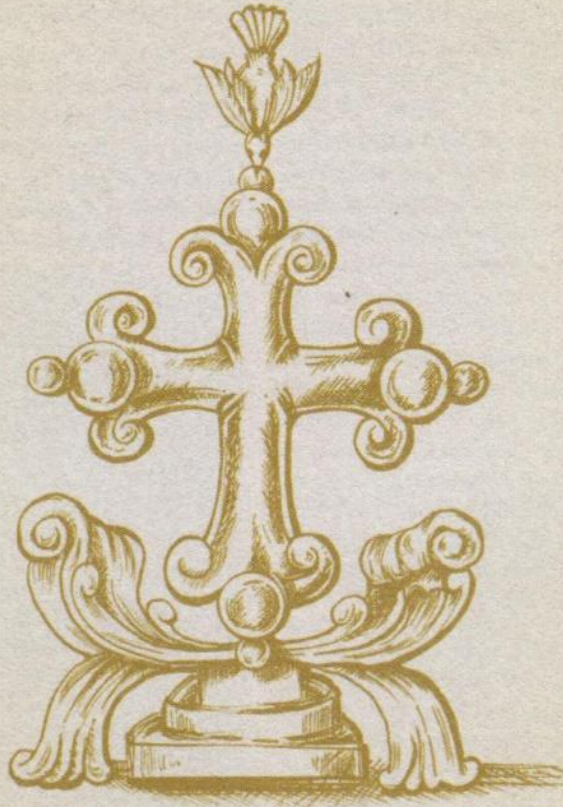


SMC 101

Solemn High Mass of the Syro-Malabar Church



Music: Joseph J. Palackal and George Thaila
St. Thomas Syro-Malabar Catholic Diocese of Chicago

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SOLEMN HIGH MASS OF THE SYRO-MALABAR CHURCH

Music: Joseph J. Palackal and George Thaila
Music Arrangement: Dennis Kurisingal

This CD contains a musical setting of the English translation of the Mass in the Chaldean rite of the Syro-Malabar Church. The term Syro-Malabar refers to the liturgical use of the Syriac language and the Malabar region, which is presently known as Kerala, on the southwest coast of India. The Syro-Malabar Church is one of the eight independent Churches among the St. Thomas Christians in India who trace the origin of their faith to Thomas the Apostle. There are about 3.5 million members in this Church, including expatriate communities in the Middle East, Europe, United States of America, Canada, and other countries. Thirteen of its twenty-six dioceses are in Kerala; the first diocese outside India was established in 2001 with its headquarters in Chicago to serve the Syro-Malabar Christians in the USA and Canada. Among the eight Churches of St. Thomas Christians, the Syro-Malabar Church and the Syro-Malankara Church are in communion with the Roman Catholic Church. The Syro-Malabar Church uses the Chaldean liturgy (originally in East Syriac), and the Malankara Church follows the Antiochene liturgy (originally in West Syriac).

The history of the Chaldean rite in India is connected to the migrations of Christians from Persia (Present-day Iran, Syria, and Iraq) starting, probably, from the middle of the fourth century A.D. Church historians believe that by the fifth century, the Church in South India was affiliated to the Church in Persia. The relation between the two Churches kept the Chaldean liturgical tradition alive in India. The St. Thomas Christians continued to preserve both the Syriac language and the Chaldean liturgy even after the Portuguese missionaries in the sixteenth century

tried to sever their ecclesial affiliation with the Chaldean Church and to replace Syriac with Latin as the liturgical language.

One of the unique features of the Mass in the Chaldean rite is its use of the Eucharistic prayer attributed to Saints Addai and Mari who are believed to be the disciples of St. Thomas the Apostle. This is one of the oldest Eucharistic prayers that are extant. Addai and Mari wrote the Eucharistic prayer in Syriac.

Until 1962, the Syro-Malabar Church celebrated Mass and other sacraments only in Syriac. The first translation of the Mass into Malayalam, the language of Kerala, came into use in 1962. Translations into various other Indian languages appeared in subsequent years. A revised missal in Malayalam was published in 1989. The musical setting in this CD is based on the translation of this revised missal. The Synod of the Syro-Malabar Church promulgated the English missal in 2004.

Mass in the Chaldean rite has three forms: the most solemn form, known as *rāzā* (Syriac, "mystery"), the solemn form, and the ordinary form. The degree of solemnity depends, among other factors, on the number of hymns and readings, and the use of incense. This CD contains hymns for the solemn celebration.

Text and Liturgical Context of the Hymns

The English-speaking Syro-Malabar Christians still continue to use the original Syriac word *Qurbānā* ("offering") to refer to the Holy Mass; the word appears in liturgical texts as well as in day-to-day conversations. The English text of *Qurbānā* has retained the original Syriac terms for sections of the Mass as well as titles of specific chants and prayers. Also, the English *thaksā* (Syriac, "order," missal) has preserved some of the ancient Syriac poetic practices. One such practice is the use of *incipit* (Latin, "[here] 'begins'") referred to in Syriac as *sūrāyā* which literally means "indication," "predication," "preface," and more. An incipit consists of a few words or a biblical

verse that indicates the theme of the strophe(s) in a chant. More often than not, the incipit is in prose form, creating a contrast with the metric structure of the strophes. The incipit functions also as an intonation to the main melody. It is sung in a recitative style. The pitch register of the incipit determines the pitch register of the melody. The choir leader intones the incipit, and the community sings the strophe in a solo-group, call-response format. The different aspects of incipit can be heard in this recording in # 4, 5, 6, 9 & 14.

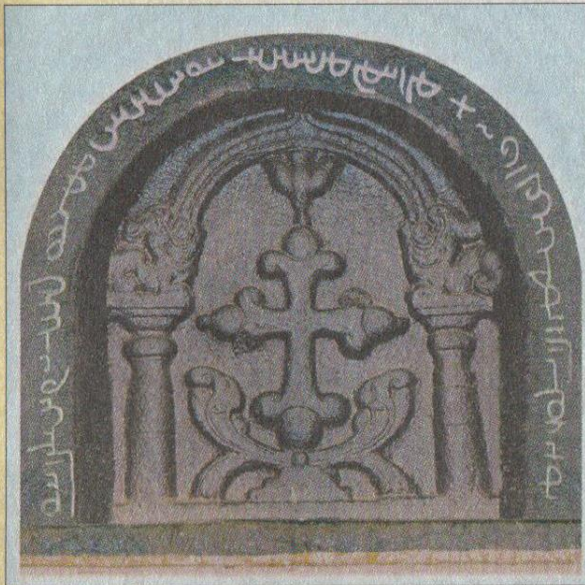
The celebration of the Mass unfolds much like a drama in seven acts: introductory rites, liturgy of the Word, rite of preparation, *Quddāsā* (Syriac, “hallowing,” also referred to by the Greek word *anaphora*), rite of reconciliation, rite of communion, and conclusion. There are distinct roles along with respective physical spaces assigned to the

celebrant, Archdeacon, deacon, subdeacon, acolytes, servers, choir, and congregation. Next to the celebrant, the deacon holds the highest rank and responsibility for the smooth flow of rituals. Diaconate in the Chaldean rite is, as in most Eastern rites, an independent ministry and not necessarily a preparatory stage for priesthood. The deacon is the mediator between the celebrant and the congregation; on several occasions he instructs the people and also explains to them the contents of the prayers and the meaning of the rituals. More importantly, it is the deacon who prepares the gifts of bread and wine at the side altar and carries them in procession to the main altar.

The English *thaksā*, which lacks an introduction and instructions for the celebration, does not distinguish the role of the deacon from that of the other ministers. However, the text of the Mass envisages the different roles, which have musical implications as well, by way of adding vocal variety and acoustic effects to the celebration. Examples for the distribution of roles and their respective voices — solo, group, male, and female— can be heard especially in the Resurrection Hymn in # 4 and Trisagion in # 5.

Greeting

Traditionally, the introductory rites and the liturgy of the Word in the Chaldean-rite Mass used to be celebrated on a raised platform — referred to in Syriac as *bēnā* — in the middle of the church, in remembrance of the public ministry of Jesus and for the practical purpose of audibility in the absence of a public address system. Nowadays, these rites take place in front of the main altar. Once the celebrant, deacon, and other ministers have arrived in front of the altar, the celebrant greets the people saying, “[May I have] your mandate,” to which the congregation responds, “[You have] the mandate from Jesus Christ” (in Syriac, *puqdānakōn / puqdānē d'm'sihā*). This initial dialogue has been subject to several interpretations. According to Varghese Pathikulangara, an acclaimed scholar of Chaldeo-Indian liturgy, this is one of the elements that the



Granite Cross with inscriptions in Sassanian-Pahlavi (Middle Persian) at St. Thomas Mount, Chennai, India. Circa 7th century A D. Photo courtesy: Christian Musicological Society of India.



Angel playing harp on the wooden reredos of the main altar at St. Mary's Forane Church, Pallippuram, Cherthala, India. Circa 17th century. Photo courtesy: Christian Musicological Society of India.

St. Thomas Christians added to the Chaldean rite Mass (Pathikulangara 1998: 151-153). The instructions given in the Malayalam missal published in 1989 allow the celebrant to substitute this greeting with an introduction that is suitable for the particular occasion. The same missal also included a newly composed eight-verse introductory song in Malayalam (author's name is not indicated). The text in # 16 is a translation of this song; the melody is new. Because this is an optional hymn, it is given on the last track in the CD.

1. Glory to God

Joseph J. Palackal and chorus

Notably, the Mass does not begin with an invocation of the Holy Trinity (In the name of the Father and of the Son and of the Holy Spirit) as in the Latin rite. Rather, after the initial dialogue between the celebrant and the people, the celebrant starts the Mass singing thrice the angels' hymn at the birth of Jesus, "Glory to God in the highest" to which the congregation responds with "Amen." Following the performance practice of this hymn in the

Solemn High Mass in Syriac, the melody is presented here in three ascending pitch registers (F, G, & A).

2. Our Father

Joseph J. Palackal and chorus

Immediately after the Nativity Hymn, the celebrant begins the solemn form of "Our Father" that ends with the doxology: "For Thine is the Kingdom, the power and the glory for ever." Beside its placement at the beginning of the Mass, this

Lord's Prayer in the Chaldean rite is special because it combines the prayer the disciples learned from Jesus with the song of the angels in heaven, "Holy, holy, Thou art holy" (Is 6:3; Rev 4:8). In the solemn form of the Lord's Prayer the thrice holy appears twice, and in the most solemn form it appears four times. The simple form of "Our Father" without the "thrice holy" and doxology is recited before communion.

The "thrice holy" has a significant place among the prayers and hymns in the Chaldean liturgy. In the Mass, after the "Our Father" in the introductory rites, the "thrice holy" will appear again, in different forms, five times at various sections. Thereby, the "thrice holy" serves as a continuous reminder of the connection between the earthly and heavenly liturgies. According to the vision of Isaiah and the author of the Book of Revelation, the heavenly liturgy consists of the angels constantly singing "Holy, holy, holy is the Lord of hosts!" Both times in this setting of the "Our Father," the "thrice holy" is sung in a descending melodic motion, by giving the impression that the angels

are coming down singing the hymn and inviting the earthly choir to join them.

3. Psalms

Joseph J. Palackal, Feba Thoyalil and chorus

The singing of a set of three or four psalms follows the "Our Father." The set of psalms, referred to in Syriac as *marmīzā*, changes according to the liturgical season. The final psalm in the set is concluded with the Trinitarian doxology, "Glory be to the Father and to the Son and to the Holy Spirit," and alleluia. The text in # 3 consists of psalms 145: 1-3, 146: 1-3, and 147: 1-2. The mood is one of exuberant joy. The melody of the refrain is set to 4/4 meter, and the verses are sung solo in a rhythmically free, recitative style. It may be noted that in the Chaldean liturgy the singing of psalms is treated as a separate unit within the introductory rites, and not, as in the Latin Mass, as a "response" to reading from the Old Testament.

4. Resurrection Hymn

Joseph J. Palackal, Feba Thoyalil and chorus

Liturgically and musically, the next significant event is the solemn rendition of the Resurrection Hymn, "Lord of all, we bow and praise you." This hymn is unique to the Chaldean rite, and it is accompanied with such rituals as the removal of the altar veil and the incensing of the sanctuary and of the people. The hymn is addressed directly to Jesus Christ, and it states the reason for praising and glorifying him, "For you give man glorious resurrection/ And you are the One who saves his soul." The melodic design here serves the relative semantic significance of the verses; the highest pitch in the melody is reserved for the key phrase "For you give man," and it is arrived by a leap of a perfect fourth (G – C). The hymn is to be sung twice, antiphonally, first by those who are on the *bēmā* — celebrant, deacon, and servers— and then by the choir and the congregation. The Resurrection Hymn and the ensuing prayer conclude the introductory rites.

Postal stamp issued in 1972 by the Government of India to commemorate the nineteenth century of the martyrdom of St. Thomas the Apostle in Chennai, India.



5. Trisagion

Joseph J. Palackal, Feba Thoyalil and chorus

The liturgy of the word begins with Trisagion (Greek, "thrice holy") "Holy God, holy mighty One, holy immortal One, have mercy on us." It is sung three times with three different incipits. The hymn originated in the Antiochene (West Syriac) tradition. It was first performed in 451 A D at the Council of Chalcedon (Pathikulangara 1998: 170-171). Because of its theological appeal, other Eastern churches adopted the hymn into their liturgies. In the Latin rite, the hymn is sung during the Good Friday service. As in the case of the opening hymn, the Trisagion is sung here three times in three ascending pitch registers (Eb,F,&G). The liturgy prescribes the following performance practice: the deacon invites the faithful to raise their voices and praise the living God; the choir and the congregation sing the hymn; the celebrant, deacon, and the servers together repeat the hymn with the prefix "Glory be to the Father and to the Son, and to the Holy

Spirit;" and finally, the choir and the congregation sing the hymn with the prefix "For ever and ever, amen."

6. *Śūrāyā*

Joseph J. Palackal, Marianne Thaila, Feba Thoyalil and chorus

After the reading from the Old Testament, the deacon invites the community to stand and sing the *śūrāyā*. The term *śūrāyā* is used here as a title for the hymn that "predicates" the special reason for the day's celebration, i. e., the Feast of St. Thomas, Blessed Virgin Mary, Blessed Kuriakose, Blessed Alphonsa, et al. The hymn has a single strophe of four verses. The third verse is open-ended, "Let us commemorate the feast of", so that the name of the saint or the feast can be added. The same melody and text is sung five times, each time with a different incipit. In the CD, it is sung only three times. The incipits have a transitional role between repetitions of the same text and melody by way of introducing a new theme; musically, they break the flow of the 4/4 meter between each repetition.

7. Alleluia Hymn

Feba Thoyalil, Marianne Thaila and chorus

The Alleluia Hymn, known as *zūmmārā* (from the Syriac root *zmar*, meaning "to sing," "to praise") follows the reading from the Epistle. A set of three alleluias is sung with psalm verses and Trinitarian doxology. The psalm verses vary according to the feast. The *zūmmārā* in this CD uses the second verse from psalm 45, "a Nuptial Ode" that is often reinterpreted in the Catholic tradition as referring to the relationship between Christ and his bride, the Church. The gospel procession takes place at the end of this hymn.

8. Gospel Acclamation

Joseph J. Palackal and chorus

At the end of the gospel procession, the celebrant greets

the people by saying, "Peace be with you," and the people respond, "With you and with your spirit." The opening and closing formulae of the acclamation is similar to those of other liturgies.

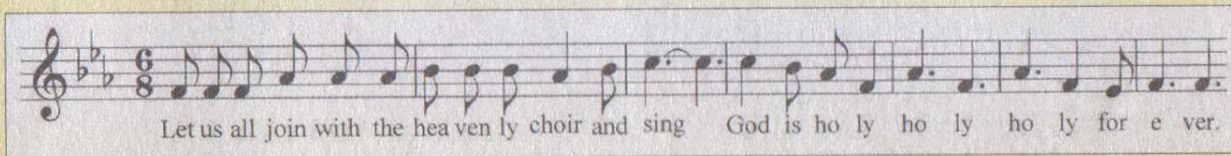
9. Anthem of the Mysteries

Joseph J. Palackal, Feba Thoyalil and chorus

The deacon prepares the bread and wine at the side chapel and carries them in procession to the main altar. During the procession the choir sings the Anthem of the Mysteries (in Syriac, *ōnā d'rāzē*), "Here is our Lord's precious body and blood." The anthem varies according to Sundays and feast days. The one included in this CD is for weekdays. This anthem is significant for several reasons. From a theological perspective, it stands out at this part of the liturgy because the text refers to the bread and wine as body and blood of Jesus, much before the Eucharistic prayer (anaphora) and the Invocation of the Holy Spirit (epiclesis) thereafter. The anthem represents an Eastern and pre-"transubstantiation" approach in the history of Eucharistic theology. Poetically, this is an example of a single-strophe hymn that has two incipits. These incipits help the worshippers to sing the same song text with two different focuses. The choir sings the anthem with the first incipit, and the congregation repeats it with the second incipit. In the CD, the anthem is performed in a solo-group format, presenting two different vocal interpretations of the same melody.

The Anthem ends with "thrice holy." This is the third time the "thrice holy" appears, after "Our Father" and Trisgion. It will appear again three times, twice in the anaphora and once in the communion rite. The last two verses of the anthem reiterate the spiritual bond between the earthly and the heavenly choirs saying, "Let us all join with the heavenly choir and sing/ God is holy, holy, holy for ever." Musically, the ascending of the earthly choir and the descending of the heavenly choir are

expressed through a corresponding melodic motion as shown below.



Music example. The last two verses of the Anthem of the Mysteries.

10. Commemoration Hymn

Joseph J. Palackal and chorus

The Commemoration Hymn follows the Anthem of the Mysteries. This is an invitation to remember those who have been closely associated with the Eucharistic mystery in the past: Blessed Virgin Mary, St. Thomas the Apostle, holy fathers of the church, martyrs, confessors who have born witness to Jesus Christ, and those who died in the hope of the resurrection. There are six strophes in the hymn. It is sung antiphonally by the celebrant and the choir with the congregation. The hymn is recited here with a simple melodic formula that is borrowed from the Syriac chant tradition. The formula consists of four notes, Eb – F – G – Ab, using F as the reference pitch. For that reason, the first string of *tamburu*, the drone instrument, is tuned to F, instead of G.

11. Salutation and Dialogue

Joseph J. Palackal and chorus

The Eucharistic prayer of Saints Addai and Mari begins with the Trinitarian salutation taken from St. Paul's second letter to the Corinthians, "The grace of our Lord Jesus Christ ...etc. (2Cor 13: 13). This is followed by a dialogue between the celebrant and the congregation, starting with "Let your minds be on high." The salutation and the dialogue are treated as a single unit in this musical setting.

12. Holy, Holy, Holy

Chorus

The text of this hymn is slightly longer than the one used

in the Latin liturgy. It has two sections. The first section consists of the "thrice holy" from Is 6: 3 and Rev. 4: 8. The second part consists of text from verses 25 ("Hosanna") & 26 ("Blessed is he who comes in the name of the Lord") from Psalm 118; these are the verses that the crowd sang to welcome Jesus into temple on Palm Sunday (Mt 21: 9; Mk 11:9-10). Added to this is the reference to the second coming of Jesus, "who came, and is to come in the name of the Lord." Thus, the hymn alludes to different texts and contexts as well as multiple voices of the worshipping community, "the children crying out in the temple area" in praise of Jesus (Mt 21: 15-16), and the heavenly choir echoing the song of the earthly choir.

13. Penitential Psalm

Joseph J. Palackal and chorus

A rather elaborate rite of reconciliation follows the anaphora. The rite has three sections: reconciliation with God in the form of penitential psalms, breaking of bread, and reconciliation with the members of the worshipping community. The first section consists of psalms 51 and 122 (123). Only the first verse of psalm 51 is performed here. The style of rendition is similar to that of the Commemoration Hymn in # 10, but the mood is different.

14. I am the Living Bread

Feba Thoyalil, Marianne Thaila and chorus

The rite of reconciliation continues with fraction and consignation, i. e., the breaking of the bread into two and

dipping it in the precious blood. The congregation joins with the Cherubim, Seraphim, and Archangels, who observe in awe the celebrant breaking the body of Christ for the remission of sins; they sing in praise of the "living bread that came down from heaven," and the "compassionate Lord who calls sinners to your presence." There are three strophes in the hymn, each with a different incipit; only two strophes are performed here. The melody is strophic, i. e., all stanzas of the hymn are sung to the same melody.

15. Final Blessing

Joseph J. Palackal and chorus

The concluding rite of Mass in the Chaldean liturgy is much more elaborate in comparison with that of the Latin rite. There are separate prayers of praise and thanksgiving for the congregation, deacon, and the celebrant; the prayers of the congregation and the celebrant vary according to the occasion. In the most solemn form of the Mass, these prayers are followed by the recitation of the solemn form of the "Our Father" with "thrice holy" and doxology. Thereafter, the celebrant sings the final blessing. The blessing included here is the one used on Sundays and feast days. It is set in recitative style in medium tempo, creating a sense of calm conclusion.

16. As our Lord Commanded

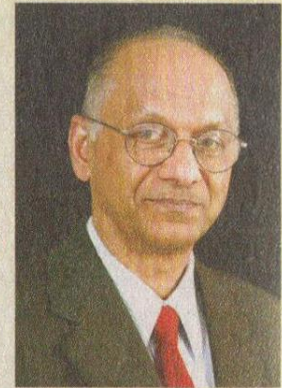
Joseph J. Palackal and chorus

See above in "Greeting."

Composition and recording

On behalf of the Synod of the Syro-Malabar Church, Mar Jacob Angadiath, Bishop of the St. Thomas Syro-Malabar Catholic Diocese of Chicago and Permanent Apostolic Visitor to Canada commissioned the composition of the English version of the Mass by a letter dated December 29, 2005. The letter came to me at a time when George Thaila and I were thinking of ways to make the current Syro-Malabar liturgy in Malayalam more accessible to the

English-speaking children. We composed a few hymns and presented them as an experiment at the celebration of the feast of Blessed Kuriakose Elias Chavara at Holy Family Church in Brooklyn, New York, on January 4, 2006 (the Brooklyn Diocese has entrusted this parish to the congregation of the Carmelites of Mary Immaculate, India; Blessed



George Thaila

Chavara [1805-1871] is one of the three founders of the congregation). The choir consisted mostly of young Indian Americans who have been receiving music training from George Thaila. Encouraged by the positive response from the congregation and the choir, we continued the compositional process until May 2006. We presented the melodies in the form of a "dry mass" before Bishop Jacob Angadiath and an invited audience for critical evaluation at Holy Family Church on May 29, 2006. An informal audio recording of the melodies was submitted to the Syro-Malabar Synod, in Kerala for approval. The Synod approved the melodies on September 25, 2006. Bishop Jacob Angadiath officially inaugurated the musical setting at St. Mary's Syro-Malabar Catholic Church, West Hempstead, New York, on Sunday, March 18, 2007.

The recording took place at Martin's Digital in Queens Village, New York, in April 2007. The singers are members of the Syro-Malabar communities in West Hempstead, New York, and Garfield, New Jersey. Eight of the female singers are also members of the Kerala Youth Choir of New York that George Thaila started in 1998. These singers were the first to learn the melodies, and their feedback on the music and the articulation of the text were valuable contributions to the composition.

Among the solo vocalists, Feba Thoyalil is a trained Operatic soprano; her vocal skills span genres as varied as Pop, Jazz, Indian film, and Western classical concert music. Marianne Thaila, daughter of George Thaila, is a member of the Youth Chorale of the Metropolitan Youth Orchestra of New York; she is also receiving training in Karnātak classical music. Dennis Kurisingal, who made music arrangement for the recording, is also an excellent



Joseph J. Palackal during guest appearance in the Off-Broadway show *Nunsense* at Douglas Fairbanks Theater, New York, June 1990.

keyboard player who can combine Eastern and Western styles; he performs with several Indian film and devotional orchestral groups in the US.

East meets East, in the West

George Thaila and I share similar musical backgrounds. We both grew up in the 1950s, listening to and singing Syriac chants in our respective Syro-Malabar parishes in Kerala. The liturgy was still in Syriac; we learned to sing the chants often without understanding the meaning of the text. Even after the vernacularization of liturgy in the 1960s, old Syriac melodies that originated in the Syriac churches in the Middle East continued to be in vogue, as they are today, and we sang them with the new Malayalam text. In our later years we received training in Indian classical vocal music, Thaila in the Karnātak (South Indian) tradition at Madras University in Chennai, and myself in the Hindustāni (North Indian) tradition at Maha Raja Sayaji Rao University in Baroda. We met for the first time in New York in 1990, soon after our arrival there from India. Since then, we have collaborated on several occasions to conduct church choirs and give stage performances of Christian bhajans and Syriac chants.

As part of my doctoral work at the Graduate Center of the City University of New York, I published a CD, *Qambel Māran: Syriac Chants from South India*, with 29 melodies from the liturgical tradition of the Syro-Malabar Church. The positive response that the CD received prompted me to start the Syriac Choir of New York with the help of Thaila. The Choir made its debut on July 9, 2003, at the Fourth North American Syriac Symposium held at Princeton University.

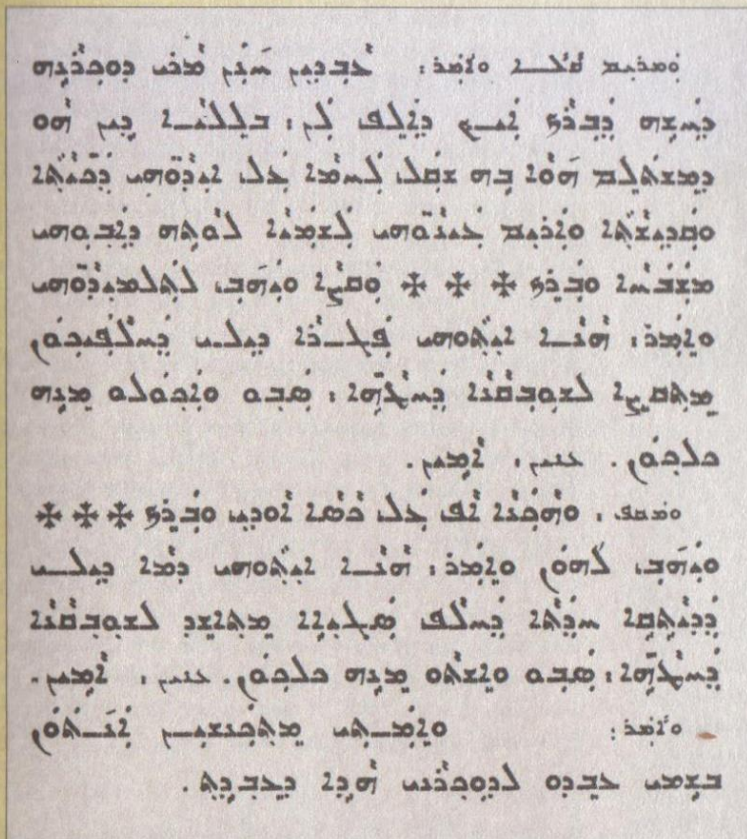
These shared historical and musical experiences directly and indirectly influenced the compositional process. In many instances, Thaila and I turned to the Syriac and Indian classical traditions for inspiration. For example, the performance practice of singing the same melody in three ascending pitch registers in # 1 & 5 probably developed

in the Syriac tradition and later reached the Latin Church; it is prevalent even today in the Roman Catholic churches in the performance of "This is the wood of the Cross" (*Ecce lignum crucis*) in the Good Friday service (a Syriac translation of this chant sung in three ascending pitch registers can be heard in # 20 in *Qambel Māran*). In Kerala, this performance practice is still in vogue among the priests who continue to celebrate the Solemn High Mass in Syriac. A recording of one such celebration by Fr. George Plathottam is getting ready for release. The same recording will show several examples of rendering prayers in a quasi-recitative style, using three or four pitches, similar to the Commemoration Hymn in # 10 and the penitential psalm in # 13. The *Sūrāyā*, in # 6, is an example of adapting a melody that is associated with a Syriac chant to a text in English; the source of this melody is the Hymn to the Blessed Virgin, *B'ēdā d'yāwmān* (on this festival day) in # 29 in *Qambel Māran*.

The use of rāg-s in some of the melodies is limited to their scalar structures, ascending and descending patterns, and hierarchy of pitches. We have used mostly rāg-s that became popular through film songs and devotional hymns in Indian languages. The melodic contours of these rāg-s are part of the musical experience of most worshippers even though they are often unaware of them, and they will be able to sing the melodies without formal training in (Indian) classical music. The characteristic vocal inflection and prescriptive ornamentations (*gamakam*) of specific scale degrees are not prominent in the present renditions. It is not clear at this point if those features would blend themselves as well into the phonetics of the text in English as into texts in Indian languages; and it remains to be seen how native speakers of the English language would accept or even accommodate such a treatment of the text. However, in due course, singers who have received training in Indian classical traditions might experiment with these melodies and bring in their own ideas of incorporating such features into the renditions and provide avenues for more intercultural dialogue.

A case in point is the Anthem of the Mysteries in # 9. The melody here is bound strictly by the scalar structure of the pentatonic rāg Mālkauns (Hindólām, in the Karnātak tradition): C – Eb – F – Ab – Bb (pitches are relative, not absolute). It is supported by *sruti* (drone) on tamburu; as is customary for the performance of this rāg in the North Indian tradition, the first string of the tamburu is tuned to F. Starting from C, the home-note (*griha swar*), the melody gradually ascends to C in the upper octave and then descends to F. Most of the melodic activity is centered on F which is the predominant (*vādi*) or the life-note (*jeeva swaram*) of the rāg. All these might give the general impression of a fair treatment of rāg Mālkauns in the Anthem; it is not so. From the point of view of music theory, a few crucial elements are lacking; among them is the ornamentation of Eb and Ab that are usually approached from the notes above them, i. e., F to Eb, and Bb to Ab. At the end of the Anthem, listeners are left with a sonic spectrum of tones and overtones from the tamburu: F in the lower octave from the first string with its overtone in C, C in the middle octave from the two middle strings with their overtones in G, and C in the lower octave from the fourth string with its overtones in E and G. Among these pitches, E and G are alien (*vivādi*) to the scale of Mālkauns, and so is A-natural from the concluding F major chord. What is more significant is that the resolution of the Anthem is not in this sonic spectrum, but in the meaningful silence that it leads to.

Rāg Bhoopālī (Mōhanam, in the Karnātak tradition) is used differently in Trisagion in # 5 and in the Salutation and Dialogue in # 11. This pentatonic rāg has the following scale: C – D – E – G – A. The first three verses in the Trisagion are sung in the manner (mode) of Bhoopālī, using the conventional scale degrees. These three verses are built around the "thrice holy," but the fourth verse is different: "Have mercy on us." This thematic shift in the text is related to the account of the spiritual experience of Prophet Isaiah. After seeing the vision of the Lord of



The Institution Narrative in Syriac as it appears in the Malayalam missal, printed in 1989 (p. 88)

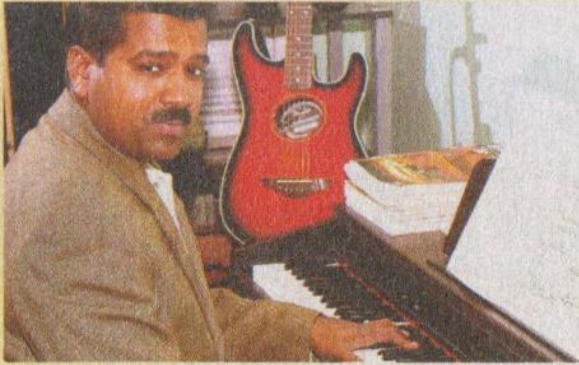
hosts and listening to the “thrice holy,” Isaiah became intensely aware of his unworthiness and cried out, “Woe is me, I am doomed! For I am a man of unclean spirits” (Is 6: 5). It may be noted that in the performance of this hymn in the Syrian Orthodox (Antiochene) liturgy, “Have mercy on us” is often accompanied by prostration as a symbolic gesture to affirm the worshipper’s unworthiness. The change in the theme and the ensuing mood of the last verse of Trisagion is treated here specially by bringing

an alien (*vivādi*) note to the scale of Bhoopāli, the flat third degree (Eb), on the word “mercy.”

Similarly, the Salutation in # 11 is in the manner of Bhoopāli. The celebrant’s greeting and the community’s response are well within the melodic framework of the rāg. However, in the following Dialogue, a new note (Bb) is introduced to highlight the phrase “O Glorious King.”

Rāg Kēdār is the point of reference in Holy Holy Holy in # 12. The melody starts on the middle C and gradually builds energy and enthusiasm toward climax on C in the upper octave. In contrast to the descending melodic movement on “thrice holy” in “Our Father” and the Anthem of the Mysteries, the “thrice holy” here progresses in an ascending motion. The melody of “thrice holy” is established within the range of a perfect fifth from C to G. And the second most important phrase in the hymn, “Hosanna in the highest,” is highlighted within the range of a perfect fifth from F to C in the upper octave. The word “highest” matches with C in the upper octave, the highest pitch in the melody.

The introduction of tamburu in the middle of the Mass in # 9 was the result of a deliberate choice. So far as I know, this is the first time tamburu, which is both a concept and a symbol of Indian music, is used in an officially sanctioned setting of Mass. By and large, the Syro-Malabar Christians are yet to tune their ears to the subtle sonority of this instrument. I hope the recording will inspire future composers for a Mass in English that is based on tamburu, instead of keyboard. There is also a



Dennis Kurisingal. Photo by George Mathew

convergence of personal history. The tamburu that is played here is the one my guru, Prof. N. V. Patwardhan selected for me from the shop of his tamburu maker at Miraj, in Maharashtra, in 1985. I carried it with me on my first trip to USA, and accompanied myself on it during guest appearances, singing a Christian song in Hindi, in the Off-Broadway show *Nunsense* in New York (see page 9).

Overall, the musical setting is simple enough to be within the reach of a worshipping community with the assistance of an amateur choir. The melodies can be performed with minimum instrumental accompaniments, preferably a harmonium or a keyboard that provides the reference pitch and melodic accompaniment. One of the primary concerns that guided the course of composition was the smooth rhythmic flow of the text in conjunction with its syntactic and semantic structures. Therefore, percussive accompaniment to reinforce the rhythm may not be essential to the performance of these melodies in the context of liturgy. Moreover, contrary to the current practice in the Syro-Malabar Church, solemnity of a celebration may not depend on the number and variety of musical instruments, but on the melodic articulation of hymns and prayers.

Finally, the decision to appropriate Syriac and rāga-based music that are associated with their respective geographies

and histories came after sustained attempts to study the complex history of the Syro-Malabar Church and its liturgy. The original Syriac texts of the hymns in this CD came from the Middle East to India where they survived for several centuries in a multi-religious, multi-cultural, and multi-linguistic milieu. The journey of the text in the recent past meant a shift in the linguistic context, from Syriac, a Semitic language, to the translations in Malayalam with its Dravidian affiliation, and from there to English with its Indo-European connection. In the second half of the twentieth century when large numbers of Syro-Malabar Christians began to emigrate mostly for economic reasons, they brought along with them the liturgical texts and memories of their melodies. However, the children born in the adopted countries were removed from the linguistic and musical experiences of their parents. Just as Aramaic became the colloquial language of the Jewish children born and raised in Babylonia during the second exile, English has become the language of intimacy and emotion to the second generation Syro-Malabar Christians. The musical choices made for this setting, beside being a metaphor for the ongoing cultural synthesis occurring in their lives, is part of an attempt to bridge the immediate present to the distant past.

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Christian Musicological Society of India

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1. Glory to God

Glory to God in the highest.
Amen.
Peace and hope to people on earth, always and for ever.
Amen.

2. Our Father

Our Father who art in heaven,
Hallowed be Thy name; Thy kingdom come;
Holy, holy, Thou art holy.

Our Father who art in heaven
Heaven and earth are full of Thy glory;
Angels and men sing out Thy glory:
Holy, holy, Thou art holy.

Our Father who art in heaven,
Hallowed be Thy name;
Thy kingdom come;
Thy will be done on earth as it is in heaven.

Give us this day our daily bread,
And forgive us our trespasses
As we forgive those who trespass against us;

And lead us not into temptation,
But deliver us from all evil.

For Thine is the kingdom,
The power and the glory for ever.
Amen. Amen. Amen.

3. Psalms

I will extol You, my God, and my King;
I will bless Your name for ever.
Everyday I will bless You, Lord;
I will praise Your name for ever.
Great is the Lord and worthy of high praise;
God's grandeur is beyond understanding.
(I will extol...)

Praise the Lord, my soul,
I shall praise the Lord all my life.
Sing praise to my God while I live.
Put no trust in princes,
In mere mortals, powerless to save. (I will extol...)

How good to celebrate our God in song;
How sweet to give fitting praise.
The Lord rebuilds Jerusalem;
Gathers the dispersed of Israel. (I will extol...)

Praise to the Father, to the Son,
And to the Holy Spirit for ever,
As it was in the beginning
Now and ever shall be.

Amen, Amen for ever.
Alleluia, Alleluia, Alleluia. (I will extol...)

4. Resurrection Hymn

"Lord, I have washed and purified my hands,
And walked in procession around Your altar."

Lord of all we bow and praise You;
Jesus Christ we glorify You;
For, You give man glorious resurrection;
And You are the One who saves his soul.

Glory be to the Father, to the Son,
and to the Holy Spirit

From eternity and for ever. Amen.

Lord of all ...

5. Trisagion

Brothers and sisters, raise your voices
And glorify the living God.

Holy God, Holy Mighty One, Holy Immortal One,
Have mercy on us.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

Holy God, Holy Mighty One, Holy Immortal One,
Have mercy on us.

From eternity and for ever. Amen.

Holy God, Holy Mighty One, Holy Immortal One,
Have mercy on us.

6. Śūrāyā

"The heavens proclaim the glory of God."

With the hymns of the Holy Spirit
And the hymns of Alleluia,
Let us commemorate the feast of [St. Thomas];
Let us now celebrate on this altar.

"The firmament declares the work of His hands."

With the hymns

Glory be to the Father, and to the Son,
And to the Holy Spirit
From eternity and for ever. Amen.

With the hymns

7. Alleluia Hymn

Alleluia, sing alleluia; alleluia, alleluia.

My heart is stirred by a noble theme
As I sing my ode to the King;
My tongue is the pen of a nimble scribe (Alleluia)

Glory be to the Father,
To the Son, and to the Holy Spirit,
As it was in the beginning

Let it be for ever. Amen. (Alleluia)

8. Gospel Acclamation

Peace be with you.
With you and with your spirit.

The holy gospel of our Lord Jesus Christ,
Proclaimed by (St. Luke).
Glory to You Christ, our Lord.

9. Anthem of the Mysteries

"In the Lord I put my firm trust."
Here is our Lord's precious Body and Blood;
With love and respect,
Let us gather by this altar.
Let us all join with the heavenly choir and sing:
God is holy, holy, holy for ever.

"The poor will eat and be satisfied."

Here is our Lord's

10. Commemoration Hymn

Glory be to the Father, to the Son,
And to the Holy Spirit.
Let us remember the Virgin Mary, Mother of God
At this holy altar.

As it was in the beginning,
Now and ever shall be. Amen.
Apostles and friends of the only begotten Son of God,
Pray for peace in the world.

Let the people of God proclaim: Amen, Amen.
Let us celebrate the memory of our father St. Thomas,
All the just who have triumphed,
And the martyrs who have been crowned in glory.

The mighty Lord is with us;
Our King is with us; our God is with us;
The Lord of Jacob is our help.

All the departed, both the great and small,
Have fallen asleep in You
In the hope that through Your glorious resurrection,
You will raise them again in glory.

Open your hearts before Him.
By prayer, fasting, and penance,
Let us find favor with the Father,
The Son, and the Holy Spirit.

11. Salutation and Dialogue

The grace of our Lord Jesus Christ,
The love of God the Father,
And the fellowship of the Holy Spirit
Be with us all now, always and for ever.
Amen. Amen.

Let your minds be on high.
Towards You, God of Abraham, Isaac, and Jacob
O glorious King!

The Qurbānā is offered to God, the Lord of all.
It is right and just.

12. Holy, Holy, Holy

Holy, holy, holy, Lord, the mighty God.
Heaven and earth are filled with Your glory.
Hosanna in the highest.
Hosanna to the Son of David.

Blessed is He who came,
And is to come in the name of the Lord.
Hosanna in the highest.

13. Penitential Psalm

Have mercy on me O God
In Your loving kindness.
In Your great compassion
Wipe away my sins.

14. I am the Living Bread

"I am the living bread that comes from heaven."
Our Savior revealed to His disciples:
"I am the bread that came down from on high.
He who comes to me and receives with love
Will surely live in me for ever,
And will inherit the kingdom of heaven."
"Open, O Lord, the gates of justice for us."

Compassionate Lord, who calls
Sinners to Your presence
And opens the doors for repentance
May we enter into Your presence
And sing Your praises day and night.

15. Final Blessing

God our Father has blessed us with every grace
Through Jesus Christ our Lord;
Our Lord has invited to His Kingdom
And has led us to everlasting joy.
Amen.

"He who eats of my body and drinks my blood
Will live in me, and I will live in him indeed."
Amen.

"I will raise him up on the last day
Without condemnation,
And he will enjoy eternal life."
Amen.

In accordance with this promise,
May the Lord bless and protect this congregation
That has partaken of this holy Qurbānā.
Amen.

May God pour His blessings
On those who received the sacred mysteries.
May we be sealed with the life-giving sign of the Lord;
May we be protected from all evil,
Now, always and for ever.
Amen.

16. As our Lord Commanded

As our Lord commanded,
On the feast of Passover,
Let us gather in His holy name
In unity, let us offer this sacrifice.
Let us be reconciled,
And prepare a new altar;
With the love of the Lord Jesus
Let us offer this Qurbānā.



The choir (first row, seated left to right): Linda Manchery, Jeslin James (tamburu), Asha Kurian; (second row): Christy John, Marianne Thaila, Janey James, Gina Mathew; (third row, standing left to right): Joseph J. Palackal, Theiju Sebastian, Sonia Augustine, Feba Thoyalil, George Thaila, Tonia Kurian, and Hector Lewis. Photo by Balu Menon. May 9, 2007.



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