content, but rather by the state of the author while writing a text.

Brueggemann delineated two basic states flowing from one to another, which he terms

"moves of faith" between seasons of "settled orientation" and "disorientation." In his

model, this is an orientation in relation to God, not in reaction to circumstances. The

season of disorientation will come full circle to a new orientation that in time becomes

settled once again, restarting the cycle. This process is evident in Redford's choice and

ordering of the Psalms used in this song cycle, and will be included in the analysis

presented in Chapter 4.

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[14]Gunkel (1862-1932), a German university professor, made contributions considered among the greatest in the field of Old Testament scholarship. Hermann Gunkel, *Water for a Thirsty Land: Israelite Literature and Religion* (Minneapolis: Fortress, 2001), 135. For more information, refer to McCann or Gunkel's other writings.

[15]McCann, 650-1.

<u>Background and Literary Analysis of the Psalms Set by Redford</u>

      This examination of the three psalms follows the order in which they appear in the song cycle. First is Psalm 98, a colorful display of joy; Psalm 51, the centerpiece, a graphic plea not just for forgiveness, but complete restoration; finally, Psalm 145, another exuberant expression of praise. The psalms in this arrangement are a clear illustration of Brueggemann's "scheme" of orientation – disorientation – new orientation.

Psalm 98

<u>Background and Overview of Psalm 98</u>

      The text for the first song of *A Psalm Triptych*, "Shout for Joy to the Lord," is taken from Psalm 98. In this psalm of unknown authorship, it is apparent from even a cursory review of the text why this is sometimes referred to as an enthronement psalm, which is a subcategory of the hymn.[16] The three sections, each containing three verses, crescendo with "abandon" to announce the coming King (see Table 3.3 and 3.4).[17]

      Verses 1 through 3 are a call to praise, complete with reasons why God is deserving of praise. For "Shout for Joy," Redford uses only verses four through nine. He follows the directive in the first verse to "sing a new song," though, and generates his new work from the remaining words. Interestingly, each of the three omitted verses contains the word "salvation," which is connected to the overall theme of the three

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[16]McCann, 648. Classification, like parallelism, is a subject that can be confusing when comparing names and categories used by different sources.

[17]E. M. Blaiklock, *Commentary on Psalms*, vol. 2 (Philadelphia: Holman, 1977), 55.

Psalms – sin, repentance, and God's mercy – that we can not save ourselves from sin, but must rely on His mercy.

TABLE 3.3

PSALM 98: CONTENT OVERVIEW

Verses	Content Overview[18]
1-3	why God is deserving of praise
4-6	call to praise – people
7-9	call to praise – creation

In verses 4 through 6, there is an invitation for all to praise the Lord. In verse 4, the Hebrew literally reads "break forth in joyful sound"[19] (Psalm 98:4 NIV), as a request for people to lift up their voices in song. Then, the instruments are instructed to join. The psalmist is not yet satisfied with the dynamics, and proceeds, in verses 7 and 8 to call upon the seas, rivers, hills; the whole earth and all people. John Durham contends that if the reaches of outer space had been common knowledge, the psalmist would have extended the invitation even farther than he did.[20]

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[18]These brief descriptions by the author were informed by several of the commentaries listed in the bibliography.

[19]*Patsach* #6476. Strong, concordance 723, Hebrew dictionary 96.

[20]John I. Durham, "Psalms," *The Broadman Bible Commentary*, ed. Clifton J. Allen, vol. 4 (Nashville: Broadman, 1971), 371.

The final verse contains a sobering thought. The preceding verses are like a royal fanfare, a celebration for the sovereign King. At some point, the royal subjects recall that not only has He extended mercy and performed extraordinary deeds, He also is judge and ruler over all.[21] Not necessarily a bad thing, this means that the people can trust that all will be brought to justice, which is protection for all. C. S. Lewis, in his *Reflections on the Psalms*, notes that "Christians cry to God for mercy instead of justice; [the psalmists] cried to God for justice instead of injustice."[22]

Parallelism in Psalm 98

The technique of parallelism and use of word groups appears consistently throughout Psalm 98. As the phrases are read with this relationship in mind, the rhythm and rhyme of thoughts discussed previously becomes apparent (see Table 3.4). In the first section (v. 1-3), there are repeated ideas or extensions of the ideas which focus attention on the reasons God is worthy of praise. The second section (v. 4-6) is characterized primarily by climbing parallelism, or repetition with an addition. The beginning of the third section (v. 7-9) continues the theme of this "jubilant song" (v. 4) until the mention of the contrasting theme of judgment (v. 9).

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[21]"...for He is coming to judge [and rule] the earth; with righteousness will He judge [and rule] the world, and the peoples with equity." (Ps 98:9 AMP) The Amplified Bible uses parentheses and brackets to include additional information such as the literal definition of the original word or clarification of the undertones or context. This translation had been published in segments between 1958 and 1964 before being combined into one volume published in 1965. The Lockman Foundation, *The Amplified Bible* (Grand Rapids: Zondervan, 1987), 668.

[22]C. S. Lewis, *Reflections on the Psalms* (San Diego: Harvest/Harcourt, 1958), 12.

TABLE 3.4

PSALM 98: NIV TEXT AND PHRASE RELATIONSHIP

Psalm 98 (NIV)	Phrase Relation [23]	Type of Parallelism
A psalm.		
1 Sing to the Lord a new song,	A1	Idea
for He has done marvelous things;	A2	Synthetic
His right hand and His holy arm		
have worked salvation for Him.	A3	Extension
2 The Lord has made his salvation known	B	Idea
and revealed His righteousness to the nations.	B'	Synonymous
3 He has remembered His love	C1	Idea
and His faithfulness to the house of Israel;	C2	Extension
All the ends of the earth have seen		
the salvation of our God.	B'	Chiastic (v. 2)
4 Shout for joy to the Lord, all the earth,	D1	Idea
Burst into jubilant song with music;	D2	Climbing
5 Make music to the Lord with the harp,	E1	Idea
With the harp and the sound of singing,	E2	Climbing
6 With trumpets and the blast of the ram's horn –	E3	Climbing
Shout for joy before the Lord, the King.	D1	Synonymous (to v. 4)
7 Let the sea resound, and everything in it,	F1	Idea
The world and all who live in it.	F2	Synonymous
8 Let the rivers clap their hands,	F3	Synonymous
Let the mountains sing together for joy;	F4	Synonymous
9 Let them sing before the Lord,	F5	Synonymous
For He comes to judge the earth.	G1	Idea
He will judge the world in righteousness	G2	Climactic
And the peoples with equity.	G3	Climactic

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[23]Phrase relationships and parallelism were identified and labeled by this author. The labeling system for phrase relationship is as follows: A' = repeated in whole or part, similar idea or phrase structure; A1, A2 = related, furthers or completes idea; and B = new idea. See Table 3.2 for explanations of the types of parallelism.

Word Groups in Psalm 98

Related words in trios weave through the text, connecting the individual phrases (see Table 3.5). The words are grouped together either in the same verse or consecutive verses. These clusters of repetition show the psalmist's organization of thought and structure. Comparing Table 3.5 to Table 3.3, it is clear that these word trios are the content that defines the sections of this text. The broad themes brought out in these word groups – the reality of God's judgment and praise for His goodness – will be seen again in Psalms 51 and 145.

TABLE 3.5

WORD TRIOS IN PSALM 98

Verse Number(s)	Related Word Groups[24]		
1, 2, & 3	marvelous things	salvation	love and faithfulness
2 & 3	made known	revealed	have seen
2 & 3	nations	house of Israel	ends of the earth
4 & 5	shout	burst	make music
4 & 5	joy	jubilant song	sound of singing
5 & 6	harp	trumpets	ram's horn
7 & 8	sea	rivers	mountains
7 & 8	everything	all	together
9	judge	righteousness	equity
9	earth	world	people

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[24]See note 13 in this chapter.

Psalm 51

Background and Overview of Psalm 51

Psalm 51, the entire text of which is used for the second song "Have Mercy on Me, O God," is believed to have been written by David after the prophet Nathan confronted him about his liaison with Bathsheba and subsequent attempts to conceal it (2 Samuel 11:1-12:25). Throughout this penitential psalm, a subcategory of the individual complaint song, David moves from a desperate cry for mercy to a bold request for restoration to a vow of service and sacrifice (see Table 3.6). The superscript of this psalm, "for the director of music," indicates that this private expression to God was then deemed appropriate for use in public worship.[25]

TABLE 3.6

PSALM 51: CONTENT OVERVIEW

Verses	Content Overview
1-2	cry for mercy
3-6	sinfulness recognized and confessed
(5-6)	(transition)
7-12	cleanse and restore
13-17	vow of service and sacrifice
18-19	addition

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[25] This is the heading in the New International Version. Some other translations use the wording "to the chief musician."

Parallelism in Psalm 51

The first section (v. 1-2) encapsulates the theme of the text (compare Table 3.7 to Table 3.6). The psalmist's failure is detailed in the second section (v. 3-6). In the third and fourth sections (v. 7-9 and 10-12), we hear the requests for cleansing and restoration. The remainder of the psalm (v. 13-19) is a promise of service to "the God who saves" and a discussion of sacrifice.

Parallelism is used to develop the central point of each section and heighten the emotion expressed. The use of word groups not only clarifies the ideas by repetition, but also builds momentum through this intense psalm. The phrase relationships are used to help develop the ideas of the word groups, creating the structure in which the storyline unfolds.

TABLE 3.7

PSALM 51: NIV TEXT AND PHRASE RELATIONSHIP

Psalm 51 (NIV)	Phrase Relation	Type of Parallelism
For the director of music. A psalm of David. When the prophet Nathan came to him after David had committed adultery with Bathsheba.		
1 Have mercy on me, O God,	A1	Idea
According to Your unfailing love;	A2	Synthetic
According to Your great compassion	A2'	Synonymous
Blot out my transgressions.	B	Idea
2 Wash away all my iniquity	B'	Synonymous
And cleanse me from my sin.	B'	Synonymous
3 For I know my transgressions,	C	Idea
And my sin is always before me.	C'	Synonymous
4 Against You, You only, have I sinned	D	Idea
And done what is evil in Your sight,	D'	Synonymous

TABLE 3.7 continued

So that You are proved right when You speak	E	Idea
And justified when You judge.	E'	Synonymous
5 Surely I was sinful at birth,	F	Idea
Sinful from the time my mother conceived me.	F'	Synonymous
6 Surely You desire truth in the inner parts;	G	Idea
You teach me wisdom in the inmost place.	G'	Synonymous
7 Cleanse me with hyssop, and I will be clean;	H	Idea
Wash me, and I will be whiter than snow.	H'	Synonymous
8 Let me hear joy and gladness;	I	Idea
Let the bones You have crushed rejoice.	I'	Synonymous
9 Hide Your face from my sins	J	Idea
And blot out all my iniquity.	J'	Synonymous (from B)
10 Create in me a pure heart, O God,	K	Idea
And renew a steadfast spirit within me.	K'	Synonymous
11 Do not cast me from Your presence	L	Idea
Or take Your Holy Spirit from me.	L'	Synonymous
12 Restore to me the joy of your salvation	M1	Idea
And grant me a willing spirit to sustain me.	M2	Extension
13 Then I will teach transgressors Your ways,	N1	Idea
And sinners will turn back to You.	N2	Synthetic
14 Save me from bloodguilt, O God, the God who saves me,	O1	Idea
And my tongue will sing of Your righteousness.	O2	Synthetic
15 O Lord, open my lips,	P1	Idea
And my mouth will declare Your praise.	P2	Synthetic
16 You do not delight in sacrifice, or I would bring it;	Q	Idea
You do not take pleasure in burnt offerings.	Q'	Synonymous
17 The sacrifices of God are a broken spirit;	R1	Idea
A broken and a contrite heart,		
O God, you will not despise.	R2	Climactic
18 In Your good pleasure make Zion prosper;	S	Idea
Build up the walls of Jerusalem.	S'	Synonymous
19 Then there will be righteous sacrifices,	T1	Idea
Whole burnt offerings to delight you;	T2	Extension
Then bulls will be offered on altar.	T1'	Synonymous

Word Groups in Psalm 51

The storyline is connected not just through parallelism, but also through repeated

words and phrases. The word groups in Psalm 51, however, are more closely related than

in Psalm 98, which increases the strength of their message. In the first two verses, there

are three main ideas - sin, mercy, and cleansing – expressed by nine Hebrew words.

These nine words in sets of three illustrate the heart of this song and this cycle. The

translations of these words are seen in the first three lines of Table 3.8. [26] The words

define what is being requested, how it is to be accomplished, and why it is needed –

laying out a logical argument as a lawyer would present his case.

TABLE 3.8

WORD TRIOS IN PSALM 51

Verse Number(s)	Related Word Groups		
1	mercy	unfailing love	compassion
1 & 2	blot out	wash away	cleanse
1 & 2	transgressions	iniquity	sin
3 & 4	transgressions	sin	evil
4	Your sight	You speak	You judge
5 & 6	conceived	inner parts	inmost place
8	joy	gladness	rejoice
9 & 11	Your face	Your presence	Your Holy Spirit
10 & 12	create	renew	restore
10 & 12	pure heart	steadfast spirit	willing spirit
13, 14, & 15	I will teach	will sing	will declare
14 & 15	my tongue	my lips	my mouth
16 & 17	delight	take pleasure	not despise
17	sacrifices	broken spirit	contrite heart
18 & 19	righteous sacrifices	whole burnt offerings	bulls

[26]McCann, 885-7.

As expected, additional word trios are used to advance and complete the psalmist's concepts. Word pairs are also used as the psalmist creates different rhythms and develops his ideas: 1) v. 4 proved right/justified, 2) v. 6 desire truth/teach wisdom, 3) v. 7 clean/whiter than snow, 4) v. 13 transgressors/sinners, 5) v. 15-16 Your righteousness/Your praise, and 6) v. 18-19 good pleasure/delight. With these word pairs and trios, the psalmist outlines the case against himself, his plea for mercy, his need for cleansing, his desire for restoration, and out of gratefulness, his vow of service.

The word trios in Table 3.8 reveal this psalm as a cry for mercy apart from any other knowledge of content. Taking a deeper look at David's confession, it is not just an admission of wrongdoing, but an understanding that sin, a deeply seeded rebellion, is primarily an issue of not honoring God. The psalmist recognizes that he has always been sinful and that punishment is justified. No one is immune from sin and its consequences, including a king.

A Deeper Look at Psalm 51: The Center Panel of *A Psalm Triptych*

In verses 10 through 12, the word trio is create, renew, and restore. When creativity and human art-making are discussed in the Bible, the following words are used: make, fashion, craft, skill, etc. *Bara*, the Hebrew word for create, is used only in reference to miraculous works of God, as in the Creation story in Genesis.[27] David does not want his heart and spirit dusted off or patched up, he is asking God to make a new one to replace the old. He knows that he cannot do it for himself. A more literal

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[27]*Bara* #1254. Strong, concordance 225, Hebrew dictionary 23.

translation of the phrase "create **in** me a clean heart" is actually "create **for** me a clean heart."[28]

David wants to have his sin erased from God's record, but that is not enough for someone who has had communion with God. This psalm is a vivid example of the following statement by Brueggemann: "a skewed communion [with God] is not a communion worth having. The psalms crave for and mediate communion with God, but Israel insists that communion must be honest . . . and capable of transformation."[29] Referred to as "a man after [God's] own heart,"[30] David would sit under the wings on the Ark of the Covenant, where God's presence resided at the time. David desired nothing less than to be returned to good standing with God; not merely cancellation of debt, but full restoration of their relationship. He wants to be reconciled to God, which is a radical concept apart from the New Covenant and anticipates New Testament ideas.[31]

In the last seven verses, David lists his promises and discusses sacrifice. Normally at this point, the psalmist describes his offering at the Temple. As king, David had access to all the animals he could want to sacrifice. Yet, he knew that God would not

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[28]Fred M. Wood, *Psalms: Songs for Life* (Nashville: Convention Press, 1984), 99. In terms of salvation as presented in New Testament scripture, Christians are like generative text. In 1 Corinthians 5:17-19, it says: "Therefore, if anyone is in Christ, he is a new creation; … All this is from God, who reconciled us to Himself through Christ and gave us a ministry of reconciliation..." Going further, 2 Corinthians 3:3 says, "…you are a letter from Christ…not written in ink but with the Spirit of the Living God, not on tablets of stone, but on tablets of human hearts." In the transforming process of salvation, the heart is recreated and the story of the person's life rewritten. This process is begun when a person is allowed to see himself in light of who God is.

[29]Brueggemann, *Spirituality*, 68.

[30]1Sa 13 and 16. Ps 89:20.

[31]McCann, 888.

be impressed, since the King of Kings owns more than any earthly king. David seems to be saying that sin is a heart issue requiring a heart sacrifice. This realization must have been a true paradigm shift for him, as he had continued to observe temple rituals of sacrifice for an entire year prior to the confrontation with the prophet Nathan. Rather than another hollow observance of traditional sacrifice, David is offering himself, with words echoed in the New Testament,[32] and promising to lead others to reconciliation with God.

David makes two requests in this segment: to rescue him from his bloodguilt and for his lips to be released to praise. In this bold request (verse 15), he addresses God as "Lord," a more familiar term than the one with which he began.[33] The meanings of the words "broken" and "contrite" in verse 17 are more accurately "torn" or "crushed," and "bruised" or "crumbled," respectively.[34] The psalmist's bones were crushed, maybe not physically, but in the sense of "to the bone;" deep down, he has been crushed by the weight of guilt he was not designed to carry.

The last two verses, which shift the psalm to a corporate focus, are considered by some scholars as an addition. Some commentators think it is simply to take the focus off the individual. Others believe that it is a retraction of the radical idea put forth, the assertion that it is not necessary to offer the traditional sacrifices for sin. From this view,

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[32]Romans 12:1 (NIV) says: "Therefore, I urge you brothers, in view of God's mercy to offer your bodies as living sacrifices, holy and pleasing to God—this is your spiritual act of worship."

[33]*Adonai* #136. Strong, concordance 626, Hebrew dictionary 8. He began by addressing God as judge and ruler, *Elohiym*. Ibid., concordance 403-4, Hebrew dictionary 12.

[34]*Shabar* #7665. Ibid., concordance 148, Hebrew dictionary 112. *Dakah* #1794 Ibid., concordance 218, Hebrew dictionary 30.

these verses would indicate that sacrifices will resume when the physical location is restored.

Psalm 145

Background and Overview of Psalm 145

Redford follows the articulation of sacrifice in Psalm 51 with a return to praise for God who is "gracious and compassionate, slow to anger and rich in love" (Psalm 145:8 NIV). Psalm 145 has themes in common with Psalm 98—the kingship, character, and nature of God. This psalm ties up loose ends, and brings to a conclusion what has been covered to this point: God's righteousness is not in conflict with His love; that He as holy God must judge, but being gracious and compassionate, also can extend mercy (see Table 3.9). Beginning with Psalm 98 and progressing through Psalm 51, the psalmist arrives in Psalm 145 at Brueggemann's new orientation.

TABLE 3.9

PSALM 145: CONTENT OVERVIEW

Verses	Content Overview
1-3	Praise: God's greatness
4-7	Proclaim: God's wonderful works
8-9	God's compassion
10-13a	Proclaim: God's kingdom
13b-20	God's faithfulness
21	Praise God's holy name

Due to the heading, or superscription, this enthronement psalm traditionally is attributed

to David, but this is uncertain (see Table 3.10).[35] Also, the superscription labels this as

tehillah, meaning "a psalm of praise," which seems apparent from the text. However, it

is interesting to note that Psalm 145 is the only psalm to be labeled as such, realizing that

the Hebrew title of the Book of Psalms, *Tehillim*, is a variant of the same word.[36]

TABLE 3.10

PSALM 145: NIV TEXT AND PHRASE RELATIONSHIP

Psalm 145 (NIV)	Phrase Relation	Type of Parallelism
A psalm of praise. Of David.		
1 I will exalt You, my God the King;	A1	Idea
I will praise Your name for ever and ever.	A1'	Synonymous
2 Every day I will praise You	A2	Chiastic
And extol Your name for ever and ever.	A1'	Synonymous to v. 1b
3 Great is the Lord and most worthy of praise;	B1	Idea
His greatness no one can fathom.	B2	Synthetic
4 One generation will commend Your works to another;	C	Idea
They will tell of Your mighty acts.	C'	Synonymous
5 They will speak of the glorious splendor of Your majesty,	C''	Synonymous
And I will meditate on Your wonderful works.	C'''	Synonymous
6 They will tell of the power of Your awesome works,	C'	Synonymous
And I will proclaim Your great deeds.	C'	Synonymous
7 They will celebrate Your abundant goodness	C''''	Synonymous
And joyfully sing of Your righteousness.	C''''	Synonymous

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[35]Blaiklock, vol. 2, 139.

[36]*Tehillah* #8416. Strong, Hebrew dictionary 123. Durham, 455.

TABLE 3.10 continued

8 The Lord is gracious and compassionate,	D1	Idea
Slow to anger and rich in love.	D1'	Synonymous
9 The Lord is good to all;	D2	Climbing
He has compassion on all He has made.	D2'	Synonymous
10 All You have made will praise You, O Lord;	E	Idea (invert, part repeat)
Your saints will extol You.	E'	Synonymous
11 They will tell of the glory of Your kingdom	F	Idea
And speak of Your might,	F'	Synonymous
12 So that all men may know of Your mighty acts	G	Idea
And the glorious splendor of Your kingdom.	G'	Synonymous
13 Your kingdom is an everlasting kingdom,	H	Idea
And Your dominion endures through all generations.	H'	Synonymous
The Lord is faithful to all His promises	I1	Idea
And loving toward all He has made.	I2	Extension
14 The Lord upholds all those who fall	J	Idea
And lifts up all who are bowed down.	J'	Synonymous
15 The eyes of all look to You,	K1	Idea
And You give them their food at the proper time.	K2	Extension
16 You open Your hand	L1	Synonymous
And satisfy the desires of every living thing.	L2	Extension
17 The Lord is righteous in all His ways	M1	Idea
And loving toward all He has made.	M2	Extension (synon. D2')
18 The Lord is near to all who call on Him,	N1	Idea
To all who call on Him in truth.	N2	Climbing
19 He fulfills the desires of those who fear Him;	O1	Idea
He hears their cry and saves them.	O2	Climbing
20 The Lord watches over all who love Him,	O3	Idea
But all the wicked He will destroy.	O4	Antithetic
21 My mouth will speak in praise of the Lord.	P1	Idea (from A)
Let every creature praise His holy name	P2	Climbing (synon. to E)
For ever and ever.	P3	Extension (part of A1)

Parallelism in Psalm 145

There are no contrasting phrases found in the phrase relationships of Psalm 145. The parallelism is predominantly reiterative, either rewording the original statement or furthering the idea (see Table 3.10). The structure is formed as the psalmist moves from repetitions of one idea to another, for instance from how God will be praised to details of His character and attributes.[37] There can be no doubt of the high esteem the psalmist has for God. These are the words of one who is certain of the veracity of his faith and the goodness of his God. In this repetitive psalm, the words "all" and "every," appear 15 and 3 times, respectively. These words convey the psalmist's conviction that God has shown and will continue to show Himself faithful.

The structure here can be seen as an illustration of the message being communicated. In the way that the parallel phrases provide balance, the absolutes in God's nature offset each other. Holy and righteous, He cannot be in a relationship where sin is present. Therefore, this forgiving God extends mercy and provides salvation. Verse 14 says "the Lord upholds all who fall," however, "about to fall" or "apt to fall" would be a better translation.[38] It is this amazing love – that a righteous God loves people enough to provide a means of release from judgment – that causes the psalmist to sing praises in the midst of judgment.

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[37]There is structure found here in addition to that which is created by these usual techniques; in Hebrew, the beginnings of the lines form an acrostic.

[38]Durham, 456. Charles Spurgeon, *The Treasury of David,* volume 3 (Peabody, MA: Hendrickson, [1988]), 380.

<u>Word Groups in Psalm 145</u>

Reiteration of ideas remains a standard technique used by the psalmist. However, the psalmist does not rigidly follow the primary patterns of the texts previously discussed: grouping words in trios and using words in consecutive verses. Rather, the use of word groups is expanded to include groups of four and five, the ideas of which are used once and return later (see Table 3.11). This results in a spontaneous feeling, as if the psalmist could no longer contain the joy of his new orientation and praise involuntarily flowed from his lips.

TABLE 3.11

WORD GROUPS IN PSALM 145

Verse	Related Word Groups				
1, 2, 10, 21	exalt	praise	extol		
3, 7	greatness	majesty	goodness	righteousness	
4 – 7, 11	(they) commend	tell	speak	celebrate	sing
4 – 7, 21	(I) meditate	proclaim	speak		
4 – 6	mighty acts	wonderful works	awesome works	great deeds	
8, 9	gracious	compassionate	slow to anger	rich in love	
11, 12	kingdom	might	mighty acts		
13	everlasting kingdom	dominion			
13, 17	faithful	loving	righteous		
14	upholds	lifts up			
15, 16	give	satisfy			
18 - 20	is near	fulfills	hears	watches	

The intent of this structure seems more about communicating expansive themes and less about a detailed account. The themes in the word groups are: God's attributes,

His actions toward man, and man's response to His attributes and actions. This

strengthens its function as the third and final text in *A Psalm Triptych*. It paints in broad

strokes the character traits of God displayed throughout the first two psalms, bringing

closure to the textual journey.

<div align="center">Psalms 98, 51, and 145 as a Cycle</div>

In the three psalms, Brueggemann's "moves of faith" primarily have been

illustrated in the themes that arise from the word groups used. Specific words depict the

journey from orientation through disorientation and the return to orientation. Psalms 98

and 145 have common themes - the kingship, character, and nature of God. One aspect

of His character shared between these two psalms is *cheçed*, translated as love (see Table

3.12). This word can be traced to the same root word as *chânan*, which is used in Psalm

51. This word carries the implication of the Sovereign God "bending" from His place of

honor and holiness to one separated from Him by sin. The pattern seen in the words for

mercy used in these psalms echoes Brueggemann's cycle.

<div align="center">TABLE 3.12</div>

<div align="center">WORDS FOR "MERCY" IN PSALMS 98, 51, AND 145</div>

Verse	Hebrew word	Strong's number[39]	Meaning
Ps 98:3	*cheçed*	2617	kindness, loving-kindness, mercy
Ps 51:1	*chânan*	2603	to bend in kindness, have mercy on
Ps 145:8	*cheçed*	2617	kindness, loving-kindness, mercy

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[39]Strong, concordance 675, Hebrew dictionary 41.

A similar relationship is found in the names of God used in these three texts (see Table 3.13). The first and second tiers of the table show two examples of this. The final name shown, "the supreme God," occurs in each psalm, functioning as a unifying device.

TABLE 3.13

NAMES OF GOD IN PSALMS 98, 51, AND 145

Verse	Hebrew word	Strong's number	Meaning	Translated in NIV
Ps 98:1-9	*Yehovah*[40]	3068	self-existent, eternal	Lord
Ps 51:15	*Adonay*[41]	136	only as proper name	Lord
Ps 145:3, 8, …	*Yehovah*	3068	self-existent, eternal	Lord
Ps 98:6	*melek*[42]	4428	royal	My God the King
Ps 51:12	*teshuah*[43]	8668	deliverance	the God who saves
Ps 145:1	*melek*	4428	royal	My God the King
Ps 98:3	*elohiym*[44]	430	the supreme God	God
Ps 51:1, 10, …	*elohiym*	430	the supreme God	God
Ps 145:1	*elohiym*	430	the supreme God	God

[40]Ibid., concordance 626, Hebrew dictionary 47.

[41]Ibid., concordance 626, Hebrew dictionary 8.

[42]Ibid., concordance 567, Hebrew dictionary 67.

[43]Ibid., concordance 874, Hebrew dictionary 126.

[44]Ibid., concordance 403-4, Hebrew dictionary 12.

Whether or not Redford was familiar with Brueggemann's writings, it is clear that he

cognizant of this pattern, or at least felt this tendency, in these psalms and utilized it in

the organization of his triptych.

<div align="center">Conclusions</div>

Psalms 98, 51, and 145 are not passive. They challenge us to participate, to

engage, to relate. Some of the content is brutally honest, not easy to say or hear,

revealing the "insufficiency of self and sovereignty of God."[45] On 4 December 2004,

when Walter Brueggemann lectured on the subject of Psalms at St. Thomas' Church near

Philadelphia, PA, he subtitled the presentation "Out of Control Joy and Impolite Honesty

Before the Throne."[46] This is an apt description for these texts.

Before Redford set his hand to these texts to generate his own, these three psalms

were already connected, telling one story. The repeated ideas of this well-crafted poetry

resulted in rhythm and structure of paired lines and word groups, literary devices not lost

in translation. Redford's ordering of the three psalms follows the natural tendency

identified by Brueggemann: orientation – disorientation – new orientation. This

progression is seen in the common themes, words, and names of God in Psalms 98 and

145. As the centerpiece, Psalm 51 contains differences, but also has similar thematic

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[45]McCann, 1261.

[46]*St. Thomas' Church, Whitemarsh*, 2005, http://www.stthomaswhitemarsh.org/ (accessed 25 January 2005). Walter Brueggemann, "Re: thesis research on Psalms," e-mail to author, 31 January 2005.

material that ties it to the other two. However, what ties these psalms most closely to Brueggemann's concept is the clear orientation toward God in Psalms 98 and 145 which is contrasted in Psalm 51 with David's recognition that he has turned away from God. The pattern, in simplified form, is: give praise – receive mercy – give praise.

CHAPTER IV

THE PSALMIST'S JOURNEY THROUGH REFORD'S EYES:

ANALYSIS OF *A PSALM TRIPTYCH*

When analyzing songs, several aspects require consideration. Texts provide only the poet's voice. Music alone ignores the context of its inspiration. Therefore, the relationship between the words and the music is of primary importance. The musical setting of a text can create not only a new work, but also cause us to interpret the text differently, a phenomenon Cairn described in his article "Shaping What's Given." Therefore, a study of vocal music should be more than a musical analysis of the songs. To that end, the following will be addressed: 1) the composer's concept of the song cycle and philosophy of text setting, 2) the arrangement of the texts and their order in the cycle, and 3) the resulting form and structure of the individual songs and cycle.

This chapter will discuss Redford's use and interpretation of Psalms 98, 51, and 145, including the relationship between the triptych as a form in visual art and the form of this song cycle. Reference will be made to 1) Cairn's article on generative text – arranging the words to create a structure for the journey, 2) Brueggeman's thoughts on changes of orientation in the Psalms – progressing through the cycle from an orientation toward God to disorientation back to orientation, 3) Hallman's discussion of unifying devices – defining a path through the work, and 4) Cone's idea of the composer's voice – setting the text to highlight the composer's chosen landmarks along the path. A journey is taken and a structure emerges - a triptych which progresses from an orientation of praise to repentance with a return to praise. Intended to be sung as an offering, the words

and ideas in these texts find deeper meaning when married with music. It is in this marriage of the psalmist's words to the composer's voice that the structure and purpose of this work is seen.

<div align="center">Redford Creates the Structure of the Triptych</div>

Redford was raised in an environment filled with artistic expression. In addition to his family heritage, the high value that the Church of Jesus Christ of Latter-day Saints places on skill in the arts further encouraged his appreciation of the arts. An avid reader of poetry, novels, and other writing, he also has been deeply inspired by visual art. His mission to Italy afforded him the opportunity to visit many museums and cathedrals. Christian works of art had significant impact on him, despite that they represented the beliefs of what Mormons "considered an apostate religion."[1] Throughout his life, he has surrounded himself with excellence in creativity, which has both inspired him to higher levels of expression and has shaped his view and understanding of form and content as vehicles for expression.

The intention to unify parts of a larger work through use of connective elements and closely related material can be seen in Redford's approach to this song cycle, particularly given its history. "Shout for Joy to the Lord" was written in 1987, premiered in 1990, and recorded in 1995. "Have Mercy on Me, O God" was not begun until late 2000 and "Great is the Lord" was written early in 2001 (refer to Chapter 2; see chart of concert and chamber works in Appendix A). From the time he wrote the first song, he

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[1]Redford, *Welcome*, 94. Of taking his daughters to Europe, he says "it was profoundly satisfying for LeAnn and me to introduce the girls to the God-soaked art and architecture we loved there…" Ibid., 290.

"always felt ["Shout for Joy to the Lord"] was a prelude to something, an open door."[2]

Although *A Psalm Triptych* was not conceived as a cycle, when he set out to complete the

cycle, he did so deliberately.

Illuminating the Path Through *A Psalm Triptych*

Redford has developed a clear philosophy regarding the general form or structure

of a song cycle. The first concert work listed in his catalog is the song cycle *Five Sonnets*

(1978), settings of five E. E. Cummings poems. Intuition was his guide as he read the

text and allowed a natural progression to emerge, creating an arc.[3] His knowledge of

vocal repertoire and understanding of vocal writing gained both from his mother and

Thomas Pasatieri have given him a foundation upon which to build a structure. He has

spoken of desiring that a "cycle be more than a collection of songs."[4] Of *A Psalm*

Triptych specifically, he said that he "wanted unity and correspondence between [the

songs]," feeling that a song cycle "should be a journey."[5] There is a journey undertaken

in this cycle, during which the ear is led through the three panels of this triptych.

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[2]Redford, interview, 22 February 2002.

[3]He has since written another song cycle using Cummings' texts: *love is the every only god* (2001) for mixed chorus and piano. Though this cycle has six movements, it still follows his idea of a journey, which in this particular case is unified by "the theme of love, both erotic and spiritual." J.A.C. Redford, "love is the every only god," 2001, www.jacredford.com/ (accessed 7 August 2003).

[4]Redford, interview, 22 February 2002.

[5]Ibid.

This was Redford's intent: to create a unified story, for the three "panels" of *A Psalm Triptych* form a seamless arc - a journey. He guides the listener through the panels in much the same manner as Hallman described in relation to visual art. Redford accomplishes this through: 1) choice and arrangement of text that flows together thematically and creates a triptych structure, 2) declamation, 3) frequent occurrence of Lydian mode, and 4) a recurring motive in all three songs (hereafter, the "judgment motive").

Journey: Structure and Text Arrangement

The itinerary of the journey is determined by the text, or rather Redford's organization of the text as in Cairns' idea of generative text. Redford has said that "structure has more to do with communicating text than anything else."[6] Nicholas Cook makes a similar observation, saying that "the musical structure is simply a consequence of the textual pattern."[7] Changes in the order of the text and groupings designated by the music will be shown in tables and addressed in the discussions of each song.

The dramatic arc of *A Psalm Triptych* is as follows: judgment in general, judgment in personal terms, and the reason for judgment, which is God's righteousness.[8] The text of the cycle begins with descriptions of how God is to be praised and an acknowledgement that He is sovereign ruler and judge. After this acknowledgement, the

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[6]J.A.C. Redford, interview by author, 16 August 2003, Fullerton, CA, tape and transcript.

[7]Nicholas Cook, *A Guide to Musical Analysis* (New York: Braziller, 1987), 245.

[8]Redford, interview, 22 February 2002.

psalmist recognizes his sin in light of God's holiness. Praise returns as the text describes

the goodness of God: that in spite of our iniquity, "He has compassion on all He has

made" (Psalm 145:9). Thus ends the journey where it began, with praise to God,

providing the second of the outer panels to balance the triptych and completing

Brueggeman's cycle of orientation. This is a tale told by the composer who is reciting

the psalmist's words as his own.

Chapter 1 contains background information on generative text, orientation of the

Psalms, the composer's voice, and triptychs as art objects. Chapter 2 discussed the

events and spiritual environment which surrounded the development of *A Psalm Triptych*,

including Redford's choice of texts. In Chapter 3, the source of the texts - the Psalms as

a genre and the three particular psalms in their original form - was examined. This

chapter turns attention to the use of generative text to create a construct which takes on

the proportions and characteristics of a triptych, providing a framework for the journey.

Illumination of the Text as Path

Analogous to elements in visual art, speech has its own texture and color, rhythm

and inflection. Painters view a landscape and capture the image on canvas; composers

hear an "aural landscape" and re-create it with melody, harmony, timbre, and rhythm.[9]

Redford tries to allow the words of a given text to indicate their musical setting. Before

setting words to music, he examines the prosody of the texts, noticing the rhythms and

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[9] Redford wrote: "even the spoken word rides on its own mysterious rhythms, in an aural landscape." Redford, *Welcome*, 240.

stress that naturally occur.[10] This is much the same way he approaches film and

television scoring: observing the rhythms and sections inherent to the scene delineated by

the dialogue and other ambient sound, as well as the point of view and movement of the

camera.[11] When he has found the rhythms that occur organically in the poetry, he then

begins the process of communicating to the listener what he hears in the text.

For Redford, illumination not only has the connotation of shedding light on the

meaning of the words, but also is a reference to the illuminated manuscripts of the Middle

Ages.[12] With the development of parchment, illustrations in books joined the body of

visual art, in murals and on panels, as a way of communicating the text in a more vivid

fashion. Just as the content and beauty of pictures aid in the telling of a story, Redford

hopes to give the listener a more clear understanding of the text as a result of the

marriage of his music to the words.[13]

Redford conveys the meaning of the lyrics through the use of declamation,

corresponding musical accent or emphasis to the stress inherent in language. Duration,

melodic climax, and word-painting are employed to emphasize or illustrate important

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[10]Ibid., 241. Redford, interview, 16 August 2003. J.A.C. Redford, "Remarks on Five Sonnets," Chamber Concert at Marshall University, 3 November 2004, Huntington, WV.

[11]Redford talked about this in a workshop/masterclass for student composers at Marshall University on 4 November 2004.

[12]Redford, *Welcome*, 240-1. Redford, interview, 16 August 2003. Redford, interview, 29 June 2004.

[13]Of his choral song cycle *love is the every only god*, he said, "my aim, as a composer, is to illuminate Cummings' already potent words, to open a gate into another dimension of their deep and terrible beauty." Redford, "love is the every only god," www.jacredford.com/.

words. There are occasional uses of decoration or melisma in the vocal line and, at times, the accompaniment assists in word-painting. Related to text-setting, "there are…fundamental aesthetic issues…concerning music's ability and power both to represent something outside itself and to communicate that something to others."[14] Redford uses these techniques to evoke images related to the words and illuminate the meanings of individual words as well as themes in the text. His approach to composition here runs parallel to Hallman's thoughts on unifying the composition of a painted triptych.

Occurrence of the Judgment Motive

Redford hinges together his triptych with a recurrent motive. At the end of the first song, there is a strong musical statement that underscores a strong verbal statement pertaining to God's judgment (mm. 57-71, a portion of which is shown later as Example 4.10). This statement and subsequent iterations do not reach a conclusion until the final measures of the song cycle. Just as there is a striking difference between the themes of praise and judgment in the text, joyful praise is contrasted by the judgment motive. When the theme of judgment in the text of the first song reappears in the other two texts, the corresponding musical idea also recurs. For Redford, the textual theme accompanied by this motive is best described as the "process of coming to terms with sin."[15]

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[14]Tim Carter, "Word-painting," *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 27 (London: Macmillan, 1980), 564.

[15]J.A.C. Redford, interview by author, 18 February 2005, telephone, notes.

Harmonic Journey and Use of Lydian

Another connecting thread is the consistent use of Lydian mode, a major scale with a raised fourth degree. Analysis of each song will show frequent returns to Lydian. The cycle begins in Bb Lydian and ends in E Lydian, the raised fourth of the key in which the cycle opens. This harmonic movement shows Redford's intent in unifying the larger structure and guiding the ear. Lydian is introduced in the first measure and Redford chose to pull that idea into the other songs, much in the same manner that Hallman spoke of carrying ideas into the other panels of the triptych.

In terms of the emotions expressed here, particularly in Psalm 51, it is interesting to note the work of Abraham Zvi Idelsohn. He identified Lydian as one of three primary modes used in Jewish writing dating back to the first century and determined that this is the mode in which laments and confession songs were written, despite the fact that it is "generally described as … [a] gay and merry key."[16] Redford uses Lydian mode to great effect to color the contrasting emotions of this cycle.[17] Tables throughout this chapter will describe harmonic movement within songs and over the course of the cycle. Although at times this movement is not traditional, it aids in delineating segments of text and changes of mood. Of Redford's *love is the every only god*, Peter Rutenberg has said:

[16]Abraham Z. Idelsohn, comp. and ed., *Thesaurus of Ancient Oriental Hebrew Melodies; Vol. II: Songs of the Babylonian Jews* (Berlin: Benjamin Harz, 1923), 27. See also: Idelsohn, *Jewish Music: Its Historic Development* (New York: Dover, 1992), 56-65. For information on a recent recording using Idelsohn's research: Christopher and Covita Moroney, "Ancient Echoes," *San Antonio Vocal Arts Ensemble*, 2002, http://www.savae.org/echoes1.html (accessed 24 February 2005).

[17]"If a few combinations of pitches, durations, timbres and dynamic values can unlock the most hidden contents of man's spiritual and emotional being, then the study of music should be the key to an understanding of man's nature. Music is a code in which the deepest secrets of humanity are written..." Cook, 1.

"There [is a specific kind of] harmonic mobility. He takes [the listener] logically or

illogically – it doesn't matter – into a variety of harmonic territories…It's not about

modulation [per se]…It's more about colorizing emotion [using the broadest palette

possible]."[18]

* * * * * * *

Each of the three songs will now be studied in turn. Through an examination of

the arrangement of the text and the unifying devices described above, conclusions can

then be drawn about structure and connections between them.

"Shout for Joy to the Lord" [Audio 1, 2]

The Journey: Structure and Text Arrangement in "Shout for Joy to the Lord"

Psalm 98, the text for the first song, "Shout for Joy to the Lord,"[19] contains three

sections, each three verses in length – forming within itself a triptych with equal sized

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[18]Peter Rutenberg, interview by author, 11 August 2003, Los Angeles, CA, tape
and transcript. The words in brackets reflect clarification given to this author in: Peter
Rutenberg, "Re: JAC Redford thesis research," e-mail to author, 20 April 2005.
Rutenberg, the music director of Los Angeles Chamber Singers and Capella,
commissioned Redford to write *love is the every only god* for this professional choir. For
more information: www.lacs.org.

[19]J.A.C. Redford, *A Psalm Triptych* (Brea, CA: Plough Down Sillion, [2002]).
Though earlier versions of the score were examined, all musical examples are taken from
this later score which reflects changes made after Doris Fuqua's performance. The short
period of time in which they were composed necessitated revisions during the time Fuqua
was preparing them for recording and performance. This version of the score shows the
work in its most complete form. Redford has said that "for me as a composer, these
works are things I have made and am still in the process of making. In some respects, …

panels. Verses 1 through 3 are a call to praise, complete with reasons why God is deserving of praise. For "Shout for Joy to the Lord," Redford uses only verses four through nine. He follows the directive in the opening verses to "sing a new song," and in Cairns' terms, generates a new work from the remaining words. Interestingly, each of the three omitted verses contains the word "salvation," which is connected to the overall theme of the three Psalms: sin, repentance, and God's mercy; that we can not save ourselves from sin, but must fall on His mercy.

Redford's arrangement of text approximates triptych structure. Table 4.1 shows the proportions of the text groupings created by the setting. The central group is the larger of the three; the sum of the outer two is just slightly larger than the center. Table 4.2 shows the text groupings in more detail and other information to be covered in discussing "Shout for Joy to the Lord" (compare to Table 3.3 of NIV text).

TABLE 4.1

PROPORTIONS OF "SHOUT FOR JOY TO THE LORD"

Sections Designated by Text Groupings	"Left panel"		"Center Panel"		"Right Panel"
Number of Measures Per Section	22	+	34	+	15
Percentage of Whole	31%	+	48%	+	21%
Percentage of Center Panel	65%				44%

the nature of their existence or their identity is somewhat fluid in my mind." Redford, interview, 29 June 2004.

TABLE 4.2
"SHOUT FOR JOY TO THE LORD"   *A PSALM TRIPTYCH,* NO. 1

Verse Numbers	Judgment Motive		Tonality	mm.
4a		Shout for joy to the Lord	Bb Lydian	1
4a		Shout for joy to the Lord		
4a		Shout for joy, for joy		
4a		Shout for joy to the Lord	D Lydian	11
4b		All the earth burst into jubilant song with music	D Lydian	12
5a		Make music to the Lord with the harp		
5b		With the harp and the sound of singing		
6a		With trumpets and the blast of the ram's horn	D Lydian	22
6b		Shout for joy before the Lord	Bb Lydian	23
6b		Shout for joy		
6b		Shout for joy before the Lord		
6c		The Lord, the King	A Lydian	30
7a		Let the sea resound and ev'rything in it	Cb Lydian	31
7b		The world and all who live in it		
8a		Let the rivers clap their hands		
8b		Let the mountains sing together for joy		
9a		Let them sing before the Lord		
9a		Let them sing before the Lord		
9a		Let them sing	F Lydian	46
4a/6b		Shout for joy to the Lord	C Lydian	47
4a/6b		Shout for joy to the Lord		
4a/6b		Shout for joy, for joy		
4a/6b		Shout for joy to the Lord	F# Lydian	56
9b		*For He comes to judge the earth*	F# Lydian	57
9c	*mm. 55 - 71*	*He will judge the world in righteousness*		
9d		*And the peoples with equity*	F# Lydian	65
4a/6b		*Shout*	F# Lydian	66
4a/6b		*Shout*		
4a/6b		*for joy*		
4a/6b		*to the Lord*	F# Lydian	71

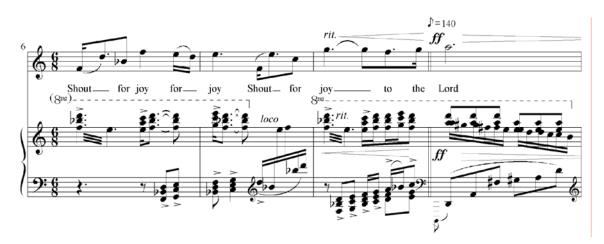<u>Illumination of the Text as Path in "Shout for Joy to the Lord"</u>

"Shout for Joy to the Lord" begins with a royal fanfare (mm. 1-9), illustrating the full meaning of the original Hebrew text: "breaking forth into joy."[20] After the opening, lilting rhythms (mm. 11-20) continue until chords in the accompaniment emulate trumpet blasts (m. 21-22). The phrase "shout for joy…" reenters with a chant-like quality (mm. 23-30). The accompaniment changes to triplet sixteenth notes emulating waves of water as the vocal line begins describe about the sea (mm. 31-37). The text mentions rivers clapping and mountains singing, which are seen respectively in the treble clef of the accompaniment as syncopated chords and in the bass clef as a larger sixteenth note pattern (mm. 38-46). Another entrance of "shout for joy…" (mm. 47-55) includes the melodic climax of the song (A#5). The mood becomes somber with the next line, "for He comes to judge…" (mm.55-65). This ebullient song finishes in hushed tones, with a sobering treatment of "shout for joy to the Lord" on a single repeated pitch rather low in the soprano range (F#4) (mm. 66-71).

The most common words in the first song are also the most frequently emphasized musically: "shout," "joy," and "Lord." In the title phrase, these are the words that would be given added weight when speaking. So, the composer was making a clear choice to cooperate with sense stress, [21] which reveals the meaning of the text

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[20]*Patsach* #6476. Strong, concordance 723, Hebrew dictionary 96.

[21]Dorothy Uris, *To Sing in English: A Guide to Improved Diction*, (New York: and London: Boosey and Hawks, 1971) 20-53. Although Uris covers the topic of sense stress from the perspective of the performer, it is helpful in this context as well. There is also stress within words in varying degrees of strong and weak: primary stress, secondary stress, and unstressing. Joan Wall, Robert Caldwell, Tracy Gavilanes, and Sheila Allen, *Diction for Singers,* (Dallas: Pst…Inc., 1990), 26.

through the relative importance given to words. A word or syllable can be stressed by an accent marking and differences in duration, dynamic, and pitch. Three of these are seen in the following example: longer duration – "joy" and "Lord," louder dynamic – "Lord," and relatively higher pitch – "joy" and "Lord" (see Example 4.1).

Example 4.1: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 6-9.

The word "shout" is set most often with two notes, the first a sixteenth note ascending to a dotted eighth note, a pattern which mimics a spoken shout (see Example 4.2). Most of the occurrences incorporate the interval of a major sixth, as shown below, with only two exceptions.[22] Occasionally, the word "shout" is sung on a single note preceded and followed by a rest, another way of mimicking an actual shout (see Example 4.3). The word "joy" usually is emphasized by duration or melodic climax, sometimes both. Here attention is drawn to "joy" by embellishment (see Example 4.3, mm. 25-6).

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[22]The exceptions are a major seventh in measure 7 and a minor seventh in measure 53.

Example 4.2: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 1-3.

Example 4.3: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 23-30.

The word "Lord" is almost always on the longest and/or highest note in the phrase. In Example 4.3, "the King" is also set both longer and higher (m. 29). As "King" is a descriptor for "Lord," this further emphasizes the word "Lord." Later, the climax of this song is on the word "Lord" (see Example 4.4). The use of melodic climax on "Lord" and "King" also can be seen as word-painting: "He is enthroned above" (Isaiah 40:22). "Shout for Joy to the Lord" is a colorful display of praise. It paints, in broad strokes using dancing rhythms and ascending phrases, the joy declared in the text. In the details of this declaration, there are several clear instances of word-painting. In Example 4.5, "burst" is indicated with an accent (^). The word "singing," in measures 19-20, is given the largest melismatic treatment in the song (see Example 4.6). In the accompaniment, trumpets, the sea and the mountains are illustrated aurally (see Examples 4.7, 4.8, and 4.9). The voice joins the piano in this illustration, imitating the blast of the shofar, riding on the waves, and ascending to the mountaintop.

Example 4.4: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 54-55.

Example 4.5: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 13-14.

Example 4.6: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 19-20.

Example 4.7: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 21-22.

Example 4.8: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 33-34.

Example 4.9: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 39-40.

Occurrence of the Judgment Motive in "Shout for Joy to the Lord"

The "judgment motive" first appears near the end of "Shout for Joy to the Lord" (see Example 4.10 and Table 4.2). The occurrence of this motive is indicated in the text of Table 4.2 by italics, as well as the measure numbers indicated in parentheses on the left side of the table. The seed from which he cultivates a unifying device is the B# and C# that are found in the piano part beginning at measure 57. In F# Lydian, B# is the

raised fourth creating the tritone, the characteristic altered pitch in Lydian, which will be

addressed in the next section.[23]

Example 4.10: *A Psalm Triptych,* I. "Shout for Joy to the Lord" mm. 57-62.

The introduction of this contrasting idea indicates the movement of faith

Brueggemann calls disorientation. By Redford's own description, the song "ends

counter-intuitively."[24] His purpose was to stimulate thought on the meaning of

judgment, the sinfulness and imperfection of man seen from the perspective of God who

[23]The tritone appears in the first measure of the song (Bb4 up to E5, "for joy")
and is also outlined in the vocal range of this song (E4 through A#5).

[24]Redford, interview, 16 August 2003.

is righteous, holy, and pure. With its repeated use, what was originally a somber ending to a joy-filled song later became a strong unifying device throughout the cycle.

<u>Harmonic Journey and Use of Lydian in "Shout for Joy to the Lord"</u>

Table 4.3 is a reduction and synthesis of the information in Table 4.2. Although the analysis in Table 4.2 reveals the song is in Lydian, the listener may hear transient moments that the ear interprets as major. Since the raised fourth creates a tone with tendency to resolve to the dominant, Lydian has a sense of yearning or tension which is stimulus for continued movement. This mode becomes a unifying device used in the other two songs, providing tonal landmarks along the path of the journey.

TABLE 4.3

TONAL LANDMARKS IN "SHOUT FOR JOY TO THE LORD"

Measure (ends of sections)	1	11	22	30	46	56	71
Tonal Center	Bb Lydian	D Lydian	D Lydian	A Lydian	F Lydian	F# Lydian	F# Lydian
Relationship to previous tonal center		M3↑	→	P5↑	M3↓	m2↑	→
Number of Measures		11	11	8	16	10	15

At the important section landmarks, there is traditional tonal movement in relationships of a third and a fifth. Redford moves through "tonal territories," as described by Rutenberg. An interesting harmonic excursion between measures 46 and 56

illustrates Rutenberg's point. This song begins in F Lydian (which has the same key

signature as C major), moves to C Lydian (parallel to C major), then uses the raised

fourth degree of C Lydian to pivot into F# Lydian. The song has two seasons of respite

from its journeying when it camps on D Lydian and F# Lydian, which occur near the

beginning of the song and in its final measures, respectively.

For all its movement, the song does not reach a final destination. It hovers in F#

Lydian while reiterating the judgment motive even when the text has returned to the

psalmist's "shout for joy." This lack of musical release provides the "open door" of

which Redford spoke.   In this, we find the opportunity to fulfill its musical yearning by

completing the cycle and finishing the journey that has been undertaken.

<center>"Have Mercy on Me, O God"</center>

<u>Journey: Structure and Text Arrangement in "Have Mercy on Me, O God"</u>

Psalm 51 is the only psalm of the three for which Redford uses the entire text and

does not change the order. In Hebrew, the pattern of line groupings is 2+5+3+3+5+2, a

symmetrical and palindromic structure, like the many folds of a polyptych. This complex

pattern in the Hebrew text is even more interesting in the context of *A Psalm Triptych*,

where Psalm 51 is the central and most elaborate panel, flanked by wings which are the

beginning and the end of the story: existence of God's mercy. Recall from Chapter 3 that

this is the psalm that contains word trios which are used by the psalmist to emphasize

themes. Long before Redford made his structural and interpretive contribution, the

psalmists had already imbued this powerfully emotive text with a triptych structure. In

the context of this musical setting, Psalm 51 truly becomes the centerpiece of this work,

the most intricate and intense, giving greater comprehension of the need for God's mercy by which the other two can be understood. This text announces the psalmist's immersion into Brueggemann's stage of disorientation.

In designing the "itinerary" of this triptych, Redford chose when and how to manipulate the order of the text in order to highlight landmarks and attractions along the way. While there are instances of alteration in the other two songs, the only change made to this psalm is the repetition of the opening phrase "have mercy," which emphasizes the penitent nature of the text. This form of this psalm conforms to Redford's overall structure without modification. The proportions shown in Table 4.4 are opposite that of a traditional triptych for the wings here are larger than the center panel. Table 4.5 shows the text groupings in more detail and other information to be covered in discussing "Have Mercy on Me, O God" (compare to Table 3.7 of the NIV text).

TABLE 4.4

PROPORTIONS OF "HAVE MERCY ON ME, O GOD"

Sections Designated by Text Groupings	"Left Panel"		"Center Panel"		"Right Panel"
Number of Measures Per Section	60	+	16	+	74
Percentage of Whole	40%	+	11%	+	49%
Percentage of Center Panel	375%				463%

TABLE 4.5

"HAVE MERCY ON ME, O GOD"   *A PSALM TRIPTYCH,* NO. 2

Verse Numbers	Judgment Motive		Tonality	mm.
1a	(mm. 1 - 22)	*Have mercy*	C# Lydian	1
1		*Have mercy on me, O God*		
		According to Your unfailing love		
		According to Your great compassion		22
		Blot out my transgressions		23
2	(mm. 30 - 33)	Wash away all my iniquity		
		And cleanse me from my <u>sin</u>	C# Lydian	33
3		For I know my <u>transgressions</u>,	C# Dorian	34
		And my sin is always before me.		
4	(mm. 46 - 49)	Against You, You, You only have I sinned		
		And done what is evil in Your sight,		
		So that You are proved right when You speak		
		And justified when You *judge* .	C# Lydian	49
5		Surely I was sinful at birth,	transition	50
		Sinful from the time my mother conceived me.		
6		Surely You desire truth in the inner parts;		
		You teach me wisdom in the <u>inmost place</u>.	Bb Lydian	60
7		Cleanse me with hyssop and I will be clean;	Gb Lydian	61
		Wash me and I will be whiter than snow.		
8		Let me hear joy and gladness;		
		Let the bones You have crushed rejoice.		
9		Hide Your face from my sins		
		And blot out all my iniquity.		
10		Create in me a pure heart, O God,		
		And renew a steadfast spirit within me.	F Lydian	77
11		Do not cast me from Your presence	C Lydian / Dorian	78
		Or take Your Holy Spirit from me.		
12		Restore to me the joy of your salvation		
		And grant me a <u>willing spirit</u> to sustain me.	F Major	88
13	(mm. 89 - 109)	*Then I will teach <u>transgressors</u> Your ways,*	A Lydian	89
		And sinners will turn back to You.		
14		*Save me from bloodguilt, O God, the God who saves me,*		
		And my tongue will sing of Your righteousness.		
15		*O Lord, open my lips, and my mouth will declare Your praise.*	G Lydian	109
16		You do not delight in <u>sacrifice</u>, or I would bring it;	C# Lydian	110
		You do not take pleasure in burnt offerings.	Bb Lydian	115
17	)	*The sacrifices of God are a broken spirit;*		
		A broken and a contrite heart, O God, you will not despise.	Ab Lydian	125
18	mm. 116 - 150	*In Your good pleasure make Zion prosper;*	C Major	126
		Build up the walls of Jerusalem.		
19		*Then there will be righteous sacrifices,*		
		Whole burnt offerings to delight you;		
		Then bulls will be offered on altar.	C Major	140
	(			[141-150]

Illumination of the Text as Path in "Have Mercy on Me, O God"

As Hallman said a centerpiece should be, this middle song is the most dramatic of

the three songs in length, content, use of dynamics, and demands upon the voice. These

characteristics are necessary to communicate David's anguish due to his moral failure.

His disorientation is heard in the opening (m. 1-23) where the text is set in a chant-like

manner, which emulates pleading, and the downbeat is obscured in the scant

accompaniment (see Example 4.11 on page 90). At measure 34, the piano has a flowing

wavelike line which now evokes this sweeping emotion of sadness rather than the ocean

itself, as it did in "Shout for Joy to the Lord." The section of text in measures 55 through

72 is frequently accompanied by triplets, which through a greater sense of momentum

heightens the cry for God to "cleanse," "wash," and "blot out" the sin that is now

tormenting the psalmist. The thirty-second note pattern in the piano from measure 78 to

85 swells from *piano* to *fortissimo* increasing the desperation in the line "do not cast me

from your presence." The mood changes and hope is heard in measures 89 through 109

with a contrasting syncopated figure in 6/8. The stark feeling of the opening returns at

measure 115 and remains through the end giving a reflective, often quiet, setting for the

words of the section which begins "the sacrifices of God are a broken spirit."

Through illumination, attention is focused on the primary word trio in this song:

mercy-unfailing love-compassion (see Example 4.11 and Table 3.7 of the NIV text).

"Mercy" is emphasized by duration (mm. 5-6, 8-9). "Me" is set as a pleading melismatic

cry (mm. 9-10). "Unfailing" peaks higher than the previous two phrases (m. 14). During

an extension on the word "great," used as an adjective for God's compassion, another

new high point is reached in the vocal line (m. 18).

Example 4.11: *A Psalm Triptych,* II. "Have Mercy on Me, O God" mm. 5-20.

Redford again uses text declamation to illuminate the text of "Have Mercy on Me, O God." This song contains a total of thirteen time signature changes, sometimes in quick succession (e.g. five between measures 24 and 30). Most changes support text declamation.[25] Following David's declaration that he "was sinful at birth," Redford utilizes changes in time signature to reflect the urgency of the text and the natural stress of the words (mm. 55-60, see Example 4.12). An understanding of this song's spiritual foundation lies in the measures immediately preceding this (mm. 49-54) with the doctrine of original sin which Redford considers "an accurate view of the human condition."[26] The way he set this line conveys the importance he places on its meaning.

From measure 55 through 77 (a portion of which is in Example 4.12), there is a building and receding of intensity communicated in the music, corresponding to phrases in the text such as: "teach me," "cleanse me," "wash me," "let the bones you have crushed rejoice," "blot out all my iniquity," and "create in me a clean heart." (see Table 4.5) Throughout most of this section, the accompaniment has eighth-note triplets which urge the rhythm on and could be seen as symbolic of the Trinity to whom the composer is crying out through the psalmist's words. In this middle segment

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[25]When giving background information during a choir rehearsal, Redford explained that he uses changes in time signature to allow the music to follow the pattern of the spoken word. J.A.C. Redford, "Rehearsal of Shepherd Story," remarks to choir at Forrest Burdette Memorial United Methodist Church, 4 November 2004, Hurricane, WV.

[26]J.A.C. Redford, interview by author, 18 February 2005, telephone, notes. Chapter 3 covered the background of Psalm 51, the text for "Have Mercy on Me, O God": David's affair with Bathsheba preceded this cry for mercy. Though Redford also experienced a moral failure in his life (*Welcome,* 169-70), he was not thinking of that when he set this text. It was "more about the fruit of original sin…our response to the world - born of selfishness and pride" (18 February 2005).

Example 4.12: *A Psalm Triptych,* II. "Have Mercy on Me, O God" mm. 49-62.

of text as the song reaches its most dramatic level, the melodic climax of this song occurs in measure 61 on the word "cleanse" (see Example 4.12).

Occurrence of the Judgment Motive in "Have Mercy on Me, O God"

"Have Mercy on Me, O God" opens with a condensed version of the judgment motive from the end of "Shout for Joy to the Lord." This idea (B#, C#), seen below in Example 4.13, also is found in several places and transpositions throughout this song (see Table 4.6). The five occurrences of this motive are indicated in the text of Table 4.5 by italics, as well as the measure numbers in parentheses on the left side of the table. While each of the other two songs has only one occurrence of the judgment motive, the increased frequency in its use here illustrates the overriding theme of this text. The placement of this ominous motive coincides with the text and is clearly illustrative of God's judgment.

Example 4.13: *A Psalm Triptych,* II. "Have Mercy on Me, O God" mm. 1-4.

TABLE 4.6

JUDGMENT MOTIVE IN "HAVE MERCY ON ME, O GOD"

Transposition of Judgment Motive	Associated Text	Measures in "Have Mercy on Me, O God"
B#, C#	"have mercy," "sin," "judge"	mm. 1-22, 30-33, 46-49
D#, E	"teach transgressors"	mm. 89-93
D, Eb	"sinners"	mm. 94-98, 101-103
C#, D	"your righteousness"	mm. 104-109
B, C	"…righteous sacrifices"	mm. 128-150

Harmonic Journey and Use of Lydian in "Have Mercy on Me, O God"

This song, as the centerpiece of the triptych, should be larger and more elaborate. One expects to see more harmonic movement, a colorful exploration in the middle of this song cycle's journey. Table 4.5 shows Lydian remains the predominant mode. The first section of the song stays primarily in the same key, the middle section (measures 61 through 77) has slower harmonic rhythm, and the last section has frequent harmonic movement. Table 4.7, a reduction and synthesis of the information in Table 4.5, reveals that although there are several changes in tonal "territory" the important section landmarks are closely related.

The tonal center of the opening section is C#, with movement between Lydian and Dorian, which we see as Redford develops the chant-like beginning, building intensity through sweeping phrases in the accompaniment. At measure 50, a transition begins from C# (Db) Lydian to Bb Lydian (m. 60), by way of E Lydian (m. 54). The central section of this song (mm. 61-77), where both the text and the music gain intensity, begins in Gb Dorian and finishes in F Lydian. This is followed by a section that is

TABLE 4.7

TONAL LANDMARKS IN "HAVE MERCY ON ME, O GOD"

Measure (ends of sections)	1	33	60	77	109	150
Tonal Center	C# Lydian	C# Lydian	Bb Lydian	F Lydian	G Lydian	C Major
Relationship to Previous Tonal Center	→	A2=m3↓	P5↑	M2↑	P5↑	
Number of Measures		33	27	17	32	41

simultaneously in C Dorian and C Lydian (mm. 78-85), with the treble of the

accompaniment consistently containing the Eb of C Dorian and the bass reiterating the F#

of C Lydian. This coexistence of modes occurs as the psalmist is pleading "do not cast

me from Your presence," illustrating the wrenching anguish he feels over his sin. The

request for "a willing spirit to sustain me" is buoyed by a change to F Major (mm. 86-

88). C# Lydian returns at measure 110 with a different feel than the opening, as the vocal

line boldly states "You do not delight in sacrifice."

The judgment motive makes its last appearance in this song at measure 115,

moving from Bb Lydian through Ab Lydian to C Major. There are transient measures of

F Lydian (same pitches as C Major), D minor, F Major (relative to D minor), and G

major (dominant of C Major) in quick succession (mm. 133-4, 135-6, 137-8, and 139-

140, respectively). In this active movement through "tonal territories," the listener hears

the psalmist's yearning to be released to praise God freely once again. After the grief

that has dominated this song, a sense of hope begins to emerge and continues through the closing measures of the song. In measures 139 through 150, the piano reiterates movement from G to C in the chordal pattern used for the judgment motive and in a descant that continues to rise past C6 to B6 which is resolved by C2, the final note played.

This resolution, especially in a major key, indicates a "move of faith" into a "new orientation." The psalmist's journey through this middle song has been characterized by guilt and yearning, pleading and promising. The harmonic journey of "Have Mercy on Me, O God" has signaled to the listener that this textual journey and the song cycle are nearing completion. In its last measures, there is yearning for and anticipation of the joy about to be released.

<center>"Great is the Lord"</center>

<u>Journey: Structure and Text Arrangement in "Great is the Lord"</u>

This psalm has themes in common with Psalm 98—the kingship, character, and nature of God. With Psalm 51, it shares the theme of compassion. It ties up loose ends, and brings to a conclusion what has been covered to this point: God's righteousness is not in conflict with His love; that He as holy God must judge, but being gracious and compassionate, also can extend mercy. Thematically, this is a fitting choice as the third panel, balancing the other wing of the triptych and bringing to a close Brueggemann's cycle of orientation.

Another aspect of Redford's text arrangement in this song most closely resembles the traditional triptych structure. Table 4.8 shows the proportions of the text groupings

created by the setting; the sum of the outer two is nearly equal to the center. Table 4.9

shows the text groupings in more detail and other information to be covered in discussing

"Great is the Lord." As he did with "Shout for Joy to the Lord," Redford generated his

text by changes made to the original text: verses 10-13 and 15-16 were removed, the first

half of verse 3 returns two times, and verses 1-2 were moved into the middle of his

setting (compare to Table 3.10 of the NIV text).

TABLE 4.8

PROPORTIONS OF "GREAT IS THE LORD"

Sections Designated by Text Groupings	"Left Panel"		"Center Panel"		"Right Panel"
Number of Measures Per Section	37	+	62	+	24
Percentage of Whole	30.1%	+	50.4%	+	19.5%
Percentage of Center Panel	59.7%				38.7%

Illumination of the Text as Path in "Great is the Lord"

"Great is the Lord," in contrast to the previous song, begins with an exuberant

sixteenth note pattern in the piano. Two measures later, the voice enters singing the title

phrase *mezzoforte*. As the psalmist recounts the amazing things God has done, the joy in

the musical setting is apparent to the listener. The section from measure 16 to 23 has four

time signature changes, again to reflect the rhythm of the words and the impetus behind

them. Chords on the weak beat in measures 36 and 37 enhance rather than obscure the

TABLE 4.9
"GREAT IS THE LORD" *A PSALM TRIPTYCH,* NO. 3

Verse Numbers	Judgment Motive		Tonality	mm.
3a		Great is the Lord and most worthy of praise;	F Lydian	1
3b		His greatness no one can fathom.		
4a		One generation will commend Your works to another;		
4b		They will tell of Your mighty acts.		
5a		They will speak of the glorious splendor of Your majesty,		
5b		And I will meditate on Your wonderful works.		
6a		They will tell of the power of Your awesome works,		
6b		And I will proclaim Your great deeds.		
7a		They will celebrate Your abundant goodness		
7b		And joyfully sing of Your righteousness.	B Lydian	37
3a		Great is the Lord and most worthy of praise;	F Lydian	38
1a		I will exalt You, my God the King;		
1b		I will praise Your name for ever and ever.		
2a		Every day I will praise You		
2b		And extol Your name for ever and ever.	F Lydian	56
8a		The Lord is gracious and compassionate,	F Lydian	57
8b		Slow to anger and rich in love.	E Lydian	
9a		The Lord is good to all;		
9b		He has compassion on all He has made.	Db Lydian	68
13c		The Lord is faithful to all His promises	Db Lydian	69
13d		And loving toward all He has made.		
14a		The Lord upholds all those who fall	C Lydian	
14b		And lifts up all who are bowed down.	A Lydian	80
17a		The Lord is righteous in all His ways	F Lydian	81
17b		And loving toward all He has made.		
18a		The Lord is near to all who call on Him,		
18b		To all who call on Him in truth.	D Lydian	88
19a		He fulfills the desires of those who fear Him;	B Lydian	89
19b		He hears their cry and saves them.		
20a		The Lord watches over all who love Him,		
20b	*(mm. 97-99)*	But all the wicked He will *destroy.*	F# minor	99
3a		Great is the Lord and most worthy of praise;	F Lydian	100
21a		My mouth will speak in praise of the Lord.	D Lydian	
21b		Let every creature praise His holy name	G Lydian	
21c		Forever and ever,		
21c		Forever and ever.	E Lydian	123

beat, almost like strikes on a tambourine in a lively dance rhythm. The next section (mm. 38-56, beginning with "great is the Lord") appears, set in a manner similar to the opening. This is followed by syncopation leading to the words "the Lord is gracious and compassionate…" The piano reaches its highest notes in measure 71, underscoring "the Lord is faithful to all his promises." The section from measure 75 through 88 begins with a moving sixteenth note figure in the left hand of the piano and closes with a sixteenth note figure in the right hand over a steady bell-like left hand ringing under the psalmist's words "the Lord is near to all who call on Him." From measure 89 to measure 96, bold chords underscore the text "…He hears their cry and saves them…" The stark reality of judgment intervenes on the word "destroy" (mm. 97-99) as it has in the previous songs. Unlike the ending of "Shout for Joy to the Lord," the exuberant praise of this song is not long suppressed, and the opening accompaniment pattern returns (m. 100-115) to carry the listener through to the final bold display of exaltation that concludes both the song and the cycle (m. 116-123).

As in the first two songs, emphasis of important words through declamation is also common in "Great is the Lord." Again, the word "Lord" is repeatedly singled out: measures 3, 38, 60, 65, 70, 75, 81, 85, 102, and 108-9 (see Example 4.14). "Praise" (m. 3-5 and 102-105) and "holy name" (m. 110-117) are emphasized by duration (see Examples 4.15, 4.16, and 4.17). Melodic climax occurs on "majesty" (m. 19) and "forever and ever" (m. 120-121) (see Examples 4.18 and 4.17). Text painting of the words "fall" (m. 76) and "bowed down" (m. 78-9) is accomplished by descending intervals (see Example 4.19).

Example 4.14: *A Psalm Triptych,* III. "Great is the Lord" mm. 107-109.

Example 4.15: *A Psalm Triptych,* III. "Great is the Lord" mm. 3-5.

Example 4.16: *A Psalm Triptych,* III. "Great is the Lord" mm. 102-105.

Example 4.17: *A Psalm Triptych,* III. "Great is the Lord" mm. 113-121.

Example 4.18: *A Psalm Triptych,* III. "Great is the Lord" mm. 16-19.

Example 4.19: *A Psalm Triptych,* III. "Great is the Lord" mm. 74-79.

Occurrence of the Judgment Motive in "Great is the Lord"

Similar to "Shout for Joy to the Lord," the theme of praise in the text of this final

song is reflected in the mood of the music. Another similarity is the brief appearance of

the judgment motive near the end of the song (see Example 4.20 and Table 4.9). This

musical idea remains an unsettling reminder of the textual content: God's character

includes kindness and severity, and He must be praised both for the goodness of His

mighty acts and for His righteous judgment. Immediately following this last occurrence

of the judgment motive, the piano reiterates the exuberant sixteenth note pattern from the

opening of the song and the soloist enters with the words "great is the Lord" for the last

time (mm. 100-123).

Example 4.20: *A Psalm Triptych,* III. "Great is the Lord" mm. 96-99.

Harmonic Journey and Use of Lydian in "Great is the Lord"

Table 4.10 is a reduction and synthesis of the information in Table 4.9, which

shows almost exclusive use of Lydian mode. The raised fourth degree as a leading tone

TABLE 4.10

TONAL LANDMARKS IN "GREAT IS THE LORD"

Measure (ends of sections)	1	37	99	123
Tonal Center	F Lydian	B Lydian	F# minor	E Lydian
Relationship to Previous Tonal Center		A4↑	P5↓	M2↓
Number of Measures		37	62	24

to the dominant continues the sense of yearning that has been a hallmark of this song cycle. There finally is a release in this song, but not from the Lydian mode. Although the raised fourth is not included in the last chords, the final phrase is still in Lydian. The release finally occurs with the completion of the journey from Bb Lydian at the beginning of the cycle to E Lydian at the end of this third song, having traveled to the raised fourth degree of Bb Lydian.

Between the first two important section landmarks (m. 1 and m. 37), the harmonic movement is the interval of a tritone, the characteristic interval of Lydian mode. The distance from there to the next landmark is a perfect fifth. Redford arrives there through several "tonal territories," at times employing enharmonic spellings and using the raised fourth as a pivot point. Examples of these are the movement from F Lydian to E Lydian at measure 62 and from E Lydian to Db Lydian at measure 67.

As Redford negotiates the final leg of this journey, there are some interesting harmonic occurrences. In measures 95 and 96, Redford outlines E Lydian, D Lydian, and C Lydian in succession. A move to B Lydian is expected but denied, as the piano plays an F# minor chord (the raised fourth of C Lydian) while the judgment motive is played on G# and G (m. 97). The B finally arrives as the raised fourth in F Lydian in measure 100. From there to the final chord, the harmonic movement is traditional – by third or fifth (see Table 4.9).

Conclusions About the Work as a Whole

Redford has created an aural landscape – or soundscape – as the path for the journey of *A Psalm Triptych*. With compositional techniques such as declamation, word

painting, use of Lydian mode, and recurrence of the judgment motive, he has aimed the

spotlight at chosen portions of the text, distinguishing sections by changes in tonality and

texture. Even before composing the music, Redford began guiding the listener by

restructuring and organizing the text where he felt it served the larger picture he intended

to present. He generated the path of the journey by restructuring that which was given to

him by the psalmists. He created structure and unified the panels of the work.

The Structure of the Path and Its Illumination

  A Psalm Triptych is truly a triptych, or rather triptychs within a triptych, when

looking at the proportions of its groupings (see Table 4.11 which combines and adds to

the information in Tables 4.1, 4.4, and 4.8). Tables 4.2, 4.5, and 4.9 show how the text is

both divided and grouped by the music. In all three songs, there is a center section

flanked by outer panels. In the first song, "Shout for Joy to the Lord," there is a mirror

image pattern to the segments using the title phrase of the text. The early groupings of

the second song "Have Mercy on Me, O God" contain themes that parallel those in the

later groupings. Note the curved lines on the right hand side of Table 4.5 pointing to the

underlined words. "Sin" in the second section is balanced by "sacrifice;" transgressions"

by "transgressors;" "inmost place" by "willing spirit." The third song "Great is the Lord"

mostly clearly illustrates a triptych; the number of measures in the outer panels is nearly

equal to the number in the center panel.

  Table 4.11 also shows the overall structure of the cycle. Redford tried to edit the

text of Psalm 51, which is 19 verses long, but finally decided that all of it was necessary

TABLE 4.11

PROPORTIONS OF THE "PANELS" OF *A PSALM TRIPTYCH*

	"Shout for Joy to the Lord"	"Have Mercy on Me, O God"	"Great is the Lord"
Length In Measures	71	150	123
Percentage of Whole	20.6%	43.6%	35.8%
Percentage of Center Panel	47.3%		82.0%
Sections In Measures			
Text	22 + 34 + 15	60 + 16 + 74	37 + 62 + 24
Tonal	11+11+8+16+10+15	33 + 27 + 17 + 32 + 41	37 + 62 + 24
Length of Recording	3'10"	9'35"	4'05"

to convey the message.[27] By comparison, he uses only 6 of the 9 verses of Psalm 98 and only 16 of the 21 verses of Psalm 145. He uses these generative texts of Psalms 98 and 145 as the wings and Psalm 51 in its entirety for the center piece of this triptych. When compared to the triptych, the timed proportions of the recorded pieces are almost correct (see Table 4.11). These times were taken from Doris Fuqua's recording, which was produced by Redford. The times of the first and last songs do not quite equal the middle one. So, if it were a painted altarpiece, the center panel would not be completely

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[27]Redford, interview, 22 February 2002.

covered. Yet, aurally, there is a sense conveyed of a larger panel hinged to the two smaller side panels.

The thematic journey of the text alternates between two themes: praise and judgment (see Table 4.12). In his program notes for "Shout for Joy to the Lord," Redford commented on the themes of praise and judgment: "any exultation one would take in the former thought must be tempered by a sober recognition of the latter."[28] Brueggemann's categorization directly addresses the relationship of these psalms, particularly within Redford's structure. The first and last songs are miniature versions of the orientation – disorientation – new orientation model. Yet in the context of the whole, they serve as orientation and new orientation. The middle song is central in placement and in importance to the textual journey. Without the conflict between man's sin and God's holiness, there would be little impetus to move into the joy of new orientation in the last song.

TABLE 4.12

OVERVIEW OF TEXTUAL THEMES IN *A PSALM TRIPTYCH*

Song	"Shout for Joy to the Lord"				"Have Mercy on Me, O God"			"Great is the Lord"			
Measure	1	55	(66)	71	1	89	150	1	97	100	123
Theme	praise		(praise)			vow/sacrifice		praise		praise	
	judgment				repentance			judgment			

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[28]J.A.C. Redford, "Shout For Joy To The Lord," *Plough Down Sillion Press*, www.jacredford.com/ (accessed 31 January 2002).

The generative text has designated the itinerary for visiting the thematic territory. These are connected by paths that Redford has made for the ear, as Hallman spoke of designating a path for the eyes to follow through a painting. Unifying devices are used in both cases to mark the path, guiding either the viewer or the listener through the work. In the context of this song cycle, illumination points out landmarks and directs the listener to the composer's chosen destinations – the textual themes. The judgment motive, one of these devices, has been woven through these songs securing them to one another and the text. Table 4.13 lists the transpositions of the judgment motive that occur throughout this work.

TABLE 4.13

OCCURENCES OF THE JUDGMENT MOTIVE IN *A PSALM TRIPTYCH*

Song	"Shout for Joy to the Lord" mm.1→71	"Have Mercy on Me, O God" mm.1→150					"Great is the Lord" mm.1→123
Motive in Measures	57-71	1-49	89-93	94-103	104-109	128-150	97-99
Pitches Used in Judgment Motive	F# C# B#	C# B#	E D#	Eb D	D C#	C B	G# G

The use of the Lydian mode – with its characteristic altered pitch which forms the interval of the tritone – also serves to integrate the song cycle. In addition to the unity that its use creates, significance and symbolism exist in Redford's chosen mode. As mentioned near the beginning of this chapter, Idelsohn's research on early Jewish music shows that Lydian was used to express sadness, as in lamentations or confession. The tritone is one instance of numeric symbolism found here and common among religious works of art.

Some instances of numeric symbolism are organic, occurring within the chosen content; others are intentionally used devices in the hands of the artist. The distance from tonic to the raised fourth scale degree in the Lydian mode spans three whole steps, hence the name tritone. This is one of many occurrences of the number three, which represents completeness.[29] Other examples that have been examined are the trios of words in the Hebrew poetry, the arrangement of text resembling the three-paneled triptych structure, and the obvious instance of the three songs in the cycle. These instances of numeric symbolism – some intended by the composer, some naturally occurring – strengthen the relationship among the three songs, hinging them together as one unified picture.

The Journey Through *A Psalm Triptych*

After hearing this song cycle, the listener has traveled the designated path with the composer and performers. This is particularly true of "Have Mercy on Me, O God," due

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[29] Israel Abrahams, "Numbers," Encyclopedia Judaica, ed. Cecil Roth and Geoffrey Wigoder, vol. 12 (New York: Macmillan, 1971), 1254-56. W. Gunther Plaut, "Numbers in Mysticism," The Universal Jewish Encyclopedia, ed. Isaac Landman, vol. 8 (New York: The Universal Jewish Encyclopedia, Inc., 1942), 249-50.

in part to its content and in part to its length. The anguish which began in the final measures of "Shout for Joy to the Lord" truly finds release in the new orientation of "Great is the Lord." The new orientation for Redford runs parallel to his salvation experience which resulted in "newfound freedom."[30]

The journey of *A Psalm Triptych* occurs on multiple levels: spiritual, emotional, textual, and harmonic. To arrive at a new orientation spiritually and emotionally, there is a distance traveled which is evident in the themes and structure of the texts. Table 4.14 directs attention to the harmonic exploration of this work. As Rutenberg observed,

TABLE 4.14

HARMONIC JOURNEY OF *A PSALM TRIPTYCH*

Song	"Shout for Joy to the Lord"	"Have Mercy on Me, O God"	"Great is the Lord"
Tonal Center	Bb Lydian → F# Lydian	C# Lydian → C Major	F Lydian → E Lydian
Relationship Within Song	A5↑	m2↑	m2↓
Between Songs	P5↑		P5↓
Between Beginnings of Songs	A2↑	d5↑	m2↓
Beginning and End of Cycle		A4↑	

[30]Redford, interview, 16 August 2003.

Redford was not content to remain in any "harmonic territory" for long. Rather, he chose to illustrate the journey undertaken by the psalmist through the use of what Rutenberg called "harmonic mobility." This table shows that Redford intentionally designed the harmonic journey. The overwhelming evidence of this is found in the relationship of the first and last keys – the distance of a tritone, which is the overarching manifestation of the interval present throughout the work.

The Composer's Voice

Redford created this cohesive unit from three psalm texts written by at least two different psalmists. He accomplished this by generating his own text and utilizing musical devices to connect the common themes of his chosen texts. As a cameraman or cinematographer zooms in or pans left to lead the eye of the viewer to see what he sees, Redford leads the ear of the listener to hear what he hears - this is the guiding force of the director in Cone's film analogy. The screenwriter provides the story; the director determines how the story will be told and understood.

Redford's voice is heard in the selection and arrangement of the text and in the devices of unification and illumination. He has employed the principles which Cairns, Brueggemann, and Hallman address. The result is the psalmist's tale as told by Redford. With the skill of a seasoned film director, he has shown us a microcosm of the psalmist's relationship with God which moves cyclically from an orientation of praise to the disorientation of sin, then moving by means of repentance and God's mercy back to an orientation of praise.

CHAPTER V

CONCLUSIONS

Cone posits that "the total potential content of any musical work is located: in the relationship among all its contexts and in the illumination thrown on that relationship by the musical structure that unites them."[1] The contexts of which Cone is speaking are the differences in perspective brought to a piece of music. These contexts are not equivalent to, but rather affect the understanding of the content. Cairns spoke of a similar phenomenon – that of a later work of art altering our view of an earlier one. Cone is saying that the various perspectives combined with the structure give a true understanding of the work.

This study has included the perspectives of a theologian – Brueggemann, a poet – Cairns, a visual artist – Hallman, a musician – Cone, and the composer himself. These viewpoints, combined with the structure of the work itself, lead to a greater comprehension of its content and purpose. In the case of *A Psalm Triptych*, the structure truly does unite the components, providing a framework in which the connecting elements bring together the texts and the music of the three songs. Here the form is not only found in the music, but also in the texts and Redford's arrangement of them. The use of common structural and motivic elements threads through the cycle, hinging the

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[1]Cone, *Composer's*, 171.

songs to one another in a framework that helps us to hear them as one unit, to see them as one picture.

Brueggemann's "moves of faith" are clearly depicted here. Redford has gotten inside the heart of the psalmists – understanding the perspective from which they saw God and their own insufficiency. With the psalmists' words as the itinerary for the journey, he brings the listener along the path through disorientation to new orientation. Redford has employed these texts to express his faith, weaving his voice and the psalmists' together.

The triptych with a religious theme functioned as an altarpiece, the purpose of which was to direct the eyes of the congregant to the altar and to strengthen the understanding of Biblical stories or doctrine. This musical triptych, completed for Fuqua's recording of sacred music and premiered during a worship service, functions in much the same manner. Realizing the circumstances of its inception, we look to Brueggemann, Cairns, Hallman, and Cone and the observations and interpretations drawn from their perspectives. These contexts reveal a structure designed to express praise to God and illumine both His kindness and severity.

Cone states that "some historians have a tendency to consider compositions more as documents of the past than as works of art."[2] *A Psalm Triptych* – illustrated not in color on panels, but in words illuminated by music – invites examination as both a concert work and an act of worship. The creation that results from the joining of the composer's and psalmists' voices is an intricate work of art and an offering to God, a union of form, function, and faith - a sonic altarpiece.

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[2]Ibid., *Composer's*, 152.

<u>Further Implications</u>

After examination of this song cycle, additional study should be undertaken to compare it to *Five Sonnets*, Redford's first song cycle and the first work in his catalogue. This study could include investigations of the differences between his approach to sacred and secular texts. Other interesting subjects for comparison would be *Five Sonnets* and *love is the every only god*, both of which are song cycles set to texts by E. E. Cummings – the first written for solo voice, the second for choir.

Another avenue for further exploration would be the larger choral works that express his faith: *Welcome All Wonders*, *The Martyrdom of Saint Polycarp*, and *Shepherd Story*. Intended for the concert stage, each has received multiple performances. Since the performances have occurred within the last twelve years, performers and directors could be contacted for interviews, and newspaper and journal articles as well as other materials would be readily available.

<u>Related Areas for Further Study</u>

Although Redford feels that his concert works are the best representation of his writing, a future study should compare his scores for film and television with his concert and chamber works. Writing music for hire would have some aspects in common with commissions, but would not afford him the freedom to express himself that commissions or projects of his choosing do. Delving further into this area, his works before and after orchestrating for other composers should be examined for any differences. Additionally, a comparison of the compositions before and after studying with teachers such as Pasatieri could determine if appreciable gains in skill were in evidence.

APPENDIX A

J.A.C. REDFORD'S

CONCERT AND CHAMBER WORKS

Title	Year of Publication	Description	Date of Premiere (m/d/y)	Location	Performers	Commissioned By	Additional Performances
Five Sonnets	1976	song cycle for soprano and piano (text by E. E. Cummings)	2/15/1976	College of the Desert, Palm Springs, CA; during a voice conference	Patricia C. Redford, soprano; Ren Anderton, piano		Patricia Redford, 9/25/1976, Tri-County Music Guild, Monroe, UT; Lani Poulson, 11/30/1976, Composers Spectacular, University of Utah (Second place); Eileen O'Hern, 10/20/1996, Pacific Composers Forum, Los Angeles, CA; Erin Kishpaugh, soprano and Michelle Hontz, piano, Marshall University, 11/3/2004
Valse Triste	1980	duo for celli (also arr. for viola and 'cello)	2/10/1980	Barnsdall Park, Los Angeles, CA	Jerome Kessler and Andrea Chomsky, cellists		live performance broadcast on 11/7/1982, KFAC-FM, Los Angeles; Sölen Dikener and Ozge Ileri, cellists, Marshall University, 11/3/2004
October Overtures	1980	single movement divertimento for chamber orchestra (also arr. for standard orchestra)	5/19/1981	California Institue of Technology, Pasadena, CA	Pasadena Chamber Orchestra; Robert Kenneth Duerr, conductor		
Dream Dances	1982	duo for violin and harp	5/17/1982	Steinway Hall, Los Angeles, CA	Kent/Shulman Duo		live performance was broadcast on 2/24/1985, KFAC-FM, Los Angeles
Five Songs for Flute and French Horn	1982	unaccompanied duo	9/17/1982	California State University, Long Beach, CA	John Barcellona, flute; Calvin Smith, French horn	John Barcelona and Calvin Smith of the Westwood Wind Quintet	John Barcelona and Calvin Smith for the CD Is This the Way to Carnegie Hall? ; Wendell Dobbs, flute and Stephen Lawson, horn, Marshall University, 11/3/2004
Clementina's Cactus	1983	children's ballet (book by Ezra Jack Keats)	12/23/1983	First ACT Theater, New York City (ran through 1/1/1984)	First All Children's Theater; Arthur Masella director	Meridee Stein for the First All Children's Theater, New York	9 performances, April 1984 at the Kennedy Center in Washington D.C. during the *Imagination Celebration* (National Festival of Children's Arts)
Inside Passage	1984	trombone (solo and choir), optional percussion	11/18/1984	California State University, Los Angeles, CA	L. A. Trombone Ensemble; Roy Main, director	Roy Main, trombonist	Marshall University Trombone Ensemble with percussion, Dr. Michael Stroeher, director, Patrick Billups, soloist, Marshall University, 11/3/2004
Softly and Tenderly	1984	arrangement of Will Thompson hymn	1985	similar version recorded for soundtrack of the film *The Trip to Bountiful*	similar version was recorded by Cynthia Clawson	arr. from film score	

Title	Year of Publication	Description	Date of Premiere (m/d/y)	Location	Performers	Commissioned By	Additional Performances
Christ is Alive!	1986	Easter anthem for choir and orchestra (text by Brian Wren)	3/30/1986	First Evangelical Free Church, Fullerton, CA	First Evangelical Free Church choir and orchestra; Howard Stevenson, conductor		All Souls Choir and Orchestra in 1992 at Royal Albert Hall, London; Noel Tredinnick, conductor
Diminutiae	1986	four inventions for two violins	N / A	N / A	N / A		
Shout for Joy to the Lord (became opening song of A Psalm Triptych)	1987	setting of Psalm 98 (NIV) for soprano and piano	5/12/1990	Fort Washington Collegiate Church, New York City, NY	Paula Florea, soprano; Jon Quinn, piano		See *A Psalm Tryptych* (2001) later in this chart
The Growing Season	1987	single movement for string quartet (also arr. for string orchestra)	2/10/1991	L.A. County Museum of Art, Los Angeles, CA	Pacific Composers Forum Chamber Players; Mark Watters, conductor		live performance broadcast KUSC-FM, Los Angeles; string orchestra arrangement recorded in August 1998 by Central Opera Orchestra in Beijing, Eric Reiff, conductor
The Key to Rebecca	1988	suite from the 1985 mini-series score	1/30/1988	Symphony Hall, Salt Lake City, UT	Utah Symphony; Christopher Wilkins, conductor	arr. from mini-series score	premiere performance was broadcast on 1/30/1988 KBYU-FM, Provo and 1/31/1988 KUER-FM, Salt Lake City
A Paschal Feast	1988	Easter choral symphony for choir, soloists, narrator, and orchestra (text by G. M. Hopkins, E. Sitwell, C. Rosetti, and from New Testament scriptures)	3/20/1988	Artemis W. Ham Concert Hall, Las Vegas, NV	Southern Nevada Musical Arts Society Chorus and Orchestra (at Silver Anniversary Concert); J.A.C. Redford, conductor; Patricia Dawson and George Skipworth, soloists; John Parenti, narrator	Dr. Douglas R. Peterson, Director of the Southern Nevada Musical Arts Society	
St. Elsewhere	1990	suite from television series score, between 1982 and 1988	5/18/1990	Fort Washington Collegiate Church, New York City, NY	American Chamber Orchestra; Robert F. Davis, conductor	arr. from television score	
Water Walker	1993	trio for flute, viola, and harp	3/28/1993	Los Angeles, CA	Debussy Trio	Dan Raines and the Creative Trust through a program of the Pacific Composers Forum	
The Ancient of Days	1993	brass quintet, percussion, and narrator (text Daniel 7 KJV)	10/22/1993	San Diego, CA	Westminster Brass; R. C. Sproul, narrator	Westminster Brass	

Title	Year of Publication	Description	Date of Premiere (m/d/y)	Location	Performers	Commissioned By	Additional Performances
Welcome All Wonders: A Christmas Celebration	1993	Christmas cantata for choir and orchestra (also arr. for choir, brass ensemble, organ, and percussion) (text by R. Crashaw, V. Miller, R. Southwell, and B. Wren)	12/11/1993	Abravanel Hall, Salt Lake City, UT	Utah Chamber Artists; Barlow Bradford, conductor	Utah Chamber Artists	recorded by Utah Chamber Artists for their CD Welcome All Wonders: A Christmas Celebration, which was broadcast in December 1994 on NPR's *The First Art*; additional performances in Israel, CA, TX, TN, and SC.
It is Well With My Soul	1990	hymn arrangment for brass quintet and percussion	1993	recorded	Westminster Brass		Brass quintet with percussion, Marshall University, 11/3/2004
Prologue: The Great Adventure	1992	orchestra (arrangment for concert band by Paul Lavender)	1993	recorded	The Nashville String Machine; J.A.C. Redford, conductor	requested by Phil Naish	on Chapman's Grammy winning CD *The Great Adventure;* (played as opening to concerts on that tour)
In Dulci Jubilo	1994	suite of five Christmas carols for brass quintet	1994	performance and recording	The Philadelphia Brass	The Philadelphia Brass	included on CD *Philadelphia Brass Christmas*
The Conscience of a King	1995	for classical guitar, adapted from score of Disney's *A Kid in King Arthur's Court*	1995	recorded	Liona Boyd, on the soundtrack of *A Kid in King Arthur's Court*	film score	
Shepherd Story	1995	Christmas narrative for choir and orchestra (text adapted by Redford from Luke 2)	12/4/1995	First Presbyterian Church, Salt Lake City, UT	Utah Chamber Artists; Barlow Bradford, conductor	Utah Chamber Artists	recorded by Utah Chamber Artists for the CD *Welcome All Wonders: A Christmas Celebration* which was broadcast in December 1996 on NPR's *The First Art;* (performed numerous times thoughout the United States)
He is Risen Indeed!	1997	Easter anthem for choir and orchestra	3/30/1997	First Evangelical Free Church, Fullerton, CA	First Evangelical Free Church choir and orchestra; Rod Appleton, conductor		

Title	Year of Publication	Description	Date of Premiere (m/d/y)	Location	Performers	Commissioned By	Additional Performances
A Connoisseur's Confession	1998	unaccompanied mixed jazz chorus (text by Dennis Spiegel)	3/7/1998	Corona Del Mar, CA	Zephyr: Voices Unbound	Zephyr: Voices Unbound	
Love Never Fails	1998	solo or women's voices with piano and cello (text 1 Cor. 13 adapted by J.A.C. Redford)	9/5/1997	wedding of composer's daughter, Jerusha, at First Evangelical Free Church, Fullerton, CA	Ian James Redford, son of composer, soloist; Carolyn Litchfield, cello; Howie Stevenson, piano		recorded by Ian Redford, Carolyn Litchfield, and Howie Stevenson for Litchfield's CD Wondrous Love and by Doris Fuqua, Carolyn Litchfield, and Carol Hughes for Fuqua's CD Morning; Erin Kishpaugh and Michelle Hontz, Marshall University, 11/5/2004
Thy Kingdom Come	1999	anthem for choir and orchestra	2/14/1999	First Evangelical Free Church, Fullerton, CA	First Evangelical Free Church choir and orchestra; Ed Cobb, conductor		
Wine Thou Blessing	1999	unaccompanied mixed chorus (from the Latin text)	6/12/1999	Corona Del Mar, CA	Zephyr: Voices Unbound	Zephyr: Voices Unbound	
subVersions	2000	score for site-specific modern dance; vocal and instrumental	3/18/2000	abandoned subway terminal building at 4th and Hill Streets, Los Angeles, CA	Collage Dance Theatre; Heidi Duckler, artistic director and choreographer	Heidi Duckler and the Collage Dance Theatre	
Waltzing with Shadows	2000	duo for 'cello and piano	7/15/2000	Fullerton, CA	Jerome Kessler, cello; Stu Golberg, piano	Jerome Kessler and Stu Goldberg	Esra Celikten, cello and Michelle Hontz, piano, Marshall University, 11/3/2004
A Psalm Triptych I. "Shout for Joy to the Lord" II. "Have Mercy on Me, O God" III. "Great is the Lord"	2001	song cycle for soprano and piano (arr. For SATB; Ps. 145 arr. for SASA) (text Psalms 98, 51, & 145 NIV)	10/14/2001	First Evangelical Free Church, Fullerton, CA	Doris Fuqua, soprano; Carol Hughes, piano	II. "Have Mercy on Me, O God", dedicated to Doris Fuqua III. "Great is the Lord", dedicated to David and Carol Hughes	recorded by Doris Fuqua and Carol Hughes for Fuqua's CD Morning SASA version of "Great is the Lord" performed and recorded by Women's Bel Canto Choir of Azusa Pacific University in 2003; director David Hughes, I & III, excerpts of II - Erin Kishpaugh and Michelle Hontz, Marshall University, 11/5/2004
love is the every only god	2001	song cyle for mixed chorus and piano (texts by E. E. Cummings)	6/9/2002	Los Angeles, CA	Los Angeles Chamber Singers; Peter Rutenberg, conductor	Peter Rutenberg	

Title	Year of Publication	Description	Date of Premiere (m/d/y)	Location	Performers	Commissioned By	Additional Performances
Hearts on Pilgrimage	2001	six wordless prayers for strings, oboe, clarinet, bassoon, French horn and harp	2002	recorded		*Hearts on Pilgrimage*, an audio devotional series	
Napili Bay, 2PM	2002	a cappella setting for mixed chorus; text by J.A.C. Redford	3/28/2003	Pasadena, CA	Zephyr: Voices Unbound	Zephyr: Voices Unbound	
The Alphabet of Revelation	2002	piano quartet	1/28/2003	Los Angeles, CA	Azusa Pacific Chamber Players	Ruth Meints of the Azusa Pacific Chamber Players	
arkexit	2002	divertimento for orchestra	8/4/2002	Topanga Community House, Los Angeles, CA	Topanga Symphony; Jerome Kessler, conductor		
The Martyrdom of Saint Polycarp	2004	oratorio for mixed chorus, soloists and orchestra; libretto by Scott Cairns	4/18/2004	First Presbyterian Church, Columbia, SC	University of South Carolina Concert Choir with the First Presbyterian Church Chancel Choir and the Greater Columbia Children's Choir; Larry Wyatt, conductor; then on tour by USC Concert Choir in Italy and Bulgaria	The Arpad Darasz Endowment for Choral Music at USC and First Presbyterian Church, Columbia, SC	
Tidestar Pulling	2004	elegy for orchestra	4/3/2004	Gloria Dei Lutheran Church, Nassau Bay, TX	Clear Lake Symphony; Dr. Charles Johnson, conductor	Clear Lake Symphony through grant from Ernest B. Fay Memorial Endowment Fund	
Night Pieces	2004	mixed chorus, English horn, horn in F, harp, viola, and 'cello (texts by William Wordsworth)	5/3/2004	Salt Lake City, UT	Utah Chamber Artists; Barlow Bradford conductor	Utah Chamber Artists	

APPENDIX B

J.A.C. REDFORD'S

FILM, TELEVISION, AND THEATER CREDITS

Title	Year	Category	Company	Credits
Don't Count Your Chickens Until They Cry Wolf	1976	Musical Theater		Book and Lyrics by Carol Lynn Pearson; Sundance Summer Theatre (Provo Canyon, UT)
James at 15	1977	Episodic TV	20th Century Fox (NBC)	
Starsky and Hutch	1977, 1979	Episodic TV	Spelling / Goldberg (ABC)	
I Believe in Make Believe	1977	Musical Theater		Book and Lyrics by Carol Lynn Pearson; Sundance Summer Theatre (Provo Canyon, UT)
James at 16	1978	Episodic TV	20th Century Fox (NBC)	
Young Guy Christian	1978	Episodic TV (Theme and Pilot)	Viacom (ABC)	
Stingray	1978	Film Score	AVCO Embassy	Christopher Mithcum, Sherry Jackson
240-Robert	1979	Episodic TV	Rosner Television (ABC)	
The Dooley Brothers	1979	Episodic TV (Theme and Pilot)	Bud Yorkin (CBS)	
Fame	1981	Episodic TV	MGM (NBC)	
American Dream	1981	Episodic TV	Viacom (ABC)	
Bret Maverick	1981-82	Episodic TV (Series)	Warner Bros. (NBC)	
Macbeth	1981	Theater; Play by Shakespeare	Sherwood Shakespeare Festival (Oxnard, CA)	
A Midsummer's Night Dream	1981	Theater; Play by Shakespeare	Sherwood Shakespeare Festival (Oxnard, CA)	
Voyagers	1982	Episodic TV	Universal (NBC)	
Tucker's Witch	1982	Episodic TV	Hill / Mandelker (CBS)	
Knot's Landing	1982	Episodic TV	Lorimar (CBS)	

Title	Year	Category	Company	Credits
King's Crossing	1982	Episodic TV	Lorimar (ABC)	
St. Elsewhere	1982-88	Episodic TV (Series)	MTM (NBC)	
Honeyboy	1982	TV Movie	NBC	Eric Estrada, Morgan Fairchild
Betrayal	1982	Theater; Play by Harold Pinter	Matrix Theatre (Los Angeles, CA)	Penny Fuller, Ian McShane
Bliss	1983	Episodic TV (Pilot)	MTM (NBC)	
Automan	1983	Episodic TV	20th Century Fox (ABC)	
Whiz Kids	1983	Episodic TV	Universal (CBS)	
Trauma Center	1983	Episodic TV	20th Century Fox (ABC)	
Cutter to Houston	1983	Episodic TV	MGM (CBS)	
Happy Endings	1983	TV Movie	NBC	Lee Montgomery, Jill Schoelen
Orphans	1983	Theater; Play by Lyle Kessler	Matrix Theatre (Los Angeles, CA)	Paul Lieber, Joe Pantoliano, Lane Smith
Eminent Domain	1983	Theater; Play by Percy Granger	Matrix Theatre (Los Angeles, CA)	Stephen Elliot, Phillip English
Cover Up	1984	Episodic TV	20th Century Fox(CBS)	
Hawaiian Heat	1984	Episodic TV	Universal (ABC)	
Helen Keller: The Miracle Continues	1984	TV Movie	OPT	Blythe Danner, Mare Winningham, Perry King
Best Times	1985	Episodic TV	Lorimar (NBC)	
The Trip to Bountiful	1985	Film Score	Island Pictures	Geraldine Page (1986 Academy Award winner for Best Actress), Rebecca de Mornay
The Key to Rebecca	1985	Miniseries	OPT	Cliff Robertson, David Soul, Robert Culp

Title	Year	Category	Company	Credits
Going for the Gold: The Billy Johnson Story	1985	TV Movie	CBS	Anthony Edwards, Sarah Jessica Parker
The City	1986	Episodic TV (Theme and Pilot)	Lorimar (ABC)	
The Twilight Zone	1986	Episodic TV	CBS	
Extremities	1986	Film Score	Atlantic	Farrah Fawcett, Alfre Woodard
Cry from the Mountain	1986	Film Score	World Wide Pictures	James Cavan, Wes Parker
Easy Prey	1986	TV Movie	ABC	Gerald McRaney, Shawnee Smith
Alex: The Life of a Child	1986	TV Movie	ABC	Craig T. Nelson, Bonnie Bedelia
Buried Child	1986	Theater; Play by Sam Shepard	South Coast Repertory Theatre (Costa Mesa, CA)	Ralph Waite, Nan Martin
The Common Pursuit	1986	Theater; Play by Simon Gray	Matrix Theatre (Los Angeles, CA)	Wayne Alexander, Judy Geeson, Nathan Lane
The Long Journey Home	1987	TV Movie	CBS	David Birney, Meredith Baxter Birney
Dangerous Affection	1987	TV Movie	NBC	Judith Light, Jimmy Smits
Independence	1987	TV Movie	NBC	John Bennett Perry, Isabella Hofmann
Coach	1988-97	Episodic TV (Series)	Universal (ABC)	
Coming of Age	1988-89	Episodic TV (Series)	Universal (CBS)	
Annie McGuire	1988-89	Episodic TV (Theme and Series)	MTM (CBS)	
Oliver and Company	1988	Film Score	Walt Disney Pictures	voices of Billy Joel, Bette Midler
Save the Dog	1988	TV Movie	Disney Channel	Cindy Williams, Tony Randall
The Diaries of Adam and Eve	1988	Theater; Play from the short stories by Mark Twain; Adaptation by David Birney	Plaza Theatre (Dallas, TX); Filmed for American Playhouse (PBS)	David Birney, Meredith Baxter Birney

Title	Year	Category	Company	Credits
The Little Mermaid	1989	Conducting	Walt Disney Pictures	Songs by Howard Ashman and Alan Menken; Music by Alan Menken
Capital News	1989-90	Episodic TV (Series)	MTM (ABC)	
Family Ties	1989	Episodic TV (Final Episode)	Paramount (NBC)	
Dad's a Dog	1989	Episodic TV (Pilot)	Universal (ABC)	
Camp California	1989	Episodic TV (Theme and Pilot)	Universal (ABC)	
Breaking Point	1989	TV Movie	TNT	Cornin Bernsen, Joanna Pacula
Web of Deceit	1990	TV Movie	USA	Linda Purl, James Read
A Son's Promise	1990	TV Movie	ABC	Rick Schroder, Veronica Cartwright
Billy Bathgate	1991	Conducting	Touchstone Pictures	Mark Isham, Composer
Princesses	1991	Episodic TV (Series)	Universal (CBS)	
The Astronomers	1991	Episodic TV (Theme and Series)	KCET (PBS)	
Coconut Downs	1991	Episodic TV (Pilot)	ABC	
Stop at Nothing	1991	TV Movie	Lifetime	Veronica Hamel, Lindsay Frost
Conagher	1991	TV Movie	TNT	Sam Elliot, Katherine Ross
Capitol Critters	1992	Episodic TV	Steven Bochco (ABC)	
Home Fries	1992	Episodic TV (Theme and Series)	Columbia (NBC)	
Delta	1992-93	Episodic TV (Series)	Universal (ABC)	
Newsies	1992	Film Score	Walt Disney Pictures	Bill Pullman, Robert Duvall
Locked Up: A Mother's Rage	1992	TV Movie	CBS	Cheryl Ladd, Jean Smart
The Joy Luck Club	1993	Conducting	Hollywood Pictures	Rachel Portman, Composer

Title	Year	Category	Company	Credits
Heart and Souls	1993	Conducting	Universal	Marc Shaiman, Composer
Benny and Joon	1993	Conducting	MGM	Rachel Portman, Composer
The Nightmare Before Christmas	1993	Conducting; Dramatic underscore conducted	Touchstone Pictures	Danny Elfman, Composer
For Their Own Good	1993	TV Movie	ABC	Elizabeth Perkins, Laura San Giamcomo
Kiss of a Killer	1993	TV Movie	ABC	Annette O'Toole, Eva Marie Saint
Black Beauty	1994	Conducting	Warner Bros.	Danny Elfman, Composer
Murder She Wrote	1994	Episodic TV	Universal(CBS)	
The Road Home	1994	Episodic TV (Theme and Series)	Paltrow Group (CBS)	
D2: The Mighty Ducks	1994	Film Score	Walt Disney Pictures	Emilio Estevez, Michael Tucker
Is There Life Out There?	1994	TV Movie	CBS	Reba McEntire, Keith Carradine
One More Mountain	1994	TV Movie	ABC	Meredith Baxter, Chris Cooper
And Then There Was One	1994	TV Movie	Lifetime	Amy Madigan, Dennis Boutsikaris
The Seagull	1994	Theater; Play by Anton Chekhov	Matrix Theatre (Los Angeles, CA)	Rotating Cast
A Pyromaniac's Love Story	1995	Conducting	Hollywood Pictures	Rachel Portman, Composer
A Kid in King Arthur's Court	1995	Film Score	Walt Disney Pictures	Joss Ackland, Kate Winslet
Bye Bye Love	1995	Film Score	20th Century Fox	Matthew Modine, Paul Reiser, Rob Reiner
Heavyweights	1995	Film Score	Caravan Pictures / Walt Disney Pictures	Ben Stiller, Tom McGowan
Naomi and Wynonna: Love Can Build a Bridge	1995	Miniseries	CBS	Kathleen York, Viveka Davis
7th Heaven	1996	Episodic TV (Pilot)	Spelling (WB)	

Title	Year	Category	Company	Credits
Adventures from the Book of Virtues	1996-97	Episodic TV (Theme and Series)	Porchlight (PBS)	
D3: The Mighty Ducks	1996	Film Score	Walt Disney Pictures	Emilio Estevez, Joss Ackland
For the Children: The Irvine Fertility Scandal	1996	TV Movie	Lifetime	Marilu Henner, Linda Lavin
What the Deaf Man Heard	1997	TV Movie	CBS	Mathew Modine, James Earl Jones, Tom Skerrit
Two Voices	1997	TV Movie	Lifetime	Mary McDonnell, Gail O'Grady
Arcadia	1997	Theater; Play by Tom Stoppard	Brandeis University (Boston, MA)	
The Other Sister	1998	Conducting	Touchstone Pictures	Rachel Portman, Composer
Mama Flora's Family	1998	Miniseries	CBS	Cicely Tyson, Blair Underwood
Gracie and Glorie	1998	TV Movie	CBS	Diane Lane, Gena Rowlands
Chance of a Lifetime	1998	TV Movie	CBS	John Ritter, Katey Sagal
Mighty Joe Young	1998	Orchestration	Walt Disney Pictures	James Horner, Composer
Deep Impact	1998	Orchestration	Paramount / Dreamworks	James Horner, Composer
The Joyriders	1999	Film Score	Norann Productions (Independent)	Martin Landau, Kris Kristofferson
My Last Love	1999	TV Movie	ABC	Nancy Travis, Scott Bairstow
The Promise	1999	TV Movie	NBC	Isabella Hofmann, Tracy Nelson
Bicentennial Man	1999	Orchestration	Touchstone / Columbia	James Horner, Composer
Cirque du Soleil: The Journey of Man	2000	Conducting / Orchestration	Sony Pictures	Benoit Jutras, Composer
The Color of Love: Jacey's Story	2000	TV Movie	CBS	Gena Rowlands, Louis Goassett Jr.
Dr. Seuss' How the Grinch Stole Christmas	2000	Orchestration	Universal Pictures	James Horner, Composer

Title	Year	Category	Company	Credits
The Perfect Storm	2000	Orchestration	Warner Bros.	James Horner, Composer
Enemy at the Gates	2001	Orchestration	Paramount Pictures	James Horner, Composer
Windtalkers	2002	Orchestration	MGM	James Horner, Composer
Iris	2002	Orchestration	Miramax	James Horner, Composer
George of the Jungle 2	2003	Direct to DVD	Walt Disney Pictures	John Cleese, Thomas Haden Church
The Missing	2003	Orchestration	Columbia Pictures	James Horner, Composer
Winnie the Pooh ABC's: Discovering Letters and Words	2004	Direct to DVD	Disney Learning Adventures	
Winnie the Pooh 123's: Discovering Numbers and Counting	2004	Direct to DVD	Disney Learning Adventures	
Bobby Jones, Stroke of Genius	2004	Orchestration	Columbia Tristar	James Horner, Composer

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J.A.C. REDFORD

A PSALM TRIPTYCH

Shout for Joy to the Lord (Psalm 98)

Have Mercy on Me, O God (Psalm 51)
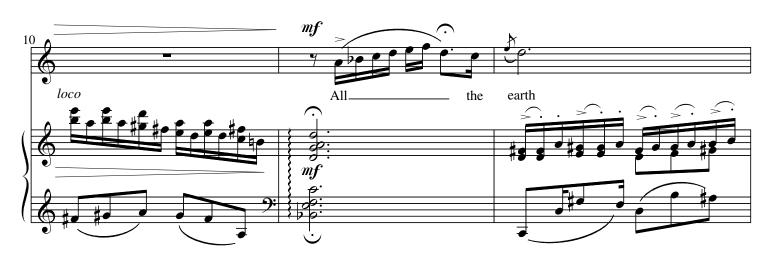
Great Is the Lord (Psalm 145)
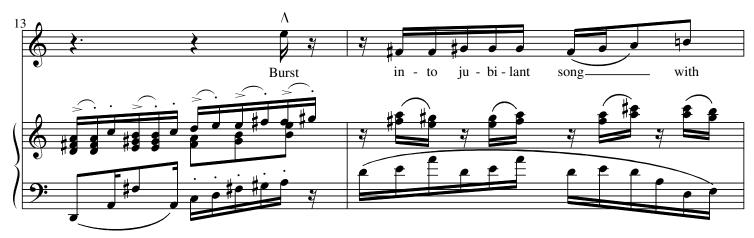
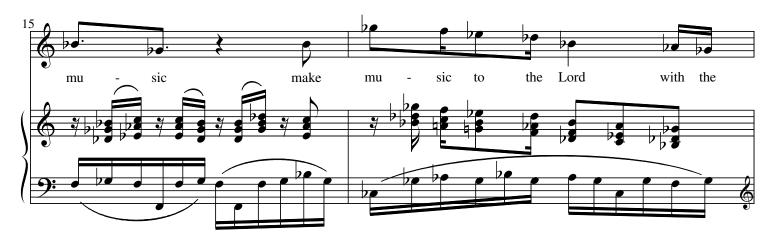**Vocal Solo**
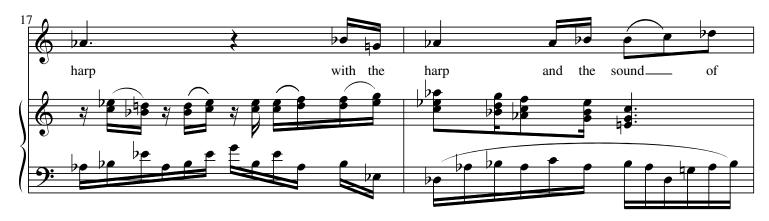
Shout For Joy To The Lord

A Psalm Triptych, No. 1

Psalm 98:4–9 (NIV)

J.A.C. Redford

Soprano

Piano

Shout___ for joy____ to the Lord____

Shout___ for joy____ to the Lord Shout___ for joy for___

joy Shout___ for joy____ to the Lord

loco

All————— the earth

Burst   in - to ju - bi - lant song————— with

mu - sic   make mu - sic to the Lord   with the

harp   with the harp   and the sound— of

Lyrics:

19 sing - - - - - ing _____ with

21 **meno mosso**
trum - pets and the blast _____ of the ram's horn

23 Shout for joy be - fore the Lord Shout for joy _____

26 _____ Shout for joy be - fore the Lord _____ the Lord _____ the

Shout for Joy

J.A.C. Redford

Lyrics: King. / loco / meno mosso / Let the / sea re-sound and ev - 'ry-thing in it / The world and all who

Shout for Joy

J.A.C. Redford

live in it _____ Let the riv - ers clap their hands Let the

moun - tains sing ___ for joy _____ Let them sing be - fore the Lord _____

_____ let them sing be - fore the Lord, _____ Let them

sing. Shout ___ for joy to the

Lord _____

Shout ___ for joy ___

___ to ___ the Lord ___ Shout ___ for joy for ___ joy ___ Shout ___ for

joy ___ to the Lord.

For He

59

comes_____ to judge_____ the earth. He will judge the world_____ in

62

right - eous - ness And the peo - ples_____ with

65

pp

eq - ui - ty._____ Shout shout for

68

joy to the Lord._____

for Doris Fuqua

Have Mercy on me, O God
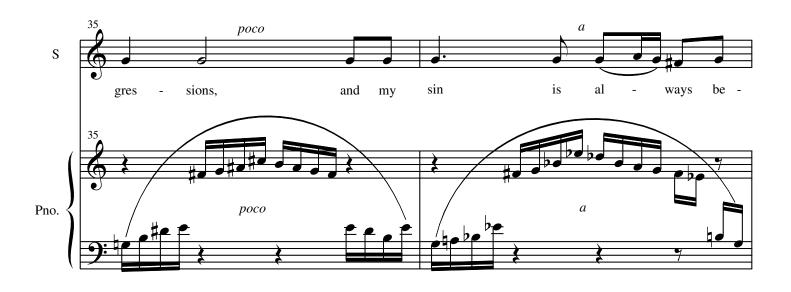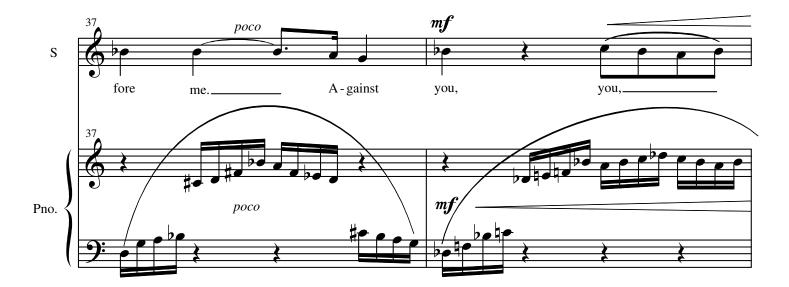
Psalm 51 (NIV)

A Psalm Triptych, No. 2

J.A.C. Redford

ac - cord - ing_____ to your un - fail - ing love; ac -

cord - ing to your great_____ com - pas - sion_____

blot_____ out my trans -

end una corda

fff

f

end Ped. hold   *Ped. norm.*

done what is e-vil in your sight, so that you are proved right when you speak and jus-ti-fied when you judge. Sure-ly I was sin-ful at birth,

sin - - - ful from the time my moth-er con-ceived me.

Sure-ly you de - sire_____ truth_____ in the in-ner parts;_____

you teach me wis-dom in the in - most place._____

Have Mercy on Me, O God   J.A.C. Redford

Cleanse me with hys - sop and I will be clean;

wash me and I_____ will be whit - er than snow._____

Let me hear joy and glad - ness; let the

new   a stead - fast   spir - it   with-in   me.

Do   not cast   me from your

pres - ence   or   take   your   Ho - ly   Spir - it   from

Have Mercy on Me, O God

J.A.C. Redford

101
S
and my tongue will sing of your right - eous - ness.

Pno.

105
S
O Lord o - pen my lips, and my mouth will de - clare your

Pno.

109
S
praise. You do not de - light in sac - ri - fice, or I would bring it;

Pno.

You do not take pleas-ure in burnt of-fer-ings.

The - sac - ri-fic-es of God_____ are a bro-ken

spir - it;_____ a bro - ken_____ and a

Then there will be right - eous   sac - ri - fic - es,___   whole   burnt off' - rings to de -

light you;   then   bulls   will be   of - fered   on   your   al - tar.___

Have Mercy on Me, O God

J.A.C. Redford

morendo fino al fine

Great Is the Lord
A Psalm Triptych, No. 3

Psalm 145 (NIV)

J.A.C. Redford

Great Is the Lord

J.A.C. Redford

will com - mend___ your works_____ to an - oth - er;_____

they will tell of your might - y acts.

They will speak of the glo - ri-ous splen - dor of your

Great Is the Lord

maj - est-y,____ and I will med - i - tate____ on your won-der-ful

works.____ They will tell of the

pow - er of your - awe - some works.____ and

Great Is the Lord

I will__ pro - claim your__ great deeds.___

They will cel - e - brate__ your a - bun - dant

good - ness___ and joy - ful-ly sing of your

Great Is the Lord

J.A.C. Redford

right - eous - ness. ___ Great is the Lord _____ and most wor - thy of

praise; I will ex - alt you ___ my God ___ the

King I will praise ___ your name ___ for - ev - er and

Great Is the Lord

J.A.C. Redford

ev - er._____ Ev' - ry day I will praise_____ you and ex-

tol_____ your name_____ for ev - er and ev - er._____

Ped.

sim.

J.A.C. Redford

The Lord is grac-ious and com -

pas - sion-ate, slow to an - ger and rich in love.

Great Is the Lord

J.A.C. Redford

The Lord is good____ to all; he has com-

pas-sion on all__ he has made. The

Lord is faith-ful to all his prom-is-es and lov-ing toward

Great Is the Lord

J.A.C. Redford

all he has made.___ The Lord up-holds all___

___ those who fall___ and lifts up all___ who are bowed

down. The Lord is right-eous in

Great Is the Lord   J.A.C. Redford

S: all his ways and lov - ing toward all he has made. The

S: Lord is near to all who call on him, to all who call on him in

S: truth. He ful - fills the de-sires of those who fear him;

he hears their cry and saves____ them. The Lord watch - es ov - er all who

love him, but all the wick - ed he will de -

stroy.____

Great Is the Lord   J.A.C. Redford

Great is the Lord _____ and most wor - thy of praise; _____ My mouth will speak _____ in praise of the Lord. _____

Great Is the Lord   J.A.C. Redford

Let ev' - ry crea - ture praise___ his ho - ly

name_____ his ho - ly name_____

___ his ho - ly name_____ for - ev - er and

Great Is the Lord

J.A.C. Redford

Morning
DORIS FUQUA

Paula Florea