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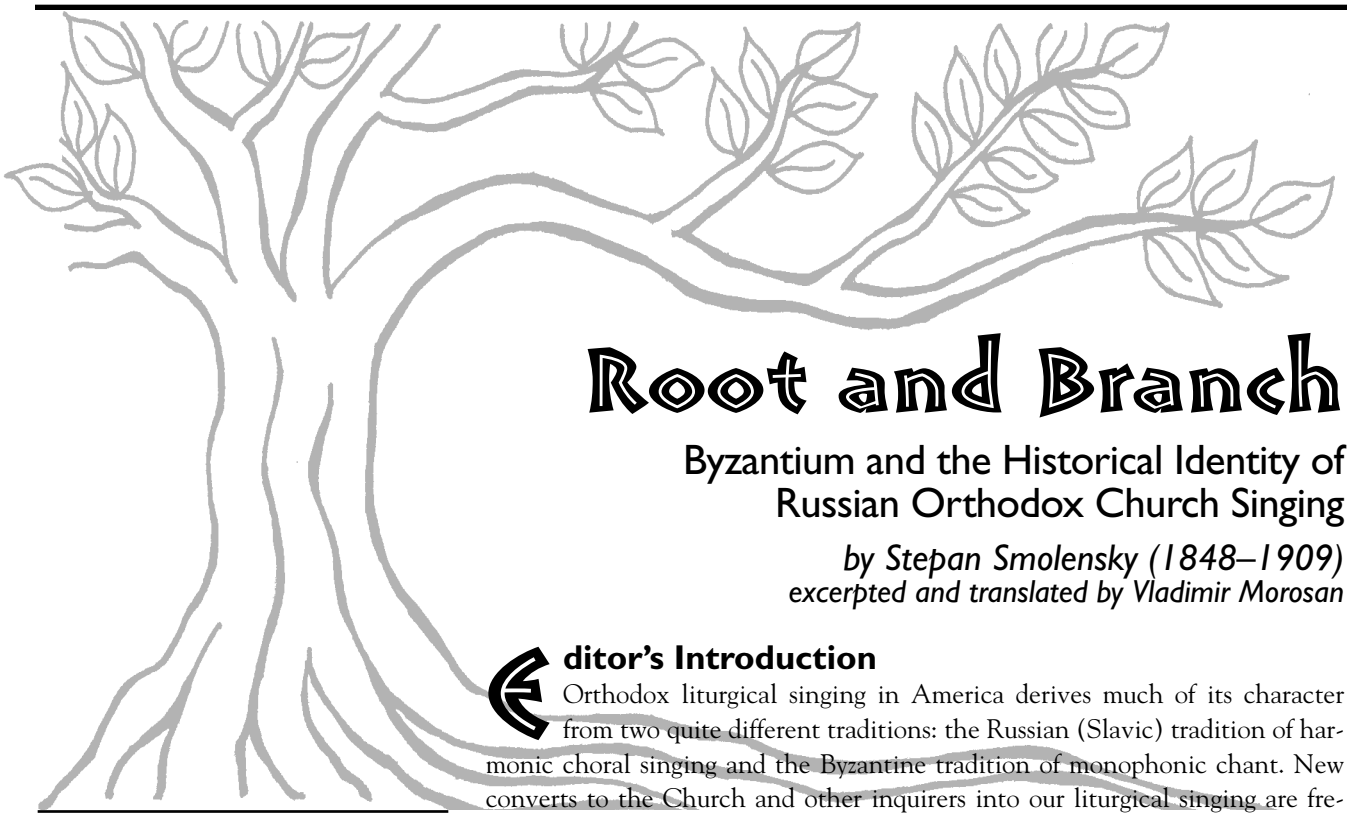

Root and Branch

Byzantium and the Historical Identity of Russian Orthodox Church Singing

by Stepan Smolensky (1848–1909)
excerpted and translated by Vladimir Morosan

Editor's Introduction

Orthodox liturgical singing in America derives much of its character from two quite different traditions: the Russian (Slavic) tradition of harmonic choral singing and the Byzantine tradition of monophonic chant. New converts to the Church and other inquirers into our liturgical singing are frequently puzzled by the evident differences between these two types of singing. This very topic was also a source of confusion over a century ago, as the following article demonstrates.

In the early 1890s, a scholar of Greek Orthodox liturgical chant, Missael Missaelides, the protopsaltis of the Church of St. Photini in the city of Smyrna, sent an official inquiry to the Russian Orthodox Church, asking the following series of questions:

(1) From where did our Russian brethren receive their church music, as it is practiced today: from the Byzantines or from the Western Europeans?
(2) If from the Europeans, why do they claim that it came from the Byzantines?
(3) If, on the contrary, they received it from the Byzantines, then why do the Russians sing in European harmony and not in unison, as we currently do, after the Byzantine manner?
(4) If the church music the Russians received from Byzantium was originally in unison, when did they relinquish monody and adopt Western European harmony?
(5) If the church music the Russians perform today is indeed Byzantine, does

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this mean that the music of the Byzantines was once harmonic and that we, the present-day Eastern Orthodox, have lost our true music and instead preserved only Asiatic monophony?

(6) If the church singing of the Byzantines was indeed harmonic, then it would follow that the Byzantines sang in the eight church modes, i.e. Dorian, Hypodorian, Lydian, Hypolydian, etc. Why then do the Russians not sing in the eight ecclesiastical modes?

(7) If the Russians indeed received their music from Byzantium, why did they not maintain the characteristic manner of its performance?

(8) If this manner of performance was adopted initially, why and when did the Russians relinquish it?

The above questions were given to the ranking authority in the history of Russian church singing at the time, Stepan Vasil'yevich Smolensky, who had recently been appointed director of the Moscow Synodal School of Church Singing. Smolensky proceeded to address Missael Missaelides's questions in a systematic fashion, at times adopting the polemical tone of the inquirer.[1] We will not attempt here to translate his answers verbatim, but will excerpt a number of relevant passages that should prove to be of interest to our contemporary American Orthodox musical scene. For the sake of clarity, we have added some editorial comments in square brackets.

Smolensky's Reply

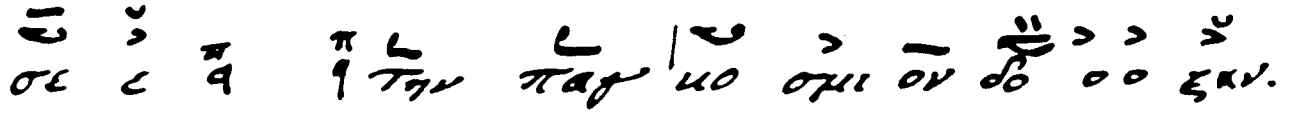
The questions concerning Russian church singing to which the respected Father Protopsaltis Missael Missaelides is seeking answers are essentially based upon a misunderstanding. As a researcher who has spent a long time studying the history and development of Greek Orthodox singing, Fr. Missaelides probably heard our [Russian] choral singing in an urban or embassy church, and was struck by its total dissimilarity to Greek singing. Two aspects of our singing—the absence of certain characteristic features that in his opinion would mark genuine Russian singing as being both ancient and Orthodox, and its Western European style, which markedly differs from the unison chanting of the Greeks according to the ancient modes—served further to establish Fr. Missaelides's opinion that the Russians have departed from the ancient Orthodox chant.

Thus, inquiring about the roots of our church singing "as it is actually practiced today," he sets forth a series of mutually contradictory questions, in effect accusing us of relinquishing the ancient unison singing according to the church modes and of adopting Western European (that is to say, Roman Catholic) harmony.

Indeed, if the choral singing mentioned by Fr. Missaelides were universal in our usage, and if we believed it to be of ancient origins and genuinely Russian Orthodox in nature, we would have nothing to say in our defense. We shall, however, clear up the above misunderstanding quite simply and easily (1) by demonstrating the existence of ancient unison chant "in our actual practice" and our due reverence for it, and (2) by describing the actual significance of harmonic singing in our practice. After we explain the particular circumstances under which the latter type of singing arose in our church life, a complete and satisfactory answer to Fr. Missaelides's questions will emerge. . . .

An Historical Retrospective

Greek Orthodox liturgical singing, as far as we know, did not undergo as many external influences throughout its history as did Russian church singing. From the earliest



times [tenth to thirteenth centuries], the Russian Church employed singing in Church Slavonic and in Greek side by side. In the middle of the fourteenth century, our liturgical chant was set down in writing with the help of a notation that also had a certain amount of Greek influence. In the mid-sixteenth century, the repertoire of liturgical hymns was greatly expanded, as Russian saints were canonized and new services were composed in their honor.

In the mid-seventeenth century, the texts in the liturgical chant books underwent a general revision, due to the considerable differences that had arisen between the earliest forms of the language and the Russian vernacular of that time. The correction of the "divergent-speech" texts (in which certain semi-vowels had been fully vocalized) led to the correction of all liturgical service books under Patriarch Nikon; refinements of our staffless neumatic notation, used to this day [by the Old Believers], coincided with the parallel introduction of five-line staff notation and a general revision of all the chant books.

At the same time our liturgical chant repertoire witnessed the widespread adoption of Serbian, Bulgarian, and Greek chant melodies with Slavonic texts.[2] Finally, the growth of Western European musical influence in the eighteenth century led to the [four-part] harmonization of all the aforementioned chants and also gave rise to an

extensive [freely composed] repertoire in a completely foreign, Western style of [polyphonic] choral singing.

As a reaction to the latter development, which, incidentally, occurred only in large cities, the late eighteenth century witnessed efforts to restore the early chant to its pure, pristine state: the Holy Synod published the unison chant books [in five-line staff notation] and mandated their use as textbooks in schools and during church services. . . . These measures stymied the incursion of foreign musical elements into our liturgical singing and led to the creation of a new, second harmonization of the ancient chants, though not without the influence of Western European harmony.

The [first half of the nineteenth century] was marked by the rise of the so-called "Court Chant" that has become so firmly entrenched in the choral practice of our city churches. But this phenomenon, likewise based upon foreign roots, is now seeing its final days.[3] What continues to endure is the ancient unison chant, preserved to this day in monasteries and in churches that do not have choirs, practiced among the Orthodox Old Believers,[4] and taught to our youth, using the publications of the Holy Synod.

If there is a single overriding conclusion that can be drawn from all the attempts to harmonize our early chants, it would be this: we treasure these ancient melodies, we love them, and we cannot accept them arranged in the style of Western European harmony; moreover, we do not favor compositions that are foreign to us in spirit, and we continue to strive to develop our liturgical singing upon indigenous foundations.[5] For this reason we can firmly assert that Western European harmony has not been adopted in our liturgy as the final word, and that its prevalence in our city churches is no more than a passing phenomenon.

In fact, all the significant moments in the history of Russian liturgical singing consistently attest to our most thorough efforts to preserve Orthodoxy in its most indigenous and ancient state, to our desire to practice it in all its fullness, and to our striving to develop its riches using the scholarship and the musical artistry of our time. We view this progressive movement of Russian liturgical singing as being particularly valuable and significant because it is developing organically and freely; it follows the times, yet it always draws its strength from the purest wellsprings—the commonly used traditional melodies, critically examined and published, and our desire to beautify constantly the splendor of the liturgy. . . .

Categories of Russian Liturgical Singing

Russian liturgical singing falls into three categories:

(1) The earliest Russian chant, known as *znamenny*, which sets forth the entire liturgical repertoire in two forms: melodically developed and syllabic, respectively known as the "great znamenny" and "lesser znamenny" chants. This chant, received initially in the tenth century, has preserved its essential aspects: it is unison in character, it is based on a structure of tones corresponding to the Greek tones,[6] and it has its own staffless notation (over the past hundred years, it has also been published in five-line staff notation). A separate variant of lesser znamenny chant has come to be known as Kievan chant.

(2) Chants of other Orthodox Churches—Serbian, Bulgarian, and [Russian] Greek chants—all of which came into use in the seventeenth century and are sung in unison to Church Slavonic texts.

(3) Choral settings by various composers, the earliest of which comprised harmonized settings of the znamenny [and Kievan], [Russian] Greek, Serbian, and Bulgarian chants, and which later came to include freely composed musical settings of liturgical texts.

Examining the foundations of our ancient chant helps us to answer the primary question, "From where did we receive our liturgical singing?" This question serves as a point of departure for all the others. Here the place of preeminence undoubtedly belongs to Byzantium, to the greatest extent in the area of theory and to the least extent in the area of melody.

Through the mediation of the southern Slavs, we received from the Greeks complete, ready-to-use liturgical books, whose texts coincided quite literally with the Greek originals. To this day our liturgical books unfailingly preserve all the indications and inscriptions that serve as directions to the church singer and the ecclesiarch. These include, for example, all the forms and titles of the hymns and the indications of the tones to which various hymns are sung.

Likewise preserved are all indications of the various "pattern hymns" *[prosomoia, podobny]* that follow specific poetic models having a particular meter and a particular number of lines, and are sung to a characteristic melody; in many instances these approach the Greek originals even in terms of the number of syllables in each verse.[7]

Similarly, all the indications of *stichera idiomela (samoglasny)* [hymns having their own, unique melodies] and all designations of performance practice—"slowly," "loudly," "sweetly singing"[8]—have also been preserved. It is self-evident that such obligatory directions served to preserve the chants that were originally adopted and promoted the firm establishment of their foundations.

Thus we have incontrovertible evidence that, from the earliest days of Christianity in Rus', our singing was rooted in the theoretical and notational bases of Greek Byzantine chant. . . . We cannot say with equal certainty, however, that we preserved the most ancient Greek melodies in a similar fashion, since our early melodies display much that is original—purely Russian or Slavic in their melodic character. . . .

In summary, we can assert that we received the theoretical foundations of our liturgical singing from Byzantium and that we have preserved these foundations to this very day; we may have also received a large number of the melodies, but these we developed ourselves, modifying their melodic content and their notation quite independently from Byzantium. . . .

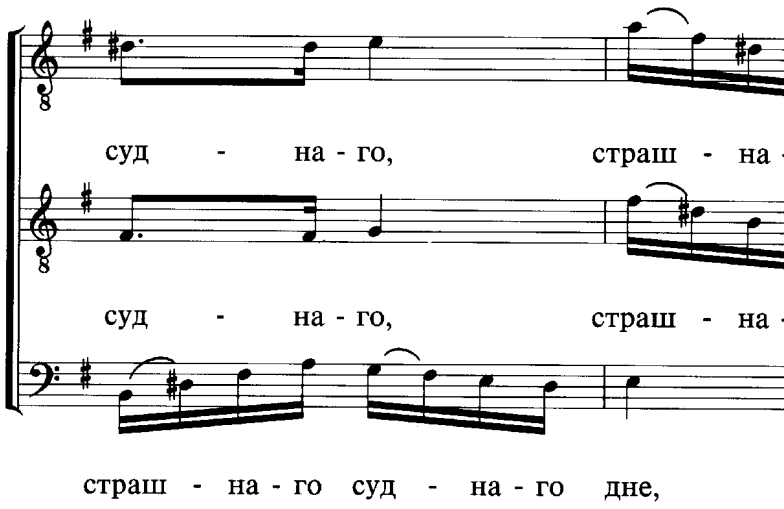
Choral Singing in Russia

Turning now to Russian choral singing, about which Fr. Missaelides raises questions, we believe that, in addition to what has been said above, we must explain the genesis and development of our choral singing "as it is actually practiced," thereby justifying our current efforts to harmonize the early chants.

The first epoch of choral church singing, during which the early melodies were harmonized initially, began in Russia at the end of the seventeenth century. This type of singing did not take hold in our churches and was not accepted by the faithful primarily because the style of harmonization was imitative in character, merely reflecting the prevailing musical tastes among the Russian intelligentsia, who were looking to the West. Dozens of manuscript volumes from that era, which are extraordinarily interesting today for the music historian, attest to the vast amount of work performed with great diligence and talent, but in a style resembling Western Roman Catholic music in many respects. For this very reason, this first harmonization did not find favor among the Russian people. The only real consequence of this epoch was an acknowledgment by the Russians of their own lack of musical education and their subsequent appeal to more experienced foreign musicians for guidance and assistance.

The second epoch [mid- to late-eighteenth century] was marked by the predominance, in capital cities and other large urban centers, of free compositions by visiting foreigners and by their Russian students, and the consequent development in Russia of virtuoso choral singing. For understandable reasons, the musical scores of this time are completely devoid of ancient chant melodies and include primarily freely composed musical settings on liturgical texts in the Western style, particularly from the Divine Liturgy.

A countermeasure to this development, which, incidentally, occurred only in large cities, was the restoration and publication by the Holy Synod of the ancient unison chants. Begun in 1772, the printing of unison chant books [in square-note staff notation] continues to this very day, with the editions constantly expanding, since



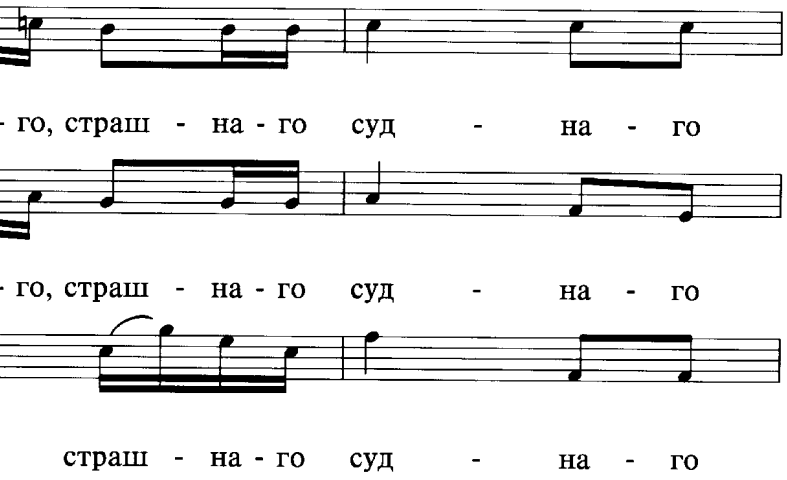
additional sources, in the form of numerous precious manuscripts, remain abundant and contain enough material for many more volumes. The initial appearance of these chant editions led to the extensive labors of Dmitry Bortniansky [1751–1825], Archpriest Pyotr Turchaninov [1779–1856], and particularly Alexei L'vov [1798–1870], in the area of harmonizing of the early chants and the development of the so-called "Court Chant," which remains in use to this day.

The greater portion of these harmonizations, based upon the principles of Western European harmony, have currently fallen from use and have been completely forgotten. Only certain arrangements, which bear the stamp of genuine inspiration and considerable skill, and exhibit a well-measured and liturgically appropriate use of vocal resources, remain in use. The reasons these works were not successful, again, can be found in our lack of sympathy for Western European harmony and its basic unsuitability for harmonizing the early Russian liturgical chants.

The vast size of our native land and the resulting demographic and cultural differences among the population led to considerable variations in musical details of the chants, particularly the Kievan and lesser znamenny, which were the most often used. The development in Russia of the

so-called "Court Chant" resulted from efforts to bring the chants into melodic consistency and to present them in correct harmony. Even though the harmony is Western European in character, and therefore non-Russian in its essence, it is quite simple and accessible, based upon a correctly notated chant as the *cantus firmus*. These positive qualities, along with a certain tenacity with which the Court Chant was introduced into the practice of the Church,[9] resulted in its temporary predominance, which continues to this day.

But this chant as well is currently being corrected by the respected directors of the Imperial Court Chapel[10] and



is being perfected in those areas where the Western harmony is deemed increasingly inappropriate.[11] Undoubtedly, the type of singing heard by Fr. Missaelides included the earlier variety of the Court Chant, and not in its unison form, but in its choral version, which is monotonous in character and greatly abridged melodically.

Notwithstanding the ubiquitous spread of the Court Chant in recent decades (due as much to its convenience and positive aspects as to force of habit) and notwithstanding the continued use of the best works by Bortniansky, L'vov, and Turchaninov, in recent years our efforts to study the ancient chants and to develop their harmonization according to the early modes have gathered renewed force. At the root of this movement lies the increasing familiarity of educated musicians with the early chants, and their desire finally to achieve the development of the early Russian musical forms through experimentation and scholarly investigation. Numerous publications, produced by highly competent people, attest to the persistent need for such research and experimentation.

Even as we assert that our early liturgical chants are, in their foundational essence, identical to the Byzantine chants and are truly Orthodox in and of themselves, we maintain the need to harmonize them in a manner that is at once strictly ecclesiastical and genuinely Russian. The foundations for such harmonization may well be found in that improvisatory counterpoint practiced by experienced Russian church chanters, and which is also quite familiar to Greeks, Bulgarians, and Romanians, in their characteristic practice of singing with an ison, when the singers get caught up by a certain melody and improvise the harmony for it, while resting upon the ison.

While we admit that such an indigenous Russian harmonization of our chants is still undoubtedly a thing of the future, current efforts in this area have arisen directly out of the essence of the chants themselves and out of a perceived need for such a harmonization. We have gone further in this direction than the Greeks; yet we do not feel that the genuine Orthodox character of our sincere and heartfelt efforts in this area should be questioned.

To summarize our responses to the questions by the honorable Fr. Missael Missaelides, we can clearly state the following points once again:

(1) In its theoretical foundations and its adherence to the church Typikon, Russian liturgical singing has fully maintained all that was received from Byzantium, but in its melodic content and notation it developed independently and was augmented by services to Russian saints.
(2) The corpus of Russian liturgical chant was augmented by Serbian, Bulgarian, and Greek melodies, which were fondly and fraternally adopted.
(3) We cannot regard Western European harmony as having been accepted by us in a final way, due to its fundamental lack of accord with our indigenous harmony, even though the latter has not yet been fully discovered and expounded in a scholarly manner.
(4) Our use of harmonic choral singing, as exemplified by the Court Chant and several particularly beloved compositions by Bortniansky, L'vov, and Turchaninov,[12] can be explained primarily by these works' artistic merits, our familiarity with them, and our inability to replace them, for the time being, with better arrangements of the early chants and compositions in the Russian style.

Editor's Afterword

Smolensky wrote his reply to Protopsaltis Missaelides at a time when not much was known in Russia about Byzantine chant; only later in his life did Smolensky have the opportunity to travel to Mt. Athos and hear some Greek Byzantine singing personally. Yet he was very perceptive in identifying what Nicolas Schidlovsky has recently described as the "translingual commonality" of Eastern Orthodox chant (see his preface to the forthcoming

Monumenta Musicae Byzantinae, vol. 12). Quite evident in Smolensky's writing is a mutual respect for various Orthodox traditions and for the different historical experiences represented by these traditions, which inevitably affected the musical expression of the faith and worship.

Smolensky shows great concern for the preservation of certain received traditions and practices—what he calls the "theoretical" bases of Russian liturgical singing, received from Byzantium. Great wisdom and great riches, both liturgically and aesthetically, are contained in this system of well-defined rules, which, far from being a limiting factor, serve as a fruitful channeling and guiding force to the liturgical composer, just as the "canons" and pattern-books of iconography do for the iconographer. Smolensky is equally concerned with maintaining a high degree of artistic merit in liturgical singing, as well as preserving its transcendent nature and its aesthetic beauty, even as he subscribes to the Romantic notion that musical art is progressing and evolving into something ever more lofty and elevated.

Most thought-provoking is Smolensky's idea that, in order to be accepted and fully functional, liturgical singing should be indigenous to the nation and culture in which it develops; hence, his view that certain styles of music did not or will not survive in the Russian Church because they are essentially foreign transplants, imported and propagated artificially "from above." His foremost concern is that Russian Orthodox liturgical singing be indigenously "Russian" in style.

How can these seemingly nationalistic concerns be understood by Orthodox living in the West? We must bear in mind that Smolensky was not against Western culture *per se;* indeed, the entire Moscow Synodal School movement of the late nineteenth and early twentieth centuries, which Smolensky in many ways spearheaded, was built upon a very solid synthesis between indigenously Russian and Western musical elements. What he did oppose was the coercive implementation of an aesthetic for the purposes of advancing political agendas. Raised in the city of Kazan' among the Old Believers, rather than among St. Petersburg aristocrats and bureaucrats, Smolensky understood that such agendas ought not to interfere with the life and tradition of the Church. Rather, the people of a particular worshipping community, in a given time and a given place, should be able to practice their liturgical prayer and singing within that particularized "safe haven," offering them as their common, liturgical sacrifice of praise.

For Smolensky and his contemporaries, church music stood at the center of larger cultural issues of national and musical-cultural identity. Such issues have hardly begun to be raised by Orthodox church musicians in America. As they are, let us have faith that traditions of liturgical singing will develop along unique and unforeseeable paths, under the benevolent and noncoercive guidance of the Holy Spirit, just as they did in Byzantium, in Russia, and elsewhere, where healthy branches have sprung from a common root. ✣

1 The full original text may be found in S. Smolenskii, *O russkom tserkovnom penii. V otvet g. Missaelidesu, protopsaltu tserkvi sviatoi Fotinii v g. Smirne* [Concerning Russian church singing: In answer to Mr. Missaelides, protopsaltis of the church of St. Photini in Smyrna], *Tserkovnye vedomosti (Pribavlenia k Tserkovnym vedomostiam)* No. 9, 27 February 1893, pp. 353-9.

2 The author is referring to the so-called Russian "Greek" Chant (*grecheskiy rospev*), whose exact origins continue to be debated by historians.

3 Smolensky was a bit premature in predicting the demise of the "Court Chant" (the so-called Obikhod of Lvov-Bakhmetev). Other efforts to harmonize the chants, such as those of Balakirev and Rimsky-Korsakov (1888) and Arkhangelsky (1888), as well as those that followed—Soloviev and Smirnov (1908), Allemanov (1910), and Kastalsky (1914)—have not succeeded in fully displacing the Lvov-Bakhmetev Obikhod to this day.

4 The so-called *yedinovertsy*, who in the early 19th century recognized the hierarchal authority of the Russian Orthodox Church.

5 It should be noted that Smolensky was writing this at a time when the great "renaissance" of Russian sacred choral music, centered around the Moscow Synodal School of Church Singing, was only in its nascent stages. For more information about this remarkable stage in the history of Russian church music, see Vladimir Morosan, "Stepan Vasilyevich Smolensky (1848–1909): The Guiding Light of the Russian Orthodox Musical Renaissance," *Orthodox Church Music*, No. 2 (1985); a publication of the Department of Liturgical Music, Orthodox Church in America.

6 While the designation of the various tones for specific hymns largely corresponds to the Greek Byzantine system, musically, znamenny chant is based on a single tone-row or scale built on a succession of diatonic trichords, which gives it a modal "flavor." Unlike Byzantine chant, however, in which the eight tones are based on intervalically different modes or scales, the eight tones of znamenny chant are differentiated by characteristic melodic formulas all sung within the same tone-row.

7 Johann von Gardner has shown, however, that Church Slavonic translations in fact did not preserve the Greek metric and rhyme schemes exactly. See Johann von Gardner, Russian Church Singing, vol. 1: *Orthodox Worship and Hymnography* (translated by Vladimir Morosan), Crestwood, NY: St. Vladimir's Seminary Press, 1980; pp. 40-42.

8 The expression "sweetly singing" (*so sladkopeniyem)* most likely refers to a particular melodic style of chant.

9 Smolensky is diplomatically referring to the fact that, by Imperial decree, every church in the Russian Empire was required to own a copy of the harmonized Court Obikhod and to be prepared to sing from it any time a member of the extended royal family was present at divine services.

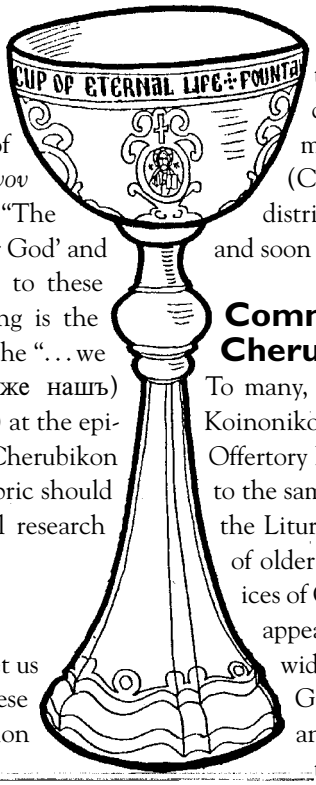
10 At the time of this writing, the Chapel was headed by Balakirev and Rimsky-Korsakov, whose All-Night Vigil in Ancient Chants included more melodically elaborate chants and a modal harmony that was more appropriate to their character.

11 One of the major contentious issues was the fact that, to make the chant harmonizations fall into the highly tonal chord progressions of functional "textbook" harmony, the chant *cantus firmus* often had to be altered by means of chromatic accidentals. This is most prevalent in the harmonizations of Bortniansky, Turchaninov, and L'vov. Later efforts, such as those of Balakirev and Rimsky-Korsakov and their followers, preserved the chant intact through the use of modal harmonies.

12 Here we might add composers who followed them, such as Tchaikovsky, Kastalsky, Chesnokov, Gretchaninoff, and others, whose compositions and chant arrangements became widely used in church practice during the 20th century, both in Russia and in the Russian emigration. ✣

Fountain of Immortality

Shared Melodies of the Eucharistic Portions of the Divine Liturgy



The practice of singing Cherubika and Koinonika to the same melody, as has been observed in a variety of traditions, is not accidental. The 1904 *L'vov Irmologion*[1] stipulates the following rubric: "The Cherubic Hymn and '. . . we pray unto You, our God' and the Communion Hymn are commonly sung to these [melodic] patterns. . ." Particularly interesting is the middle clause of the rubric, which states that the ". . . we pray unto You, our God" (. . . молимтиса Боже нашъ) from the "We praise You . . ." (Тебе поемъ . . .) at the epiclesis is to be sung to the same melody as the Cherubikon and Koinonikon. Indeed, this little-known rubric should stimulate thought, discussion, and additional research into this liturgical practice.[2]

The Value of Rubrics

Before examining the content of this rubric, let us review the purpose of rubrics in general. These valuable instructions provide the information needed to conduct the services in an orderly fashion. Rubrics can appear in collections, as in a Typikon, or interspersed in books of liturgical texts or music. In general, unless an author/editor/compiler is exceptionally thorough and includes instructions for every action, the obvious is not noted. Rubrics act as reminders for faulty memories and indicate that which is out of the ordinary, including local customs and new(er) or older practices. These helpful instructions assist in bringing to life the services, which are found as words on a page, and making them a part of the liturgical reality of the Church in time and space. Rubrics are also beneficial to liturgical historians in their study of the evolution of the services.

The above-stated rubric emphasizes through melody the link that exists between three important events in the course of the Divine Liturgy: the offering of the Holy Gifts, their consecration, and the receiving thereof by the clergy and faithful. The Cherubikon is sung at the Great Entrance as the Gifts are transferred from the table of oblation to the altar table, where the consecration will shortly take place. The ". . . we pray unto You, our God," the second half of "We praise You . . . ," is sung during the consecration itself. The final element of this rubric, the Koinonikon (Communion Hymn), is sung just prior to the distribution of the consecrated Gifts to the clergy, and soon thereafter to the people.

Common Melodies between Cherubika and Koinonika

To many, the practice of singing the Cherubikon and Koinonikon to the same melody is unfamiliar. Yet the Offertory Hymn and Communion Hymn are often sung to the same melody and/or setting during Great Lent in the Liturgy of the Presanctified Gifts (often remnants of older liturgical practices are preserved in the services of Great Lent[3]). Shared melodies for both hymns appear in a variety of chant traditions covering a wide geographical area, including Russian, Galician (Western Ukrainian), Carpathian, and Valaamite chants. It is highly unlikely that this practice should have spontaneously appeared in all of these areas, which are separated by both distance and ecclesiastical structure. It is more likely that this was a widespread older practice that has been preserved during this liturgical season.

Additional evidence that this is an older practice that has largely fallen into disuse can be gleaned from the fact that it is common to sing the Cherubikon and Koinonikon to the same melody in the Carpathian tradition to this day. The churches in Carpatho-Rus' and Western Ukraine, although influenced by the reforms carried out in Russia by Patriarch Nikon in the seventeenth century, were not subject to these reforms. Therefore, the singing and the liturgical practices, although similar to contemporary Russian practice in general, have maintained the older customs in some cases. In fact, these non-Russian singing traditions provide valuable insight into the development and evolution of the liturgical singing of the Eastern Slavs.

In the mid-seventeenth century, Russian and Ukrainian church singing shifted drastically from monophony and indigenous polyphony centered on chant melodies to

Western-style part singing and compositions. Up until the resurgence of interest in the ancient chants in the late nineteenth/early twentieth centuries, if not to the present, the tendency has been to favor through-composed Cherubika over chant-based settings. Contemporary Russian collections of Divine Liturgy music abound in composed settings of the Cherubic Hymn, particularly those by Bortniansky, Lomakin, and others.

Yet the practice of singing the Cherubikon and Koinonikon to the same melody outside of Lent has remained in the Russian tradition. This is most clearly evident in the *Obikhod notnago peniia*[4] (Moscow: Synodal Publishing House, 1909). Seven different shared melodies appear for Cherubika and Koinonika, according to the day of the week.[5] This set of melodies extends the Cherubikon/Koinonikon melodic association beyond the context of a single Liturgy to include daily and festal commemorations throughout the liturgical year.[6]

The practice of a shared melody . . . reinforces the continuum of our offering of the antitypes of the Body and Blood of Christ.

The Anaphoral Component

While evidence exists linking the melodies of Cherubika and Koinonika, the practice of singing the ". . . we pray unto You, our God" to a shared melody is more obscure. In contemporary practice, the musical setting of "We praise You . . ." is generally a thematic continuation of the Anaphora. It seems that even among those who practice singing the Cherubic Hymn and Communion Hymn to a shared melody, few if any sing ". . . we pray unto You, our God" to the same melody.

In examining melodies for "We praise You . . ." from a variety of Slavic traditions, one finds that many of the melodies had similar characteristics. There was a predominantly syllabic relationship between the text and the melody for the first half of the text: "We praise You, we bless You, we give thanks unto You, O our God . . ." The concluding portion of the text, ". . . we pray unto You, our God," was set in a more ornate manner by virtue of the use of melisma and text repetition. One explanation for the elongation of this portion of the text may be an attempt to coordinate its duration with that of the epiclesis prayers, particularly in those traditions where these prayers are inaudible to the congregation. This, however, raises the question of why the entire "We praise You . . ." was not set in a repetitive and/or melismatic fashion, but was divided into two distinct parts. Another possibility is that this final portion of the text was sung to melodies shared with Cherubika and/or Koinonika.

Practical Considerations for Liturgy Today

In the Byzantine tradition, melodies exist enabling the Divine Liturgy to be sung according to the eight tones. The appropriate tone is determined by the tone of the Apolytikion (Troparion) of the day or feast.[7] The Cherubikon, ". . . and we pray unto You, our God," and the Koinonikon, therefore, would be sung to similar melodies. The practice of singing the Liturgy in melodies of the same tone gives the service a musical cohesiveness that is sometimes lacking when a service is pieced together from works of various styles and composers.

To illustrate how the above-stated rubric can be applied musically, in this issue of *PSALM Notes* we have published a set of three compositions inspired by my research on this topic and based on the Cherubikon melody #2 found in the *Obikhod notnago peniia*. Other settings based on the Cherubikon and Koinonikon melodies found in this volume have been made by various Russian composers of the past hundred or so years, the greatest concentration of which has been published in the *Notnyi sbornik pravoslavnogo russkogo tserkovnogo peniia. Tom 1-i. Bozhestvennaia Liturgiia* (London, 1962). To date, much of this material is widely available only in Slavonic.

Conclusion

Melody can invoke strong connotations. Hearing particular melodies reminds one of certain feasts or liturgical seasons.[8] Without further research, it is unclear whether the rubric included in the *L'vov Irmologion* was an attempt to revive a forgotten practice or to inaugurate a new liturgical tradition. In either case, the practice of a shared melody for these three eucharistic portions of the Liturgy is sound liturgically. It reinforces through melody the continuum of our offering of the antitypes of the Body and Blood of Christ,[9] the calling down of the Holy Spirit to change our ordinary offering into the All-Holy, and our receiving of this vivifying Fountain of Immortality. ✣

1 This book goes well beyond the normal scope of an Irmologion, which by definition consists of the *irmosi* of kanons. In addition to *irmosi*, the *L'vov Irmologion* contains stichera and other material from the *Octoechos, Menaion, Lenten Triodion* and *Pentecostarion*, making it an invaluable source of material with which to sing Vespers and Matins for the entire year. Although eleven melodies with which to sing Cherubika are included, the Divine Liturgy is for

PSALM in the New Millennium

In the last issue, I looked back over the history of *PSALM Notes,* the formation of PSALM, Inc., and what we accomplished in our first year. Now I would like to focus on the future of PSALM, Inc. and outline some of our plans and dreams.

We began the new year by focusing our attention on *PSALM Notes*. The first fruits of these labors, which you have undoubtedly already noticed, are a direct result of an important addition to our Editorial Staff. I am pleased to announce that Katherine Hyde has been appointed the new Managing Editor of *PSALM Notes*. With her she brings years of publishing experience and many innovative ideas. In addition to developing the layout, she will help create a publishing schedule that will bring *PSALM Notes* to you in a more timely fashion. Anne Schoepp, in addition to serving as an Associate Editor, is now the Art Director. I will continue as Editor-in-Chief, overseeing the overall process and content. Having assistance with the production process, however, will enable me to focus on other PSALM business and projects.

We plan to expand our web site (www.orthodoxpsalm.org) to include a glossary of terms cross-referenced in English, Greek, and Slavonic, a bibliography of books and articles, and a listing of available sheet music for services throughout the liturgical year. This resource will provide a useful tool to Orthodox musicians throughout the country and around the world. In connection with this, we would also like to provide an on-line shopping site for quality liturgical sheet music that can be purchased and downloaded directly from the web. This is a huge project that will require much planning and labor.

We are looking for individuals who have experience in setting up this type of Internet project and who would be interested in bringing this project to fruition. Help is needed in many areas, including setting up an Internet shopping site, database management, typesetting, donations to cover the costs of setting up and maintaining the site, and more.

All these projects will require more resources—people, time, money—than we currently have. Our annual membership fees will not pay for any of the new projects mentioned above. We have begun to explore possible grant opportunities, but that is a lengthy, time-consuming process. We are currently looking for donors at all levels, from $10–$10,000 (or more), to support these and other projects. Please consider making a contribution towards the future of liturgical singing in our churches.

These are just of few of the ideas that the PSALM Board of Directors will be discussing at our Annual Meeting on June 30 in New York. Please pray for us as we prepare for this important meeting. In the next issue I will report to you what directions the Board has decided to pursue. As always, if you have ideas or input or would like more information, please don't hesitate to contact me.

—Alice Hughes, Editor-in-Chief

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the most part not represented.

At the time of publication Lviv (L'vov), the largest city in western Ukraine, was separated from the centers of the Russian Church by distance, ecclesiastical structure, and geopolitical boundaries. Despite this separation, the melodies contained in this volume are very closely related to melodies designated as Znamenny, Bulgarian, and Kievan Chant in the chant books published by the Russian Church during the same period, leading one to the conclusion that the melodies contained in these collections have a common origin.

2 Through observation I had been convinced of the melodic relationship between certain Cherubika and Koinonika. Recently while searching through the *L'vov Irmologion* for something entirely unrelated, I came across the above-stated rubric. On the one hand it provided proof of my conclusions; on the other, it opened a whole new avenue of thought concerning singing ". . . we pray unto You" to the same melody. This inspired me both to write about my discovery and to compose settings that implement this rubric.

3 These include, among others, the singing of the Biblical Canticles during the Kanon at weekday Matins and the reading of the Gospel after the Great Doxology at the Matins of Holy Saturday.

4 The first volume of a five-volume set of chant melodies first published in 1772 by the Holy Synod of the Russian Orthodox Church. This set has been published in various editions between 1772 and 1909, although some of the contents have varied.

5 Two of the melodies for the Sunday Koinonikon are similar to melodies given for other days of the week. While a melody for the Tuesday Koinonikon is given, no corresponding Cherubikon appears. For Saturday, a Cherubikon/Koinonikon set appears for both Koinonika of the day.

6 For example, for the Feast of Pentecost (or on a Thursday with no special commemoration), the Cherubic Hymn #8 in the 1909 *Obikhod,* "Their proclamation has gone out into all the earth . . ." would be sung, as would the corresponding Communion Hymn.

Related to the associative use of the Cherubikon is the Carpatho-Rusyn practice of seasonal Cherubika. Certain melodies are used during the different liturgical seasons based on their link with that particular season. For example, during the Nativity Fast, the Cherubic Hymn might be sung to the *podoben* (special melody) "House of Ephratha" or "Angelic Powers," both of which appear prominently during the prefeast of the Nativity of Christ.

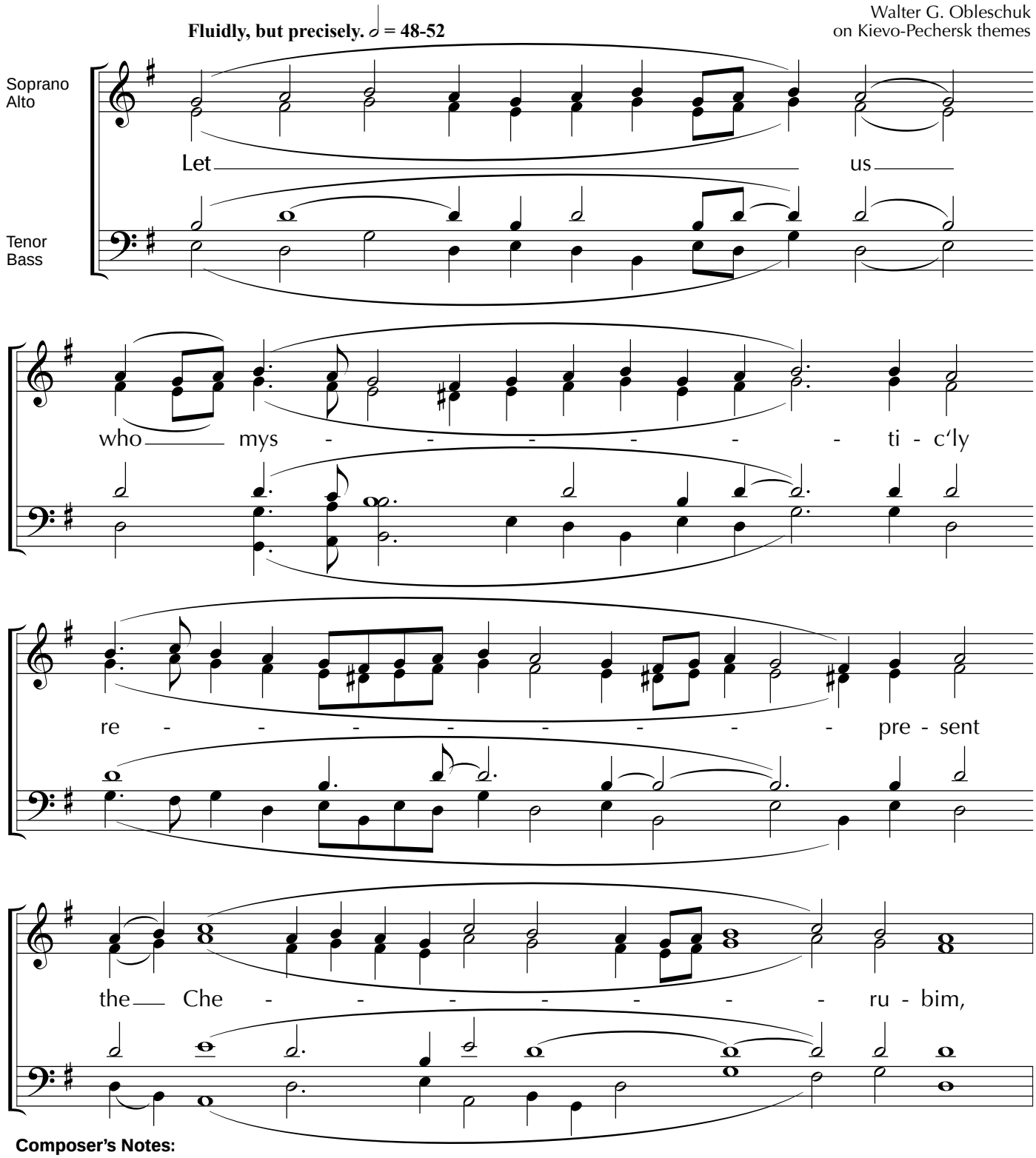
7 On Sundays it would naturally be in the tone of the week, since the Troparion is sung in that tone. In the case of a feast, e.g. St. Michael and All the Bodiless Powers (November 8), the appropriate tone would be the fourth tone, the tone of the Troparion.

8 Especially strong are the connotations associated with the melodies of Holy Week and Pascha, particularly the troparion of Holy Saturday, "The Noble Joseph . . . ," and "Every generation. . . ," the first troparion of the third stasis of the Praises (Lamentations) sung with Psalm 118/119 at the Matins of Holy Saturday.

Let Us Who Mystically

The Cherubikon

Walter G. Obleschuk
on Kievo-Pechersk themes



Composer's Notes:

These three settings were inspired by the study of a little known rubric (see my article in *PSALM Notes vol. 4 no. 2*.) They are based on melodic motifs found in the Cherubikon #2 from the Kievo-Pecherskaya Lavra (Kievan Monastery of the Caves) from the *Obikhod notnago peniia* (Moscow: Synodal Publishing House, 1909). These compositions lend themselves to a variety of alternate voicings when an SATB ensemble is not available, for example:

SA [omit T & B]	ATB [T sings S 8vb]
SAB [omit T]	TBB [T sings S 8vb, B1 sings A 8vb; raise pitch, if needed]
SAA [A2 sings B 8va, omit T]	TTBB [transpose down a fifth; T1 sings S, T2 sings A, B1 sing T]

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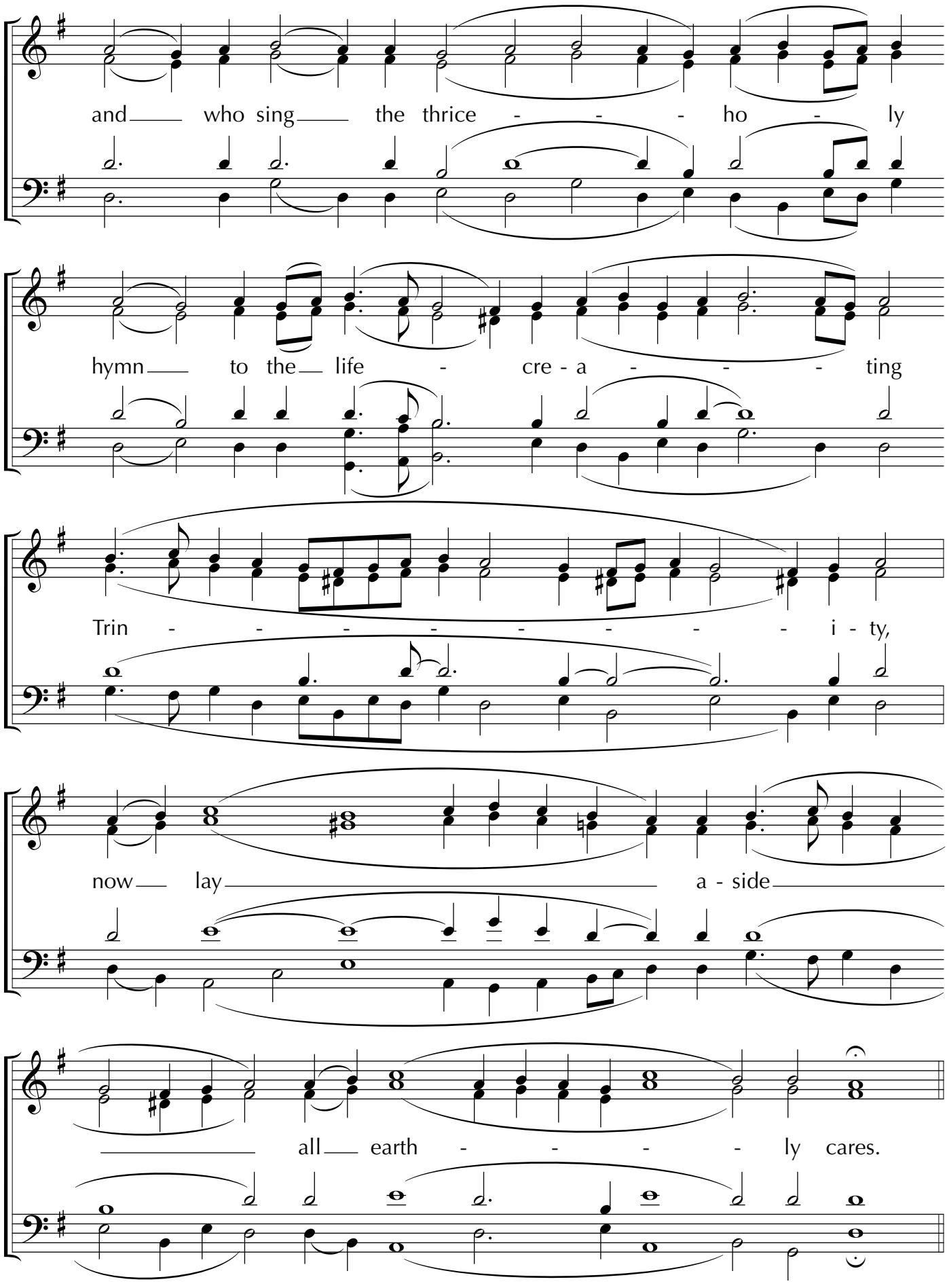
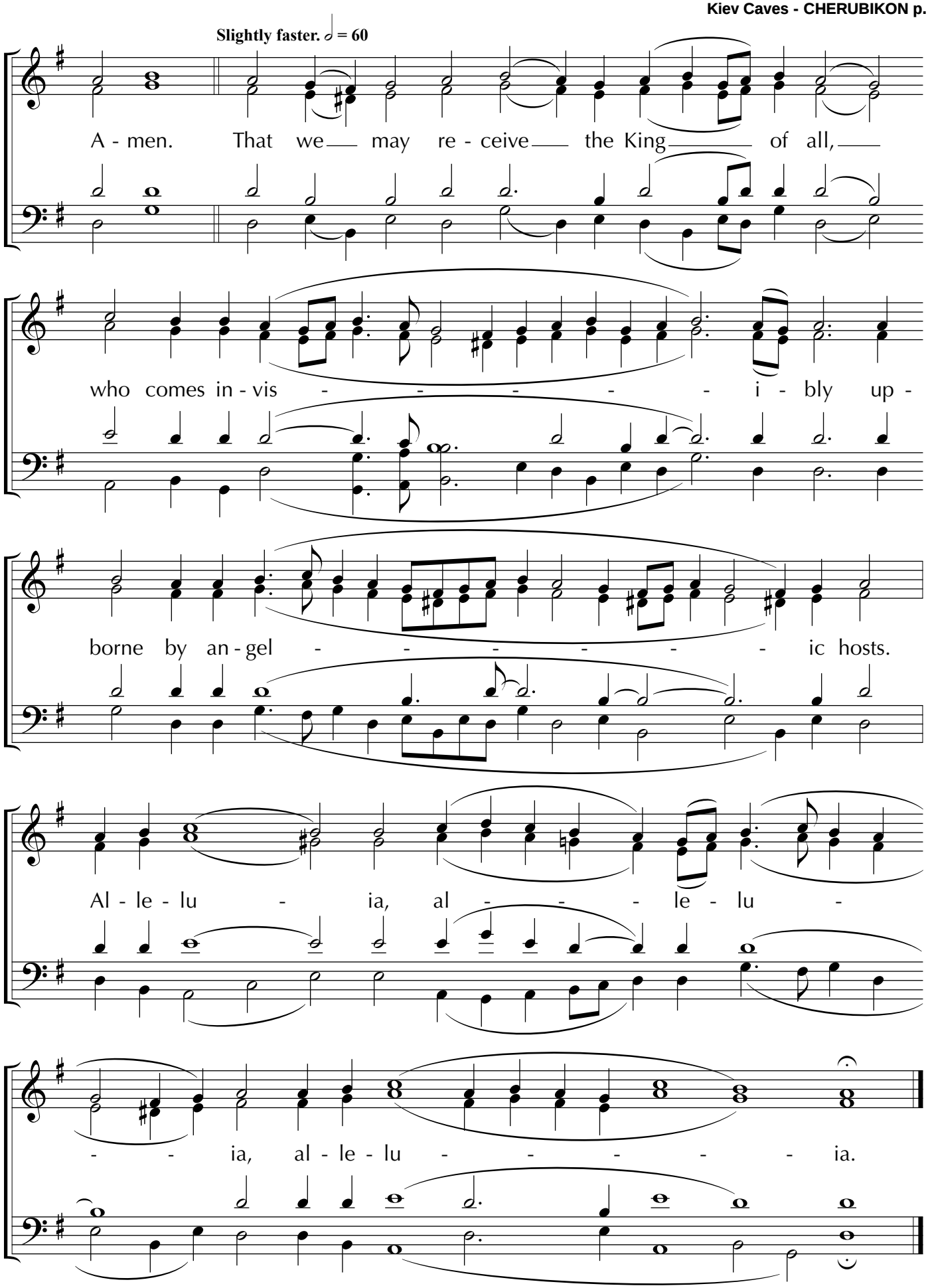
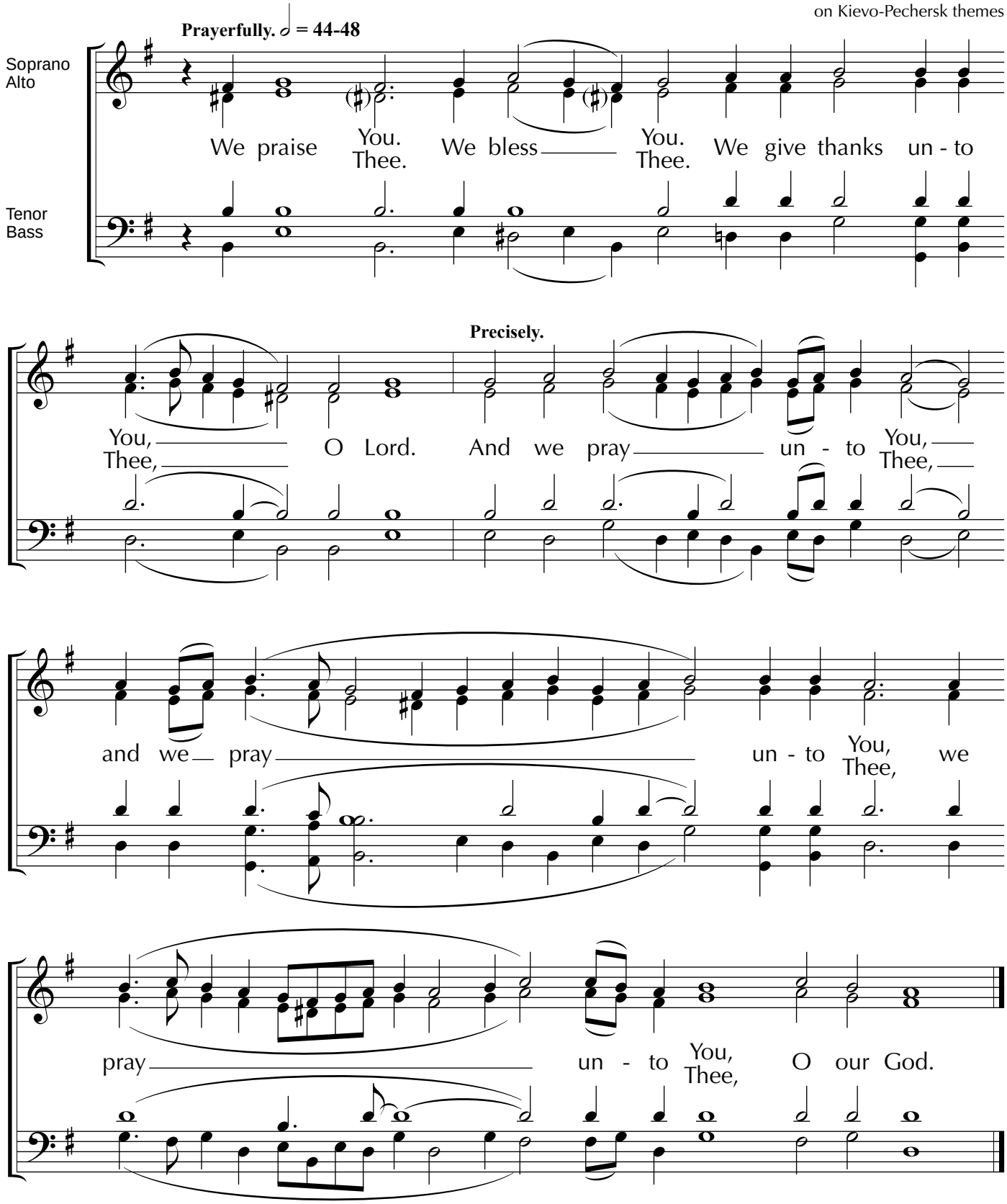

and who sing the thrice - - - ho - ly
hymn to the life - cre - a - - - ting
Trin - - - - - - - - i - ty,
now lay a - side
all earth - - - - ly cares.


Slightly faster. 𝅗𝅥 = 60
A - men. That we may re - ceive the King of all,
who comes in - vis - - - - - - - i - bly up -
borne by an - gel - - - - - - - ic hosts.
Al - le - lu - ia, al - - - - le - lu -
- - ia, al - le - lu - - - - - - ia.

We Praise You

from the Anaphora

Walter G. Obleschuk
on Kievo-Pechersk themes



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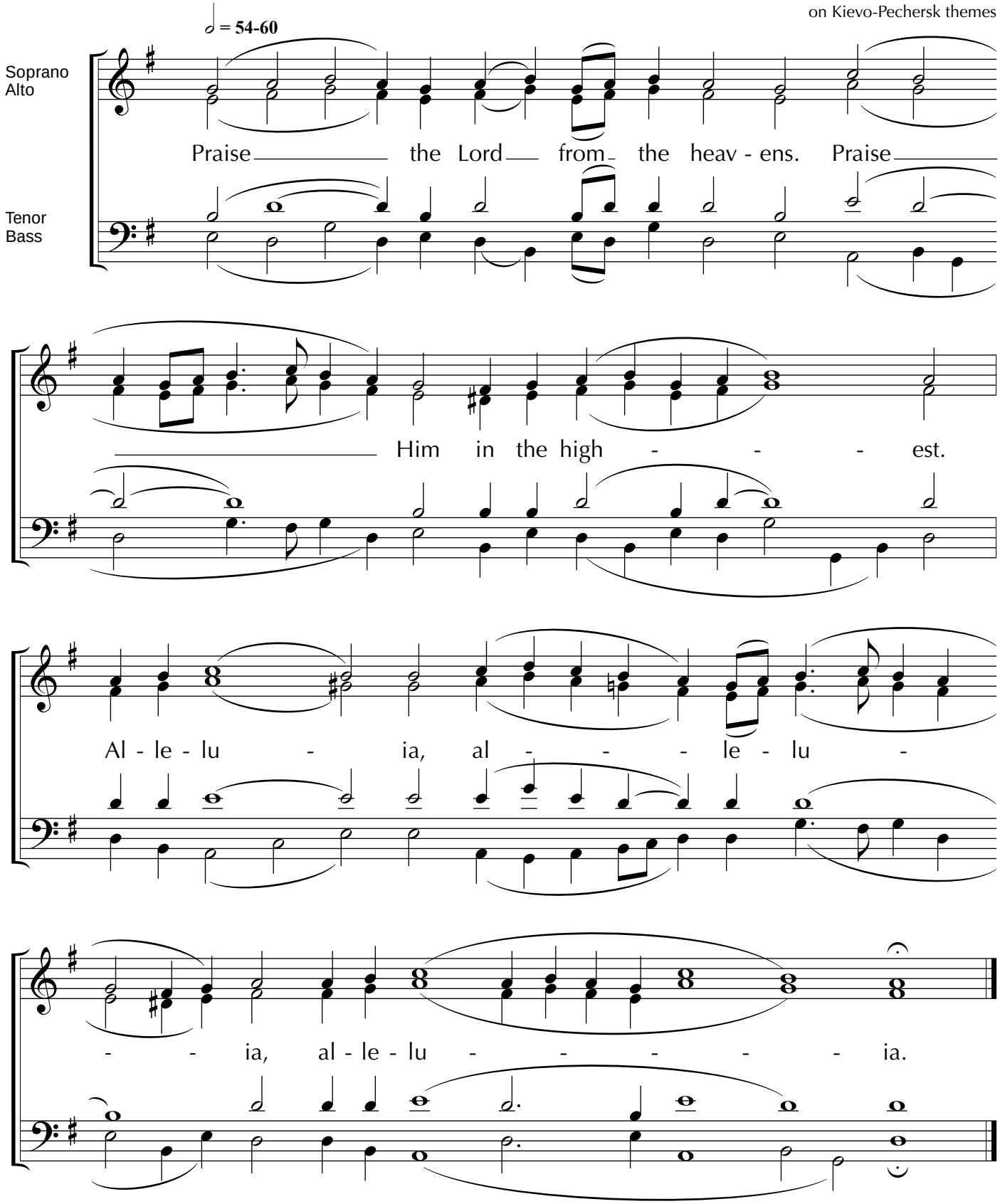
Praise the Lord

Koinonikon for Sundays

Psalm 148:1

Walter G. Obleschuk
on Kievo-Pechersk themes



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part 3

Copyright Issues *for the* Orthodox Church Musician

by Vladimir Morosan

The previous two articles in the present series on copyright (*PSALM Notes*, Vol. 3 No. 2 and Vol. 4 No. 1) had as their purpose to bring to the attention of church musicians the various issues surrounding musical copyright—issues that for many reasons have not been of paramount concern to many of our colleagues in the Orthodox Church. It is hoped that in time awareness of these issues will become the norm, as the Orthodox liturgical music scene in North America develops a degree of maturity and fullness. We have examined the basic legal concepts of copyright protection as they apply to creative aspects of church music and have attempted to define a common vocabulary by which the various stages of the creative process—composition, arrangement, adaptation, edition, and transcription—can be clearly identified.

This third and final article about copyright will examine the practical steps involved in actually preparing an Orthodox musical work for publication and dissemination, from the obtaining of the necessary permissions, through the various editorial steps, and culminating with properly identifying and documenting the creative process as it is manifested in the final published result. We will also address some of the practical hands-on aspects of the editing and publication process, particularly as they apply to the production of musical scores by means of computer software.

As mentioned before, the choir libraries of most churches are full of sheet music that was prepared without due consideration for or awareness of various copyright issues. Many adaptations into English made over the last fifty years were handwritten and were freely circulated by means of photocopies, without much regard for the authenticity of the sources or the accuracy of the notation. These pieces fulfilled an immediate need and purpose, as parishes moved to the use of English, but in many instances they have outlived their usefulness or have become illegible through many generations of photocopying.

Today, computer technology allows the production of beautiful, newly typeset scores of liturgical settings, which are likely to be around even longer than their handwritten predecessors. Care must be taken, however, that these new versions adhere to the highest possible standards and do not perpetuate some of the glaring omissions and errors found in some of the earlier versions. In the ensuing discussion we will attempt to provide some guidelines that should be helpful in the process of creating new editions.

Identifying the Sources

The very first thing one must do before commencing to produce a new edition, whether by manuscript or by computer, is to examine critically the nature of the source and the stages of the creative process that went into it. In so doing, one must ask the following questions: If the piece is an original composition—be it in Greek, Church Slavonic, English, or some other language—was it originally composed in that language, and is the composer still living? If the work is an arrangement of a chant, the same questions must be asked: What is the language of the original chant, and is the arranger still living?

If it is determined that the composer or arranger is still alive, then every effort must be made to locate that person and to ask his or her permission to produce what amounts to a new publication of the work. This must be done even if there is no copyright notice visible on the original music, because the 1976 U.S. Copyright Law accords statutory copyright protection to all creative works, even if the copyright notice is not visibly present or registered with the U.S. Copyright Office.

In the case of settings in English that most likely were not originally composed in English, it is important to gather accurate information about the original-language

source from which the English adaptation was made. While this may be a challenge, it is important to compare the two and to establish just what changes were made in the course of the English adaptation, and who made them. Just as in the case of a composer or chant arranger, the work of the person who made the English adaptation is a creative act that is protected under the copyright law; he or she should be contacted for permission before one undertakes to republish his or her work.

Establishing and identifying the original source may be difficult, but it is not impossible. There are sizable collections of original source material, particularly from the Russian choral tradition, in various collections and libraries around the country, e. g.: the collection of Musica Russica, the Kolchin Collection at St. Vladimir's Seminary, the Tkaczenko Collection at Yale University, and the Gorokhoff Collection at the Boston Public Library, to name just a few.

When the original published version is compared to the English adaptation, it can be determined whether the English version accurately reflects the original source or distorts the original in some way, containing elements and markings that were not originally present or omitting them altogether. In the latter case, when preparing a newly typeset version one must differentiate between the original markings and those added later. This is customarily done by enclosing the changes in square brackets and/or describing the editorial changes in a footnote or a brief accompanying paragraph.

The very first thing one must do before commencing to produce a new edition is to examine critically the nature of the source and the stages of the creative process that went into it.

In some instances it may be difficult to establish the exact origins of a particular manuscript adaptation of an Orthodox church hymn. This being the case, however, it is all the more important when making a new edition to identify clearly and accurately whatever information is known. For example, if the setting appears to be a four-part choral arrangement for SATB of an unidentified chant melody, adapted into English by an unknown person, it would be appropriate to state this information as follows: "Unidentified chant/Author of arrangement and English adaptation unknown." Similarly, if some of the above information is known, this should be indicated on the music: for example, "Kievan Chant, Tone 6/ Arranged by _____/Author of English adaptation unknown," etc. (See the sample page of music opposite.)

The Publication Process

Once the appropriate research has been done identifying and authenticating the original sources of a particular setting, it becomes possible to determine whether (a) the original source material is in the public domain; (b) the original music is in the public domain, but some aspects of the particular adaptation, arrangement, or edition are under copyright; or (c) the entire work is still under copyright. In the latter two instances, permission must be obtained from the copyright holder before publication and dissemination can legally take place.

In the traditional publication scenario, a composer, arranger, or editor submits his or her work to a publisher for consideration. If the submission is an arrangement, adaptation, or edition (the nature of which should be described accurately in the submitted manuscript), the publisher will request appropriate documentation stating that the person making the derivative work has the right to do so and describing how that permission was obtained. The submitted work is then reviewed by the publisher and is either accepted for publication, returned to the submitter for revisions or modifications, or rejected.

The process of editorial review, among other things, ensures that the setting meets the standards of musical quality, notational accuracy, and consistency of format, as established by the publisher. While each publisher may have a specific preferred "style sheet," the notational standards are by no means arbitrary: rather, they adhere to such widely used reference manuals as Gardner Read's *Music Notation: A Manual of Modern Practice* (Taplinger Books). In Orthodox liturgical music in particular, there are many notational issues to be addressed: the manner in which unmetered chant is handled; the indication of various rhythmic groupings and other proportional relationships between note values; and the addition of tempo and dynamic markings, which are often missing from chant transcriptions, but which are essential to singers and conductors who may be encountering this music for the first time. The importance of notational standards and consistency of appearance is all the greater nowadays, when a wide variety of computer software offers the possibility of producing music in a great variety of formats—some of which conform to accepted norms and some of which do not.

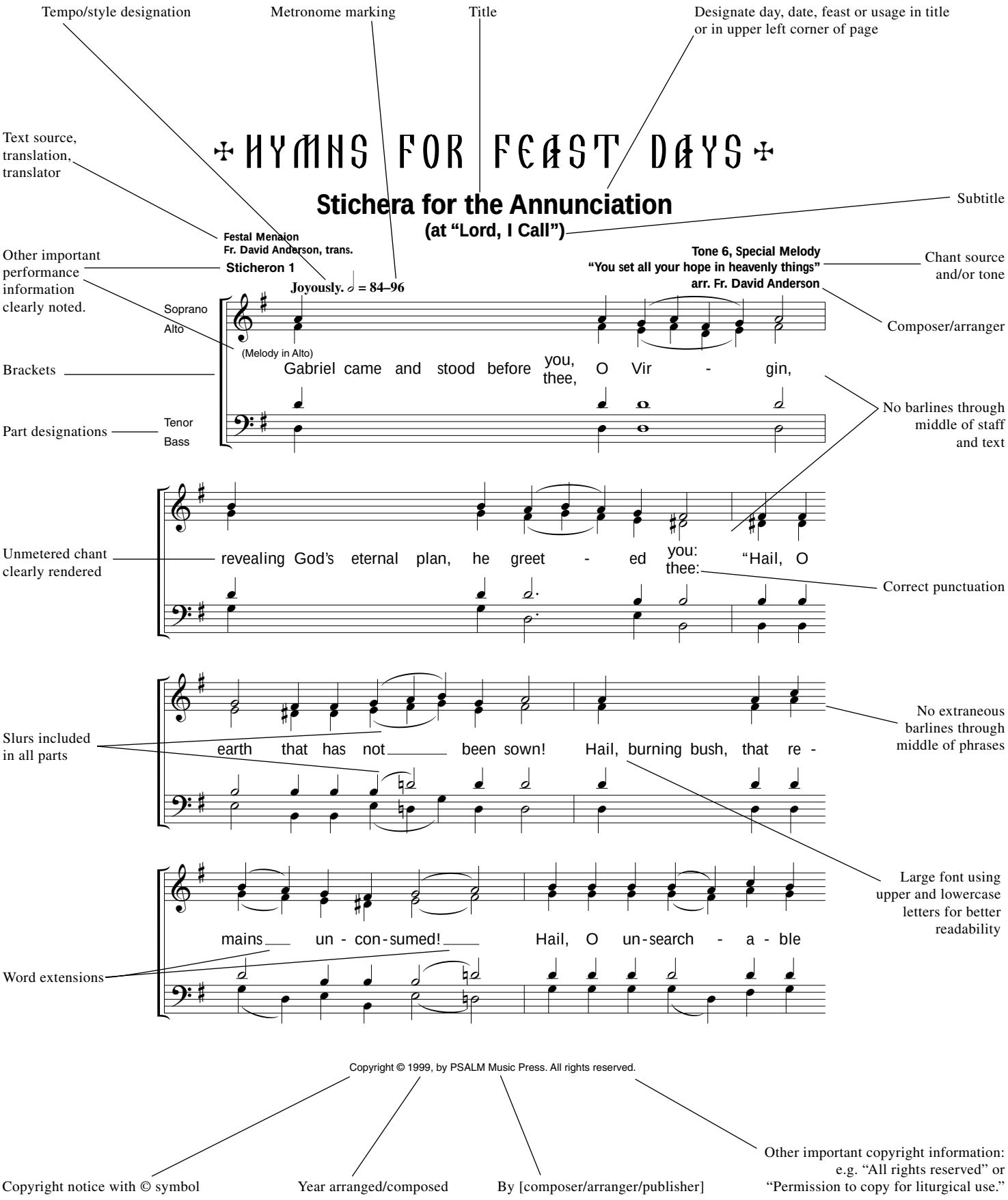

Figure 1. Sample page of music including copyright information and adhering to proper musical typesetting standards.

After the appropriate revisions have been made, and a work is accepted by the publisher, a publication agreement is executed, either transferring the copyright to the publisher or retaining the copyright with the composer or editor. Under the agreement, the publisher pays the composer, arranger, or editor a royalty on net sales (typically 5% for editions and 10% for compositions). The expenses for typesetting have traditionally been assumed by the publisher or deducted from the gross sales. In the case where a submission is already typeset on a computer program, the deduction of typesetting expenses may be adjusted or waived altogether.

As awareness of and respect for copyright issues grows among us all, we will undoubtedly find that the creative artists in our midst will be motivated all the more to share their talents with the entire Church.

Economic Considerations

Selecting, arranging, reviewing, editing, and typesetting music is an expensive, labor-intensive process. In the music publishing industry, the going rate for computerized music typesetting alone ranges from $20 to $40 per page, depending on the complexity of the musical score. From a composer's or arranger's viewpoint, an important benefit of publication through an established publisher has traditionally been the publisher's ability to provide technical expertise in the matter of format and notation, as well as promotion, marketing, and wide dissemination. From the publisher's perspective, however, printing, promotion, and marketing are considerable expenses that must be covered by sales, in addition to the initial costs of selecting and preparing the musical scores for publication. This is why the royalties paid to composers, arrangers, and editors are, to all appearances, so small.

Self-Publishing

The production of newly typeset versions of music on computer is not qualitatively affected by the issue of whether the intended use is strictly within one's own parish or for wider dissemination. In all cases, the copyright law is very clear: one may not adapt, arrange, reproduce, disseminate, or publish copyrighted material without permission of the copyright holder. Practically speaking, however, the existence of computers, laser printers, copy machines, and the Internet makes it extremely easy to disseminate copyrighted material illegally. It is conceivable that someone might produce a newly typeset piece of music within the confines of his own study solely for private use (which is technically permissible under the copyright law). The minute the music is used in a church service, however, this constitutes public use, and unless the appropriate permission is secured, would result in infringement of the copyright.

The advent of computerized typesetting, along with the possibility of distributing publications electronically over the Internet, is radically changing some aspects of music publishing. But other facets of the publishing process remain the same. Music still has to be carefully selected, edited, typeset, and proofread. Even with electronic distribution via the Internet, there are costs associated with setting up, maintaining, and promoting the web site. For private individuals acting as "self-publishers," some of these costs may appear to be minimal, but they nevertheless exist and may not be immediately apparent.

In addition to some of these hidden costs, electronic dissemination of musical scores, whereby a user downloads a file in .pdf (portable document format, using Adobe Acrobat freeware), still carries with it issues of copyright. The fact that it is possible to send someone a copy of a piece of music over the Internet at no cost does not make such an action legal, any more than photocopying a copyrighted piece of sheet music on paper and giving it to a friend or an associate is legal.

The Licensing Alternative

There are essentially two ways in which one may legally obtain the right to use musical material that is under copyright: (1) by purchasing the required number of copies from the publisher, or (2) if purchase is not possible (either because the piece is out of print or because it is part of a larger book or collection), by obtaining a "license to copy"—a statement from the owner of the copyright, customarily in writing, granting permission to copy for use under specific circumstances. The license may be general, such as "Permission to copy is granted for liturgical use only"; or limited, as in "Limited license to copy is granted for use at the _____ liturgical music workshop."

Whether a publication is obtained in printed form from the publisher or downloaded from a web site, by granting a "license to copy" the publisher grants the purchaser the

continued on page 21

The Ministry of Hymns and Psalms

part 1

by St. Niceta of Remesiana

1 A MAN WHO KEEPS A PROMISE PAYS A DEBT. I remember promising at the end of my sermon on the spiritual value[1] of vigils that, in the next sermon, I would speak of the ministry of hymns and psalms.[2] That promise I shall fulfill, God willing, in this sermon; for I do not see how any better time can be found than this, in which the sons of light think of the night as day, in which silence and quiet are being offered to us by the night itself and in which we are engaged in the very thing which my sermon is to speak about.[3] The proper time to exhort a soldier is when he is just about to begin the battle. So for sailors—a rollicking song best suits them when they are bending to the oars and sweeping over the sea. So with us. Now is the very best time to keep my promise to speak of liturgical singing—now that the congregation has come together for this very purpose.

2 I AM AWARE THAT THERE ARE SOME AMONG US, and some in the Eastern provinces, too, who hold that there is something superfluous, not to say, suspicious, about the singing of hymns and psalms during divine service. Their idea is that it is unrestrained to utter with the tongue what it is enough to say with the heart. They base their opinion on a text from the Apostle's Epistle to the Ephesians: "Be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord" (Eph. 5:18, 19). There, they say, you have the Apostle stating that we should sing in our hearts, and not make a noise with musical notes—like people on the stage.[4] For God, "who searches the heart" (Rom. 8:2), it is enough, they insist, if our song be silent and in the heart. I take a different view. There is nothing wrong, of course, with singing in the heart. In fact, it is always good to meditate with the heart on the things of God. But I also think that there is something praiseworthy when people glorify God with the sound of their voices.

I shall prove this by adducing many texts of Holy Scripture, but, first, I must appeal to the very text of the Apostle to refute, by what it prescribes, the folly of all those who find there a condemnation of vocal singing. It is true, of course, that the Apostle said: "Be filled with the Spirit, speaking to one another in psalms" (Eph. 5:19). But it is no less true that he meant us to open our mouths and move our tongues and loosen our lips—for the simple reason that no one can speak without these organs. Speaking and silence are as different as hot and cold. Notice, the Apostle says: "speaking in psalms and hymns and canticles." Surely, he would not have mentioned canticles if he wanted to imply that the person singing was completely silent. The simple fact is that no one can both sing and keep complete silence at the same time. When he says "in your hearts," the Apostle wants to warn us not to sing solely with our voice, without any feeling in our hearts. So, too, in another text, "I will sing with the spirit, but I will sing with the understanding" (1 Cor. 14:15), he means with both voice and thought.

The objection to singing is the invention of heretics. When their faith grows cold, they think up reasons for rejecting song. They cloak their hatred of the Prophets and, particularly, of the prophecies concerning the Lord and Creator. Under the pretext of piety, they silence the words of the Prophets and, above all, the heavenly songs of David.

3 BELOVED, WE HAVE BEEN BROUGHT UP in all the teachings of the Prophets, the Gospels, and the apostolic writings. Let us keep before our eyes all that has been said and done by those to whom we owe all that we are. Let us appeal to the authority of those who have spoken from the beginning to prove how pleasing to God are spiritual canticles.

If we ask who was the first to introduce this kind of singing, the answer is: Moses. He sang a remarkable song to God after Egypt had been afflicted by the ten plagues,

Pharaoh had been drowned, and the people [of Israel] moved toward the desert, filled with joy by the miraculous passage through the [Red] Sea. He sang: "Let us sing to the Lord, for he is gloriously magnified" (Ex. 15:1). (In passing, I must warn you against the book entitled *The Revelation of Abraham*,[5] with its fictions about the singing of animals, fountains and the elements. The work is neither credible nor authentic.) Thus, the first to institute choirs was Moses, the leader of the tribes of Israel. Separating the men and women into two choirs, with himself and his sister as leaders, he taught them to sing a song of triumph to God. Somewhat later, Debbora, a lady of some distinction mentioned in the book of Judges, is found performing the same ministry (Judges 5, the Canticle of Debbora and Barac after victory). Moses, again, when about to depart from this life, sang a fear-inspiring canticle in Deuteronomy (Deut. 32). He left the song as a sort of testament to the people of Israel, to teach them the kind of funeral they should expect, if ever they abandoned God. And woe to those who refused to give up unlawful superstitions, once they had heard such a clear denunciation.

21 AFTER THIS, YOU WILL FIND PLENTY OF MEN AND WOMEN, filled with a divine spirit, who sang of the mysteries of God. Among these was David. As a boy, he was given a special call to this office, and by God's grace he became the prince of singers and left us a treasury of song. He was still a boy when his sweet, strong song with his harp subdued the evil spirit working in Saul (1 Kings 16:14–23). Not that there was any kind of power in the harp, but, with its wooden frame and the strings stretched across, it was a symbol of the Cross of Christ. It was the Passion that was being sung, and it was this which subdued the spirit of the Devil.

22 YOU WILL FIND IN DAVID'S PSALMS everything that can help edify and console men and women of every class and age. Children will find milk for their minds; boys, material to praise God; youths, corrections for their ways; young men, a model to follow; and old men, food for prayer. Women can learn modesty. Orphans will find in David a father; widows, a vindicator; the poor, a protector; strangers, a guardian. Rulers and magistrates learn lessons in fear. A psalm consoles the sad, tempers the joyous, calms the angry, consoles the poor and stirs the conscience of the rich. A psalm offers medicine for all who will receive it—including even the sinner, to whom it brings the cure of holy penance and tears.

The Holy Spirit makes ample provision so that even the hardest and most recalcitrant hearts may, little by little, be glad to receive the medicine of these revealed words. Ordinarily, human nature runs away from what is hard, even though it is salutary, rejecting such things or, at least, taking them only when they seem to be tempting. Through David his servant, the Lord prepared a medicine, powerful enough to cure the wounds of sin, yet sweet to the taste by reason of the melody. For, when a psalm is sung, it is sweet to the ear. It enters the soul because it is pleasant. It is easily retained if it is often enough repeated. Confessions that no severity of law could extort from the heart are willingly made under the sweet influence of song. There is contained in these songs, for those who meditate on them, all that is consoling in the Law, the Prophets and even the Gospels.

23 GOD IS REVEALED AND IDOLS ARE SCORNED; faith is accepted and infidelity rejected; justice is recommended and injustice forbidden; mercy is praised and cruelty blamed; truth is demanded and lies are condemned; guilt is accused and innocence commended; pride is cast down and humility exalted; patience is preached; the banner of peace is unfurled; protection from enemies is prayed for; vindication is promised; confident hope is fostered. And what is more than all the rest, the Mysteries of Christ are sung. The Incarnation is clearly indicated and, even more so, His rejection by an ungrateful people and His welcome among the Gentiles. The miracles of the Lord are sung; His venerable Passion is depicted; His glorious Resurrection made clear; and mention is made of His sitting at the right hand of the Father. In addition to all this, the coming of the Lord in a cloud of glory is declared and His terrible judgment of the living and the dead is revealed. Need more be said? There is, likewise, a revelation of the sending forth of the Creating Spirit and the renewal of the world which is to be followed by the eternal kingdom of the just in the glory of the Lord and the everlasting punishment of the wicked.

24 SUCH ARE THE SONGS WHICH THE CHURCH OF GOD SINGS. These are the songs with which we here in this congregation are filling our throats. For the singer they are not only a recreation but also a responsibility. They put out, rather than excite, the passions. There can be no doubt that such songs are pleasing to God, since everything about them is directed solely to the glory of the Creator. And the same psalmist who says: "Let every spirit praise the Lord"—thus urging everyone and everything to praise God who is the ruler of them all—likewise says: "I will praise the name of God with a canticle, and I will magnify him with praise" (Ps. 150:6; 68:31)—thus promising to give praise himself. He adds: "And it shall please God better than a young calf that bringeth forth horns and hoofs," to bring out something still more excellent, a spiritual

sacrifice that is greater than all sacrifices of victims. This is as it should be. In such sacrifices the blood of irrational animals was shed, but from the soul and a good conscience rational praise is offered up. Rightly did the Lord say: "The sacrifice of praise shall glorify me, and there is the way by which I will show him the salvation of God" (Ps. 49:23). Praise, then, the Lord in your life, offer to Him the sacrifice of praise, and thus show in your soul the way by which you come to His salvation.

8 PRAISE ISSUING FROM A PURE CONSCIENCE delights the Lord, and so the same psalmist exhorts us: "Praise ye the Lord because a psalm is good; to our God be joyful and comely praise" (Ps 145:1). With this in mind, aware of how pleasing to God is this ministry, the psalmist again declares: "Seven times a day I have given praise to thee" (Ps. 118:164). To this he adds a further promise: "And my tongue shall meditate thy justice, thy praise all the day long" (Ps. 34:28). Without doubt, he had experience of the good to be derived from this work, for he reminds us: "Praising I will call upon the Lord, and I shall be saved from my enemies" (Ps. 17:4). It was with such a shield to protect him that as a boy he destroyed the great power of the giant Goliath and, in many other instances, came out victorious over the invaders. ✣

Niceta of Remesiana was a fourth-century missionary bishop in what is now Yugoslavia. Niceta wrote several essays, which have survived, and a number of hymns, which unfortunately have not. This article was excerpted from "Liturgical Singing" (De Utilitate Hymnorum) *from Volume 7 of the series* Fathers of the Church, *published by Catholic University of America Press, Washington, DC, and is used by permission. The conclusion will appear in the next issue.*

Please note that Psalm references are given in the Hebrew numbering only, as in the original text. We apologize for any inconvenience this may cause.

1 *. . .de gratia et utilitate . . .*
2 *Laudum*, lit., "praises."
3 The Latin text of this paragraph as given by Burn (p. 68) has been rejected in favor of the text published by C. H. Turner in the *Journal of Theological Studies*, vol. 24.
4 *. . . non more tragoediae vocis modulamine garriendum.*
5 Niceta's title, *Inquisitio Abrahae*, may stand for *Análepsis Abraám* (Acceptance or, possibly, Ascension of Abraham), which is mentioned in Pseudo-Athanasius (Migne, *PG* 28.432b), or for an *Apokálupsis Abraám*, alluded to by Epiphanius (*PG* 41.671d). St. Jerome speaks of *fictas revelationes omnium patriarchum*. See note in A. E. Burn, *Niceta of Remesiana*, p. 70. *Acquisitio* would have been a Latin equivalent for *Análepsis*, and may have been the original reading.

Copyright *continued from page 18*

license to make a certain number of copies legally, in exchange for the appropriate payment. Customarily, the licensing fee is somewhat less than the cost of purchasing printed music, since the actual expenses for copying and multiplying are borne by the purchaser.

In the fledgling world of Orthodox music publishing, there are as yet few established precedents for licensing liturgical music. The music publishing concerns with which this writer has been affiliated—Holy Note Press, Musica Russica, PSALM Music Press—have tried to develop a licensing fee structure that is both reasonable and affordable, in making music available to liturgical music workshops, diocesan assemblies, and individual parishes. The fees at present amount to 10¢ per copy, per page, with the minimum license covering five copies (this assumes that a purchaser of a license will be needing to make at minimum a total of five copies to cover the basic requirements of a church choir). For example, a five-copy license for a two-page piece of music would cost 50¢ per page, or a total of $1.00, with each additional license costing 20¢. Thus far, every organization and individual with whom the above publishers have dealt has found this fee structure to be reasonable and by no means excessive.

PSALM Music Press, the music publishing arm of PSALM, Inc., is currently in the process of exploring the feasibility of publishing and distributing liturgical music on the Internet by means of issuing licenses. In doing so, however, it is essential that the artistic and economic rights of those who contribute to this effort be protected, as foreseen by the copyright law.

Conclusion

To most Orthodox church musicians, the area of copyright represents new and uncharted territory. The intent of the preceding three articles has been to identify some of the issues that are germane to this aspect of our liturgical music. Hopefully, these articles have succeeded in educating and raising the level of awareness among the readers of *PSALM Notes*. Now the word must be spread with the intention of making all Orthodox church musicians aware of these issues. This is an instance where, according to the motto of PSALM, "We must begin to learn from one another." If, after reading this series of articles you find yourself faced with specific issues or questions, you now have the resources and expertise of the entire PSALM community through the e-list (orthodoxpsalm@egroups.com) to voice your questions and concerns.

As awareness of and respect for copyright issues grows among us all, we will undoubtedly find that the creative artists in our midst—the composers, arrangers, editors and publishers—will find themselves encouraged and supported, and thus will be motivated all the more to share their talents with the entire Church. ✣

Q

What is the best posture for singing?

A

Good posture allows the entire body to support the production of vocal tone and can alleviate any strain otherwise placed on the vocal chords. When standing, use an erect, but comfortable, posture with one foot slightly in front of the other to ensure balance. The shoulders and neck should be relaxed, arms hanging down at the sides of the body or with hands gently clasped in front. Ideally, if holding music, the singer should be able to look up at the conductor without having to lift the head. Likewise, avoid drooping the head (and shoulders) when reading the music. If a music stand is in use for several people, make the necessary adjustments so that all singers can see the music without twisting their bodies. Also, never clasp the hands in back, since this pulls the ribs into the lungs and limits breath expansion. Avoid placing hands in pockets as well, or anything else which threatens good posture, as it will negatively affect quality of tone, intonation, articulation, and so forth.

While sitting in rehearsal, have both feet on the floor, and sit tall. Crossed legs will impede the flow of air by constricting the abdominal muscles; a slouched torso will yield the same results. The singer may wish to relax the posture a bit while not actually singing, pulling up to attention when it is time to resume. Singers may have to hold their music a bit higher while sitting to see the conductor without lifting or dropping the head.

Conductors should insist on good posture from their singers, especially since slouching easily becomes habitual and therefore is difficult to correct. In rehearsal, allowing the ensemble to alternate between sitting and standing, rather than doing one or the other for an extended period, helps keep the body energized for vocal production. All in all, the mind and body of the singer must agree and work to support the production of well-articulated vocal tone for the duration of each service and rehearsal.

Q

What is the best way to tackle the problem of singing flat? On Sunday mornings the choir drops pitch repeatedly, sometimes even starting off a half-step flat from the pitch that was intoned.

A

Singing flat, in and of itself, is not the problem. Rather, it is a common symptom of the problem: lack of vocal support from the abdominal area. When singers apply firmness to the abdominal musculature, pushing downward as one does while coughing, the vocal line and flow of air is strengthened, allowing the vocal chords to vibrate freely in agreement with the assigned pitch, dynamics, and duration of the note. The higher one sings, or the longer the pitch is held, or even the louder or softer the pitch is intoned, the greater the abdominal support required to guide the vocal execution of the musical gesture.

Singers quite often go flat at phrase endings and cadences, because they fail to support the flow of air and tone to the very last note. In other words, they let down too soon, which causes the tone to sag. Conductors should coach their singers to maintain energy and direction to the end of each phrase, as if to guide and lift the voice into place at the cadence through abdominal firmness. The breath that begins the next phrase should also be expansive and full, so that the line, feeding off the energy of the previous phrase, can begin in tune.

Singers also tend to go flat when encountering a higher pitch within the phrase, whether by stepwise motion or by leaping to it. If the higher pitch is supported at all, the support often comes too late. The singer must prepare for the higher note by supporting for it slightly ahead of time on the previous pitch or two. This way, the singer moves into the note fully prepared with the appropriate strength and flow of air.

There are other reasons why a choir will go flat, which are enumerated in Nikolai Matveev's book entitled *Choral Singing (Khorovoe Pyenie)*, published in 1998 and available only in Russian. As a start in addressing all problems related to flat singing, conductors should remind singers never to let their vocal tone sit or settle into a given pitch. Rather, they should move the voice through the pitch—keeping each note alive with a sense of momentum and direction, supported by necessary amounts of abdominal firmness. Warming up a few minutes before a service—and always at the beginning of rehearsal—will help activate the mind and muscles ahead of time to achieve well-supported singing. Choir members not in the habit of applying abdominal support regularly will need, first of all, to become physically sensitive to the sensation of lower firmness. Subsequently, they will need to be regularly encouraged and reminded always to apply support while singing.

Q

How can I engage the choir's attention on Sunday morning the way that I have it on Wednesday night at rehearsal?

This depends on how you are actually getting the ensemble's attention at rehearsal. If the conductor uses frequent verbal cues to engage the choir, or always counts off the tempo, the singers may not be used to looking up at the conductor attentively when it is time to begin the setting in the service or in a performance.

To help engage the attention and energy of the choir, the singers should have the beginnings of the settings memorized, so that they may focus on the conductor exclusively. Then they must breathe together as an ensemble as they prepare to articulate the first tone. Perhaps have the ensemble memorize the Great Litany entirely, so that choir members will rely on watching the conductor exclusively for several minutes. At the same time, the conductor must also engage the singers through a clear preparatory beat exactly in tempo, through an open and expressive face, and through frequent eye contact with the singers. Conductors who spend too much time buried in the music will find their choirs mimicking the same habit.

Q What are some good tips for blending? I have always been told that in a choir, if you can hear yourself sing, you are singing too loudly. Should we not be able to hear ourselves sing a bit, to know that we are singing correctly?

A What you should have been told is that, if a singer cannot hear the other vocalists in the choir—especially those standing or sitting close by in a large ensemble—that singer's tone is too loud. Singing is fifty percent tone production and fifty percent listening. Listening to oneself is only the beginning (and can be somewhat misleading, since the vocal sound heard within the head differs from the actual sound others hear); listening to others and to the comprehensive sound of the ensemble is critical. This is the first step toward achieving blend.

A singer should also strive—without compromising the natural tone quality of the voice—to create and sustain pitch in agreement with the other singers of the section. No one voice should stick out more prominently than the others. More experienced singers should learn to lead from within the section; less experienced singers should tuck their voices into the section and work to strengthen breath and tonal control through abdominal support. Singers should never cup their ears to hear themselves better, as this blocks out the tone of the ensemble and therefore trades one problem for another.

Unified vowel formation is also important in achieving blended choral tone. When singing an open "ah" sound, for instance, as in the word "father," the jaw must be sufficiently dropped, tongue relaxed with the tip of the tongue touching the back of the lower teeth where they meet the gums. If even one or two singers fail to do this—likely not dropping the jaw sufficiently and thereby pinching the sound—blend is disrupted. Frequently singers will spread the vowel sound as well, giving the tone a more horizontal than vertical quality; those who do this will also stick out and compromise the ensemble's tone quality. Conductors may help unify choral tone through row tuning exercises within each section. If working the sopranos, for instance, start with a closed tone, such as "loo." Choose a singer most likely to create a model singing tone to start on an assigned middle range pitch. After she begins, then indicate the next singer to join her, and so on, probably saving the weaker singers for the end. The result should be an impressively blended sound and unified vowel formation from all vocalists. The singers, of course, will need to take periodic breaths to maintain the extended sectional tone, which also teaches them how to match pitch on a new breath. ✣

Mark Bailey, PSALM Notes music editor, studied vocal pedagogy at the Eastman School of Music as part of his degree work and currently gives voice lessons in New Haven, Connecticut, and at St. Vladimir's Orthodox Theological Seminary, Crestwood, New York. Readers may wish to consult his article entitled, "Fundamental Concepts in Vocal Technique and How They Apply to Orthodox Sacred Singing," published in PSALM Notes Volume 2, No. 1, for further guidance.

Additional questions regarding vocal/choral technique may be directed to:

Vocal-Ease
PSALM Notes
343 Blair Street
Felton, CA 95018
PSALMNotes@orthodoxpsalm.org

PSALM

E-List Discussion Group

orthodoxpsalm-subscribe@egroups.com

Web Site

www.orthodoxpsalm.org

ROCM Seminar in English

Russian Orthodox Cathedral of St. John the Baptist
Washington, D.C.
June 21–25, 2000

The theme of this year's Russian Orthodox Church Musicians conference, sponsored by the St. Romanos the Melodist Society, will be "Tradition in Service to Mission: Russian Orthodox Chant in the English Language."

The seminar will include lectures, workshops, and rehearsals, focusing on the proper performance of Orthodox Divine Services in the English language, culminating with the All-night Vigil and Divine Liturgy on Saturday and Sunday by the seminar attendee choir.

For further information, contact:
Mary O'Brien
10900 Lombardy Road
Silver Spring, MD 20901
phone (301) 592-9276, fax (301) 754-0056
e-mail: mxmob@aol.com.

GOA Diocese of San Francisco Church Music Federation

St. Basil Greek Orthodox Church
Stockton, California
June 22–25, 2000

An inspiring program of workshops and rehearsals is being planned for both adult and youth church musicians. In addition to both of these groups singing portions of the Divine Liturgy, there will be a Byzantine Chant group who will be preparing the Orthros service in English, under the direction of Fr. Michael Pallad.

The music we will be singing is the liturgical arrangement by Anna Gallos. The majority of the music will be in English; however, there will be a few hymns in Greek. The English Doxology by Fr. Michael Pallad will be used, as will the English memorial service music by Dr. Tikey Zes.

For more information contact:
Mrs. Eva Canellos
1413 Crestwood Ct.
San Mateo, CA 94403
(650) 341-9080; CECanellos@aol.com

Eastern Catholic Musicians' School

Catholic University of America
Washington, D.C.
June 21–24, 2000

This year's school, which will coincide with the Orientale Lumen IV Conference at the same institution, will provide work for cantors and choir directors from the Galician/Ukrainian, Rusyn/Byzantine, Melkite/Byzantine, and Romanian/Byzantine Churches in basic voice training, sight-reading, liturgical studies, and chant intensives.

The Schola Cantorum of St. Peter the Apostle will be providing the leadership for voice lessons and basic musicianship; Cantors Joseph Roll and Michael Thompson will be two of the three chant instructors. The Rev. Dr. Peter Galazda will be teaching the Liturgical Studies.

There will be Matins, Sixth Hour, Vespers, and Compline each day, and the workshop will climax with the All-Night Vigil for the Nativity of the Holy Prophet, Forerunner, and Baptist John on Friday night, and a pontifical Divine Liturgy on Saturday, June 24, for the feast.

All interested should contact the National Association of Pastoral Musicians, Washington, D.C. for more information and for a brochure explaining the school in more detail. Interested people may also contact J. Michael Thompson at:
rhawkjmt@aol.com

Liturgical Institute of Music and Pastoral Practice

St. Vladimir's Seminary
Crestwood, New York
June 25–30, 2000

The Year 2000 Liturgical Institute of Music and Pastoral Practice [Summer Institute} will be held June 25–30, 2000, on the theme of "The Divine Liturgy." Among the topics presented and discussed will be: "The Structure, Origin, Shape"; "Pastoral Aspects"; and "Byzantine and Other Traditions" (including Armenian, Coptic, and Western).

The invited speakers include Fr. Daniel Findikyan, Professor of Liturgical Theology, St. Nersess Armenian Seminary, and Paul Meyendorff, the Fr. Alexander Schmemann Professor of Liturgical Theology, St. Vladimir's Seminary.

Courses and workshops in practical conducting skills, in the composition of liturgical chants, church readings, and vocal technique will also be offered. Participants will be responsible for serving, conducting, singing and reading at daily liturgical services throughout the week.

For more information contact:

St. Vladimir's Seminary
(914) 961-8313
www.svots.edu

AOCA Sacred Music Institute

Antiochian Village
Bolivar, Pennsylvania
August 17–20, 2000

The Fifteenth Annual Sacred Music Institute, sponsored by the Antiochian Orthodox Christian Archdiocese, will take place at the Antiochian Village, Bolivar, Pennsylvania, from Thursday evening through Sunday morning, August 17–20, 2000.

In addition to the highly successful workshops and music learning sessions which have been a hallmark of the Institute in the past, this year will feature a format that includes structured and formalized classes for both Byzantine Chanting and Choir Conducting. These classes will be academically numbered so that participants will be able to enroll in coursework over a three-year period.

With the popularity of Byzantine chanting, interest has been shown in establishing Byzantine choirs. This year, the Institute will inaugurate classes on how to form and conduct a Byzantine choir.

Additional features at the Institute include the presentation of two complete Liturgies. One will be the newly compiled Presanctified Liturgy book, which features not only the text of the Liturgy but also two settings of music, one Byzantine and the other non-Byzantine. The other will be the English setting for the music originally composed for Arabic by Professor Michael Hilko fifty years ago, with a tribute to Professor Hilko.

Workshops will also include such topics as children's choirs, vocal technique, navigating the lectionary, the wedding service, and music computerization. For more information contact:

Antiochian Village
RD #1, Box 307
Bolivar, PA 15923
(724) 238-3677

ROCM Chant & Choral Arts Seminar Princeton 2000

Nassau Inn & Trinity Episcopal Church
Princeton, New Jersey
October 4–8, 2000 (Columbus Day Weekend)

This year's ROCM meeting (fourteenth annual) will focus on "musicianship" and its role within the Orthodox liturgical setting. Designed primarily for the active church conductor, it will be the first in a series of occasions to take a closer look at the musical technique inherent in the Russian usage and in the quality application of its repertory in accordance with established tradition. The program will revolve around a sizable and versatile chant collection from the Trinity–St. Sergius Lavra near Moscow (Sergiev Posad), thereby incorporating a complete range of chant styles, from unison to freely improvised and/or composed vocal harmonization. A focus on the common chant *(obikhod)* of this and nearby geographical centers will prepare the groundwork for a new appreciation of this historical idiom, which is uniquely suited to and expressive of the needs in contemporary Orthodox church usage—whether in Church Slavonic, English, or any other language.

The seminar faculty, lecturers, workshop leaders, and participants will enjoy a three-day program of stimulating exchange, hands-on problem solving, and frank, open discussion of practical, theoretical, historical, and liturgical issues. The ROCM meetings aim to do justice to the study and appreciation of Russian Orthodox practice chiefly through the intercollegiality of experts and practitioners from all backgrounds and in all areas of the sacred arts. In order to accommodate the needs of this year's special program, registration will be limited to a hundred persons. However, all are welcome on a first come, first served basis. Knowledge of Church Slavonic will be helpful, but not necessary. On Saturday evening and Sunday morning seminar participants will chant the All-Night Vigil and Divine Liturgy at St. Vladimir's Memorial Church in Jackson, New Jersey (approximately 45 minutes from Princeton).

For further information please contact:

The Chant and Choral Arts Seminar
66 Witherspoon Street, #381
Princeton, New Jersey 08542
www.rocm.org ✣

Submission Deadline for *PSALM Notes* Vol. 5 No. 1: *August 15, 2000*

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- ✣ Calendar
- ✣ Vocal✣Ease
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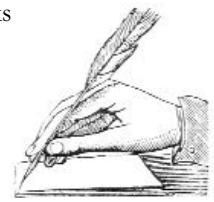

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June 21–25, 2000
ROCM Seminar in English
Russian Orthodox Cathedral of St. John the Baptist, Washington, D.C. For more information contact: Mary O'Brien, 10900 Lombardy Road, Silver Spring, MD 20901. Phone (301) 592-9276, fax (301) 754-0056; mxmob@aol.com

June 21–24, 2000
Eastern Catholic Musicians' School
Catholic University of America, Washington, D.C. For more information contact: rhawkjmt@aol.com

June 22–25, 2000
GOA Diocese of San Francisco Church Music Federation
St. Basil Greek Orthodox Church, Stockton, CA. For more information contact: Mrs. Eva Canellos, 1413 Crestwood Ct., San Mateo, CA 94403; phone (650) 341-9080; CECanellos@aol.com

June 25–30, 2000
Liturgical Institute of Music and Pastoral Practice
St. Vladimir's Seminary, Crestwood, NY. For more information contact: St. Vladimir's Seminary, (914) 961-8313; www.svots.edu

July 2–15, 2000
Summer School of Liturgical Music
Holy Trinity Seminary, Jordanville, NY. For more information contact: Fr. Andre Papkov, 54 Fourth St., Ilion, NY 13357; phone (315) 894-6274; musicschool@dellnet.com; www.rocor.org

July 16–22, 2000
Choral Workshop
Holy Trinity Seminary, Jordanville, NY. For more information contact: Fr. Andre Papkov, 54 Fourth St., Ilion, NY 13357; phone (315) 894-6274; musicschool@dellnet.com; www.rocor.org

July 13–16, 2000
GOA Mideastern Region Church Music Federation
Cincinnati, OH. For more information contact: Mr. George Raptis, 17516 Fairfield, Detroit, MI 48221; (313) 862-1914

July 14–16, 2000
GOA Denver Diocese Church Music Federation
Salt Lake City, UT. For more information contact: Mrs. Martha Stefanidakis, 7619 Wycomb Lane, Houston, TX 77070; phone/fax (281) 469-0986; stefs@worldnet.att.net

July 22–25, 2000
GOA Southeastern Region Church Music Federation
Greensboro, NC. For more information contact: Donna & Steve Aliapoulios, 8157 Pine Tree Lane, W. Palm Beach, FL 33406; fax (561) 582-9270; DonnaSteve@worldnet.att.net

August 17–20, 2000
AOCA Sacred Music Institute
Antiochian Village, Bolivar, PA. For more information contact: Antiochian Village, RD #1, Box 307, Bolivar, PA 15923; phone (724) 238-3677

September 28–October 1, 2000
GOA Chicago Diocese Church Music Federation
Wauwatosa, WI. For more information contact: Mr. Christ Kutrubis, 2880 Torrey Pine Ln., Lisle, IL 60532; phone (630) 527-1137; chicagofedn@juno.com

October 4–8, 2000
ROCM Chant & Choral Arts Seminar Princeton 2000
Nassau Inn & Trinity Episcopal Church, Princeton, NJ. For more information contact: The Chant and Choral Arts Seminar, 66 Witherspoon Street, #381, Princeton, NJ 08542; www.rocm.org

October/November 2000
GOA Eastern Region Church Music Federation
Bethesda, MD. For more information contact: Ms. Maria Keritsas, 9030 Kings Crown Rd., Richmond, VA 23236; phone (804) 745-8606; fax (804) 745-9726

November 10–12, 2000
GOA New England Region Church Music Federation
Watertown, MA. For more information contact: Mr. Ted Guvelis,

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