

*By Flowing Waters: Chants for the Liturgy.* By Paul F. Ford. Collegeville, Mn.: The Liturgical Press 1999. Pages, 512. Hardcover \$19.95; CD \$16.95.

This beautifully bound hymnal is a collection of unaccompanied song for assemblies, cantors, and choirs. The music is published in the usual modern adaptation of neumatic notation using easily readable note heads without stems or bar lines on five-line staves. The introductory material includes a musical foreword by Alice Parker and a liturgical foreword by Frederick R. McManus, an introduction by Ford and extensive notes on how to use the book. Topics covered in these fourteen pages include the various categories of chant and how to perform them, questions regarding pitch and tempo, levels of solemnity, and cadences.

The Introduction to *By Flowing Waters* explains that the hymnal contains almost 700 chants and songs based on authentic chants, including the entire repertory of the *Graduale Simplex*, as well as a ninth suite of psalms and antiphons for the last weeks of the church year. A translation of the *Graduale Simplex*, *The Simple Gradual*, was published in 1967 and again in 1974, as a result of the reforms called for by Vatican II's *Constitution on the Liturgy*. The English translation was prepared and published by ICEL in 1968. "Music in Catholic Worship" (1972,1982) makes several references to *The Simple Gradual* in discussing the application of principles of celebration to music in eucharistic worship. *By Flowing Waters* also includes the chants of *Jubilate Deo*, authorized by Pope Paul VI in 1974, with English texts as well as the original Latin and Greek and settings for singing the readings based on models provided in the 1973 *Ordo Cantus Missae*. While the collection is intended to be a resource of the best and most accessible Roman Catholic plainsong, Ford chose the *New Revised Standard Version* (NRSV) of the Bible as the English translation for the Latin texts so that the hymnal would be ecumenical in its appeal and in "its adaptability by free churches who wish to add chant to the sung prayer styles of their congregations."

The music is arranged in three sections. The first, by far the largest section (328 pages), is the Antiphonary, subdivided into the Proper of the Seasons, the Proper of the Saints, Commons, Ritual Masses, Masses for Various Needs, Votive Masses, and Liturgy for the Dead. The second, a brief eleven-page section, includes chants for the Order of Mass. The third section (thirty-six pages) includes chants for the Ordinary of the Mass. The Appendix includes music for the rite of sprinkling, the prayer of the

*faithful, communion chants and other miscellaneous chants, the litany of the saints, and tones for sung readings. This is followed by detailed performance notes (twelve pages) and information and instructions for assembly editions. Four indices are included. The first offers a listing of all biblical texts. The second is an index of chants listed alphabetically by first lines and subdivided into twelve categories according to their location in the Mass. The third is an index of modes; the fourth is an alphabetical listing of antiphons.*

*Ford is to be commended for his meticulous and scholarly work. The hymnal is evidence both of his careful research of the music and comprehensive understanding of its performance practice. Furthermore, his ample introduction and instruction communicate his scholarship in a format that is accessible to the trained church musician. Indeed, his notes could serve as a fine introduction to a study of the plainsong and its role in the Tridentine Mass. As Frederick R. McManus comments in his *Liturgical Foreword*, Ford "has combined liturgical and musical scholarship with an intense pastoral commitment and purpose."*

*Ford's goal is clearly not a simple retrieval of the past. This is perhaps most clear in his choice of English biblical translation and in his commitment to the reforms of the Second Vatican Council. As he explains in the introduction, the book is designed as a complete resource "for those who want to chant the entire renewed liturgy according to the model envisioned by Vatican II." Ford's work makes the chant tradition accessible for the present. His adaptations of the chants of the *Graduale Simplex* are good examples of what such documents as *Liturgical Music Today* and *The Milwaukee Symposia for Church Composers: A Ten-Year Report* refer to as sung prayer or ritual music. Their use in the liturgy allows the text and the ritual to be primary while the music serves a ministerial function. Those who recognize the primacy of psalmody in the prayer of the church will welcome this volume as an important resource for once again highlighting its role.*

*In addition to the various indices and instructional material included in the book itself, Ford has prepared a compact disc which provides model performances of twenty-five representative English Chants in the collection. The commentary included on the compact disc jacket provides the same in-depth historical, musical, and liturgical information that is included in the introduction to the hymnal. The music is performed by the*

*Schola Cantorum of St Peter the Apostle under the direction of J. Michael Thompson. The notes included with the compact disc provide numbers which correspond to the book for easy location. The chants are performed by a choir of both men and women, modeling a variety of fine renditions. While plain chant was originally unaccompanied, at least in the usual sense, some judicious instrumentation such as handbells, organ, and light percussion is used effectively for the performance of several of the selections. For example, "Glory and Honor and Praise" and "Ascension Alleluia Psalm" include drums; "Springs of Water" and "We Give You Praise" are performed as organum; "Alleluia, This Is the Day" and "By Flowing Waters" (Psalm 1 which includes the line: "By flowing waters the Lord has planted his saints . . .") includes handbells. Choosing the image of "flowing waters" for the title of the collection highlights two values which guided Ford's work. The first is the importance of psalmody as foundational to sung prayer. The second is the importance of using a musical resource which can be adapted to the natural flow of the vernacular.*

*Paul Ford's collection of chant is an important contribution to the repertoire of liturgical music available to worshipping assemblies in the Roman Catholic tradition and in other liturgical churches. While the majority of churches may not wish to adopt *By Flowing Waters* as their sole or primary worship aid, church music programs which include it as supplementary will find it can enrich the sung prayer of the eucharistic assembly while at the same time retrieving important elements of the tradition and adapting them to the liturgy of Vatican II without indulging in empty nostalgia.*

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