

# PSALM

Pan-Orthodox Society for the Advancement of Liturgical Music

Volume 6 No. 1

N \* O \* T \* E \* S

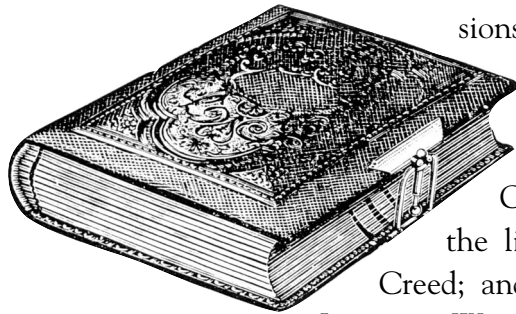
Spring 2002



## Church Reading: A Vital Ministry

By Dn. Sergius Halvorsen

Orthodox Christian liturgy is an encounter with the incarnate Word of God, made possible through intelligible worship that touches us through every human sense: sight, smell, hearing, touch, and taste. Yet, when we consider all the elements that comprise Orthodox liturgy—including proces-



sions, icons, incensations, making the sign of the cross, prostrations—the balance of worship is conducted through language. It is through the God-given gift of human language that we hear the Good News, the Gospel of Jesus Christ; that we sing the liturgical texts, the psalms, the troparia, and the Creed; and that we pray and encounter Jesus Christ, the Incarnate Word of God.

At the epiclesis (the calling down of the Holy Spirit upon God's people and the gifts of bread and wine) in the anaphora of the Divine Liturgy, we pray along with the priest, "Again we offer unto Thee this *reasonable* and bloodless worship." The Greek word here translated as "reasonable" or "rational" is *logikein*, which comes from the root *logos*, the

### Contents

Church Reading: A Vital Ministry .1	Board Notes . . . . .9	Epistle Salutations . . . . .13
Skills of the Choir Singer . . . . .8	Instruction to the Cantor . . . . .10	Calendar . . . . .back page

**The primary task of the church reader is to proclaim the Word of God, and thus help facilitate the celebration of the Good News of Jesus Christ.**

same word used by the evangelist in referring to Jesus Christ as the Word of God (John 1:10). *Logikein* refers to the human ability to think, know, and understand—the rational ability that sets human beings, made in God’s image and likeness, apart from irrational creatures. In short, one of the most characteristic facets of humanity is our ability to think, understand, and communicate through language. Thus, the Liturgy is not magic; when we gather for worship, we are not casting a spell. Rather we offer our thanksgiving, our *eucharistia*, to God through intelligible words. The primary task of the church reader is to proclaim the Word of God, and thus help facilitate the celebration of the Good News of Jesus Christ.

Of course, in the Divine Liturgy, it is the priest or deacon who reads from the actual writings we call “the Gospels.” However, not only do the Epistles of St. Paul predate the writings of the evangelists, but St. Paul himself reminds us that through his writings he is preaching the Gospel of Jesus Christ (a point St. Paul makes most forcefully in Galatians 1). Thus, when a reader reads the epistle at the Divine Liturgy, he or she is reading the Gospel; he or she is proclaiming the Good News of Jesus Christ. Sometimes people say, “I am *just* a reader,” as though this were a petty or insignificant ministry. However, when the reader (whether tonsured or not) begins chanting the selection from the Acts or the Epistles, he or she is performing an evangelical ministry that is absolutely essential to the celebration of the Divine Liturgy, and as such it demands the same care and preparation as any other liturgical ministry.

### **What Does a Church Reader Do?**

The task of the church reader is to chant scriptural texts: the Acts of the Apostles or the Epistles in the Divine Liturgy; Old Testament readings at Vespers for certain feasts; sometimes the Canticle of St. Simeon (Luke 2:29–32) and the Lord’s Prayer (Matt. 6:9–13); and at all of the daily offices, excerpts from the Psalms. In fact, aside from short texts like the Trisagion prayer or the “Glory . . . Now and ever . . .” that concludes readings from the Psalter, the church reader is fundamentally a reader of Scripture.

This should not be surprising, since Orthodox liturgical worship is scriptural, first and foremost. Not only are the services themselves composed largely of texts taken directly from the Bible, but the church year is based on Scripture. The content

of most of the church feasts is taken directly from the New Testament. It is only through the evangelist’s account of such events as the Nativity or the Transfiguration that we celebrate these feasts of our Lord and Savior. Could we imagine celebrating the Feast of the Nativity without hearing St. Matthew’s account of our Lord and Savior’s birth (Matt. 2:1–12), or the Feast of the Transfiguration without hearing the evangelist’s account of that stunning revelation on Mount Tabor (Matt. 17:1–9)? Consider as well the Vespertine Liturgy of St. Basil on Holy Saturday with its fifteen Old Testament readings.

In all of these instances, it is our encounter with Scripture that forms and defines our encounter with God—Father, Son, and Holy Spirit. We could say that our liturgy is an entrance into a scriptural reality, or an opportunity for us to attain the mind of Scripture. And who is it (unless there is more than one deacon serving at the Liturgy) that proclaims the scriptural texts that define the Feasts of Ascension (Acts 1:1–12), Pentecost (Acts 2:1–11), and St. Stephen the Protomartyr (Acts 6:9–7:59)? It is the reader.

Before the reader begins chanting a scriptural text, its words are merely ink on paper, marks that do nothing by themselves. These graphic markings, however, become the life-giving words of Holy Scripture when they are given utterance by the reader. This is the fundamental task of the church reader: to give life to the Word of God contained in Holy Scripture. Through the voice of the reader chanting the scriptural text, we have the opportunity to encounter the Word of God—the Gospel of Jesus Christ.

### **The Principles of Church Reading**

Two fundamental principles governing Orthodox worship are *beauty* and *intelligibility*. As we said earlier, the word must be intelligible to *be* a word, and nowhere in the Liturgy is this more acutely relevant than during the reading of Scripture. If a word is mumbled, mispronounced, or inaudible, it is not a word for the hearer; it is just a sound. Here we should note that, as a rule, music in the Orthodox Church is always a musical *word*. We do not have organ preludes or orchestral performances in the Liturgy primarily because these musical forms, as beautiful as they might be, are wordless. Thus, for church reading to be effective, it must be intelligible. Yet we cannot make intelligibility the sole criterion for church reading, because authentic Christian worship also requires beauty.

Acknowledging that the study of beauty has taken up thousands of volumes, we can simply say that the effort to make liturgical worship as beautiful as possible derives from love: God's love for us and our love for God. When a family invites someone to their house for dinner, they generally make every effort possible to clean the house, fix a delicious meal, and provide a beautiful dining experience for their guest. Even if they lack a grand mansion, fine china, and gourmet ingredients, they still endeavor to do the best they can with what they have. They know that the entire meal—the food, its presentation, the setting of the table, the appearance of the house—is an expression of love for the guest.

This expression of love through beauty is also evident in our church buildings. Whether it be the great Hagia Sophia, a hand-carved Russian village church, or a small storefront mission in the United States, an Orthodox church building is always built and adorned as beautifully as possible. The beauty one beholds in the church building is a witness to the love for Jesus Christ concretely manifested in His faithful people. Likewise, the church reader is called to proclaim the Word of God intelligibly and beautifully as a concrete witness to the ultimate expression of God's love, the Gospel of Jesus Christ.

## The Practical Side of Church Reading

### *Always read it before you read it*

Most Western languages can be very forgiving to the reader, inasmuch as a working knowledge of phonetics will usually suffice for pronunciation. Greater difficulty, however, faces a reader who has to chant, for example, from an Arabic text. Arabic writing has no vowels, only consonants, so the reader must have practically memorized the text being read before the first sound is even uttered. English, even though it is not the most predictable language in regards to pronunciation, can lead readers into temptation. Readers who chant in English may assume that as long as they can pronounce all the words they see, they will be able to read the text intelligibly and beautifully. However, this is not always the case. Consider the following text from the Epistle of St. Paul to the Romans:

*Now to one who works, his wages are not reckoned as a gift but as his due. And to one who does not work but trusts him who justifies the ungodly, his faith is reckoned as righteousness. So also David pronounces a blessing*

*upon the man to whom God reckons righteousness apart from works: "Blessed are those whose iniquities are forgiven, and whose sins are covered; blessed is the man against whom the Lord will not reckon his sin." Is this blessing pronounced only upon the circumcised, or also upon the uncircumcised? We say that faith was reckoned to Abraham as righteousness. How then was it reckoned to him? Was it before or after he had been circumcised? It was not after, but before he was circumcised. He received circumcision as a sign or seal of the righteousness which he had by faith while he was still uncircumcised. The purpose was to make him the father of all who believe without being circumcised and who thus have righteousness reckoned to them, and likewise the father of the circumcised who are not merely circumcised but also follow the example of the faith which our father Abraham had before he was circumcised (4:4–12, RSV).*

This text is read at the Divine Liturgy during the week following Pentecost. It is a difficult text, and most readers would need to spend a considerable amount of time rereading and reflecting on the passage in order to grasp the major ideas and their relation to one another. What, then, would be the fate of a reader who started reading this text at the Divine Liturgy without having previously studied it?

While the fortunate might correctly pronounce all the words in their proper order, the less fortunate might stumble over the awkward syntax, or become entirely confused as he attempted to chant aloud a text that conveys a complex theological argument. But if the reader does not understand the text being read aloud, how can the hearers be expected to understand what they hear? In order to chant a scriptural text intelligibly, the reader must first understand that text. This is not to say that he or she must possess an exhaustive understanding of the reading; however, the reader must have some degree of comprehension if he is to achieve his goal of intelligibility.

Generally speaking, the Epistles are some of the most difficult, if not *the* most difficult texts read at the Liturgy. One reason for this is that, unlike the Acts of the Apostles and the four Gospels, the Epistles are not narratives. Consider the account of Pentecost from Acts:

*When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven like the rush of a mighty wind, and it filled all the house where they were sitting. And there appeared to them tongues as of fire, distributed and resting on each one of them. And they were all filled with the Holy*

**T**wo  
fundamental  
principles  
governing  
Orthodox  
worship are  
beauty and  
intelligibility.

**The reader should apply to the liturgical reading of Scripture the same paradigm that underlies all effective liturgical singing—namely, that the text takes priority over the melody.**

*Spirit and began to speak in other tongues, as the Spirit gave them utterance. Now there were dwelling in Jerusalem Jews, devout men from every nation under heaven. And at this sound the multitude came together, and they were bewildered, because each one heard them speaking in his own language. And they were amazed and wondered, saying, "Are not all these who are speaking Galileans? And how is it that we hear, each of us in his own native language? Parthians and Medes and Elamites and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, Cretans and Arabians, we hear them telling in our own tongues the mighty works of God" (2:1–11, RSV).*

Immediately, we see another pitfall for the unprepared reader: biblical names like "Galileans," "Parthians," "Medes," "Elamites," "Phrygia," and "Pamphylia." These names are guaranteed to catch the unprepared reader off guard, and could lead to remarkable mispronunciations or misreadings, such as saying "Galatians" or "Galicians" instead of "Galileans."

The difficulty of biblical names notwithstanding, this text is remarkably easy to read and understand (unlike the text from Romans) because of its narrative quality. It is a story—events flow in a normal temporal sequence; this sort of text is much easier to speak and understand than a complex theological argument. The Epistles are composed primarily of the latter type of discourse, and thus the reader is wise to study them carefully before beginning to chant the lesson during the Liturgy. It is not without warrant that in the prayer for tonsuring a reader, the bishop exhorts the new reader to "peruse the Scriptures daily." It is a liturgical way of saying, "Read it before you read it!"

### **Create a chant strategy**

Once the reader has studied the text and obtained some sense of what it says, the next step of preparation is developing a strategy for chanting the text. In common church parlance, we say that the reader "reads" the epistle, yet what we actually do in the Liturgy is profoundly different from, for example, reading a child a bedtime story. In most traditions, the scriptural text is intoned *recto tono* with an occasional one- or two-step variation. Put another way, the scriptural text is sung to a very simple melody that stays on the same note most of the time, and occasionally rises or falls one or two full

steps. The complexity of this chant can vary considerably, with some liturgical traditions employing highly melodic chant melodies and cadences.

It is often asserted, even in some written instructions to church readers, that the reason the Scripture readings are *chanted* (as opposed to being read in a speaking voice) is so that the reader does not have the opportunity to impose distracting inflections on the scriptural text. While there is a degree of truth to this assertion, the tradition of chanting or singing liturgical texts (prayers, Scripture, or composed texts) also addresses a far more practical concern: the transmission of the human voice. Quite simply, it is much easier for a solo voice to be audible through the chanting or singing of a text than through reading it in a spoken voice. Anyone who has ever lectured or done much public speaking knows that it is far more taxing on the human voice to speak loudly than it is to sing at a comparable or greater volume. And anyone who has ever served in a Divine Liturgy in an outdoor venue (such as a pavilion set up for a large gathering) with little or no electrical amplification knows that even the best speaking voice would simply never be heard. Chanting the scriptural text helps allow the words of the text to be heard by all those assembled.

As we noted earlier, there are a variety of performance styles for chanting or "reading," depending on the tradition. Yet, whatever chant tradition is used, the reader should apply to the liturgical reading of Scripture the same paradigm that underlies all effective liturgical singing—namely, that the text takes priority over the melody. Every language has a natural rhythm. Generally, in the English language rhythm is expressed within words through a sequence of accented and unaccented syllables. Rhythm is also expressed within sentences through the relative stress of individual words. Should this rhythm be violated, words can be rendered incomprehensible, as in the cliché, "You put the **emphasis** on the wrong syllable."

Sentences have their own rhythm as well. For example, in the first sentence of the reading for Pentecost (Acts 2:1), the text has the following accents: "When the **day** of **Pentecost** had come, they were **all** together in **one** place." One final, though no less important, type of rhythm is narrative or rhetorical rhythm. When a story is told, there is at least one climax (narrative climax); or in an argument, there is at least one moment when a conclusion is made based on the preceding arguments

(rhetorical climax). Whatever chant pattern is used, all three types of linguistic rhythm should be rendered so that the text is as intelligible as possible and the beauty of the language is preserved.

There is, within the Slavic tradition, a chant melody that starts on a very low pitch and ascends step-wise, concluding at a very high pitch with a simple cadence. This melody is exactly the same for every reading, regardless of length. It is highly dramatic, especially when the reader or deacon possesses a large vocal range. This has been referred to as the “up from the grave” style of chanting. There is an inherent problem with this melody in that it is almost guaranteed to distort the natural rhythm of the text. The melody “assumes” that every scriptural reading has its narrative or rhetorical climax at the very end, and this is simply not the case. Often the narrative climax of a given text will fall towards the middle, as it does in the reading for Pentecost. In the text quoted above from Romans, there is one rhetorical emphasis in the middle, and at least two others fall in the latter half. Clearly, these two texts require chant melodies that allow for enough freedom to respect the multiple forms of rhythm inherent in the text.

Some might argue that the aim of the church reader is to chant with as little accent or rhythm as possible, and certainly any style of reading that imposes a distracting or distorting rhythm on the text should be avoided. However, people do not talk like machines, and anyone who has ever heard computer-generated speech knows how unnatural it sounds. It sounds unnatural precisely because the computers are not smart enough to capture the highly nuanced rhythm of human language. Thus, the task of the church reader is to chant the scriptural text in a manner that conveys the full range of meaning through the human medium of language.

With these guidelines in mind, even the most experienced reader should always read through the text at least once prior to the service, in an audible voice, *practicing* the reading. The beginner would be wise to chant the text in front of another person prior to the service and ask for criticism. The reader might even want to make marks in the text so that he or she can easily recall the various accents when reading in the Liturgy.

### **Endings are important**

Successfully chanting a scriptural text always includes a final cadence. Exactly how this cadence is performed will vary depending on the tradition;

however, the cadence is essential to inform the hearers that the reading has concluded. A common mistake is to omit the cadence, so that the reading seems to run into a wall and come to a dead stop. This is often followed by a few tense moments of dead silence, as no one is sure whether the reading has really ended. Another difficulty arises when there are two or more readings prescribed for the day. If this is the case, the reader should wait until the end of the last reading to chant the final cadence, to avoid any ambiguity about the conclusion of the readings. The cadence can be as simple as a change in tempo (*ritardando*), or it can also include a unique melodic component; but however it is performed, it should always be an unmistakable indication that the reading has ended.

### **Speed**

A final element of rhythm is speed. Almost every beginning church reader will be tempted to read too quickly. To a beginner, it can seem as though a reading is taking forever. Standing in the middle of the church as the focus of attention causes most new readers to be nervous; the natural, unconscious reaction is to speed up so as to get the unpleasant experience over with. Simply reading aloud is something new to most people, and most will read far more quickly than is necessary. Thus, if it feels as though the reading is going too slow, the pace is probably about right. The reader should take his time and allow himself and the gathered assembly to appreciate what is being read.

### **Diction**

Though many of the texts we read in church become familiar to us over time, the reader should always assume that at least one person in church is hearing the text for the first time, and therefore the proper pronunciation of every word is essential.

Once a reader understands the reading and is prepared to read it in a manner that brings out the organic rhythm of the language, the task remains to execute the reading with precision. This is primarily a matter of proper diction. Consonants are the major component of diction in church reading; if the reader ensures that all the consonants are in place, the vowels will normally follow. The reader should pay particular attention to words that end with consonants. Words like “Lord” or “and” can end up sounding like “Lor” or “an.” While these mispronunciations may not entirely obscure the meaning of the text, they diminish the overall

**The reader should always assume that at least one person in church is hearing the text for the first time, and therefore the proper pronunciation of every word is essential.**

***t should  
always be  
remembered  
that a reader  
needs to use  
the pitch that  
is correct for  
the reader.***

clarity of the reading, which compromises both beauty and intelligibility.

Clear diction is particularly important when reading in a church that is quite large or that has particularly poor acoustics. (“Storefront” churches with sound-absorbing ceiling tiles are particularly notorious for rendering mute even the best of readers.) The clear and precise pronunciation of consonants will produce a crisp and highly audible reading.

The reader should also remember that proper diction requires a good deal of mouth movement: one cannot properly pronounce words with a lazy mouth. A good practice technique is to imagine that you are trying to talk to someone through a soundproof window. The only way to do this is to exaggerate the normal movements we make when speaking. While this certainly could be taken to an inappropriate extreme, the good reader will always take particular care to open the mouth and fully pronounce every consonant.

So, while always respecting the natural rhythm and accent of the text, the reader should strive to articulate every consonant of every word. Toward this end, he or she should employ all of the methods employed by singers: proper breathing, posture, and tone production are all necessary for accurate diction. With those vital elements in place, the reader is likely to achieve a high degree of clarity.

### **Volume and pitch**

Readers should always be aware of the space in which they are reading, and the degree to which the space is acoustically “alive” or “dead,” as the case may be. A number of variables affect how loud a reading needs to be, and these can even change from day to day depending on the number of people attending the service, or the number of small children making their own joyful (or not-so-joyful) noises unto the Lord. For example, a large church building with good acoustics might require less sound than a small storefront church with sound-absorbing ceiling tiles, filled to capacity at the Paschal Vigil. If the reader is too quiet, people will not be able to hear; if he or she is too loud, the volume can be distracting.

A reader also must know the proper range in which he or she can chant. Generally, male readers will tend to read at a lower pitch than necessary; if they choose a slightly higher pitch, they will have better tone production. Female readers, on the other hand, often read on a pitch that is too high.

This phenomenon has to do with overtones and the particular resonance of the church building. A reading by a soprano who employs all the best singing techniques but chants on a very high pitch can be almost incomprehensible. Should this be the case, the reader can simply choose a slightly lower pitch in which to read.

### **Matching the celebrant’s pitch**

Beginning readers in some Orthodox traditions are often flustered when they are unable to match the pitch of the deacon or priest during the introductory dialogue (“Wisdom”; “The reading . . .”; “Let us attend!”). However, the most important thing is for the reader to chant in the range that is best for his or her voice. Though it requires greater skill and experience, the reader should also try to choose a pitch that is within the same key the priest or deacon has chosen. However, it should always be remembered that a reader needs to use the pitch that is *correct for the reader*. If a reader begins a reading and realizes that the pitch is either too high or too low, the reader should pause and move to a better pitch. It is not inappropriate to change pitch after beginning the reading, and there are few things more agonizing than listening to a reader growl or screech through a reading simply because he or she is unwilling to stop and find the right pitch.

### **The prokeimenon and alleluia verses**

In some Orthodox traditions, prior to and immediately following the scriptural reading, the reader chants selected psalm verses responsorially with the singers. Without going into too much detail about this particular sort of singing, there are a few practical points for both the reader and the choir director to keep in mind. First of all, these two elements of the Liturgy are best understood as a short dialogue between the reader and the singers or congregation. The reader should be aware of what musical setting the singers are using so that the chanted verses do not wreak tonal havoc with the responses.

A common method is for the reader to chant the verses on a comfortable note within the key of the response melody. A beautiful yet technically demanding solution is for the reader to chant the verses in the same melody that the singers use, a form that is perhaps most in line with the ancient practice of responsorial singing.

Also, the choir director should be attentive to the pacing between the reader and the singers so

that the two groups produce one rhythmically coherent chant. Admittedly, there are numerous technical aspects that facilitate effective responsorial singing, but the simplest solution to any problems that may arise is for the singers to practice with the reader. This is particularly important for beginning readers, those who have had little experience performing the solo component of responsorial singing. If a new reader has the opportunity to practice chanting the prokeimenon and the alleluia verses in a nonthreatening situation such as a choir rehearsal, he or she will acquire the additional confidence that comes with every sort of practice.

### **Movement and presentation**

Before uttering a single word, in some Orthodox traditions the reader makes a procession to the front of the church and sometimes passes through the sanctuary to receive a blessing from the presiding priest or bishop. Few readers consider this a procession, but it is no less so than the movement of the deacon from the sanctuary to the middle of the church (in Slavic practice) to read the Gospel. Thus, the reader should move with purpose, perhaps with the book held high in the same way that a deacon or priest carries the Gospel book in a procession. In some practices, the book is open to the reading at the time the celebrant gives the blessing; in this case the reader moves with the book still open to the reading. In either case, the book is held respectfully and the movement is purposeful.

Furthermore, the book used by the reader should itself be as beautiful as possible. This is not to say that it must have a jeweled metal cover; however, it should not have colored sticky notes hanging out of its pages like a New England maple tree in October. Nor should the book have a broken spine or torn cover. Just like the book of Gospels that is kept on the altar, the book used by the reader should reflect

in its physical state the importance of the text it contains. Ideally, it should be the properly appointed *Apostol* book.\*

### **Feedback**

The final note in this overview of church reading must necessarily be on the importance of feedback and practice. No one is born a church reader; church readers are selected, trained, and often tutored. If they are to perform their ministry to the glory of God, they will practice and seek out constructive criticism from those who hear them read. "Was I loud enough; could you understand the text; was I chanting on a pitch that is good for my voice; did I read too quickly; what did I look like when I walked up for the blessing; did I chant the prokeimenon verses on a good note?" The beginning reader should ask questions like these of the priest, the choir director, and even a few members of the community in order to make progress and read more proficiently. Even the experienced reader is wise to ask these questions occasionally, just to make sure that he or she has not unconsciously fallen into any bad habits over the years.

To conclude this overview of church reading, it must be clearly stated that it is only an overview. Every facet of good liturgical singing is relevant to good church reading, and as every good liturgical musician knows, it is a lifelong discipline. As soon as one becomes complacent with his or her performance, it is likely that the performance is suffering. But if we are vigilant in performing the vital liturgical ministry of church reading, by God's help, we shall proclaim the Good News of Jesus Christ to the glory of God. †

\* One such book is available from St. Tikhon's Seminary Press, St. Tikhon's Road, P.O. Box "B", South Canaan, PA 18459-0130; [www.stots.edu/bookstore.htm](http://www.stots.edu/bookstore.htm)

*If [readers] are to perform their ministry to the glory of God, they will practice and seek out constructive criticism from those who hear them read.*

---

## **PSALM Notes**

---

<b>Editor-in-Chief</b>	Alice Hughes
<b>Managing Editor</b>	Katherine Hyde
<b>Resource Editor</b>	Walter G. Obleschuk
<b>Music Editor</b>	Mark Bailey
<b>Associate Editors</b>	Anne Schoepp
	Vladimir Morosan
	Nicolas Schidlovsky
<b>Art Director</b>	Anne Schoepp
<b>Design and Layout</b>	Katherine Hyde

*responsibility for the selection of the articles included, the authors assume responsibility for facts and interpretations that appear in their articles.*

©2002 PSALM, Inc. All rights reserved.  
Printed in the USA.

**Submission Deadline for PSALM Notes Vol. 6 No. 2: June 1, 2002**

343 Blair St., Felton, CA 95018  
[PSALMNotes@orthodoxpsalm.org](mailto:PSALMNotes@orthodoxpsalm.org)

*The articles and opinions expressed herein do not necessarily reflect the views of the editors. While the editors assume*

# Skills and Responsibilities of the Choir Singer

by Anne Schoepp



**S**trive with all your strength to concentrate attentively on the words which you pronounce; pronounce them in such a manner that they come from the depth of your soul, which is singing together with your lips.  
—Abbess Thaisia

## The Responsibility of the Choir Singer

- ✦ The choir's role is to lead the faithful in prayer, glorifying God with one voice.
- ✦ Choir members, as part of a group, must strive for unity of heart, mind, and voice.
- ✦ Unity requires effort, prayer, and submission to the leadership.

## Come Prepared

- ✦ A choir member must be attentive and alert at all times, so personal prayers should not be said during the service. Your attentive participation is your offering to God, a sacrifice of praise.
- ✦ Please pray for your choir, director, and parish, and remember that they (and you) are fallible human beings who are doing the best they can.
- ✦ Rehearsal is imperative for unified singing; be there.
- ✦ Arrive on time for both rehearsals and services.

## Attend

"Cursed is the man that does the work of the Lord carelessly." (Jer. 48:10)

- ✦ Have your music in order, and be ready for each and every response or hymn.
- ✦ Watch and follow the director with attention to detail.
- ✦ "Strive with all your strength to concentrate attentively on the words which you pronounce; pronounce them in such a manner that they come from the depth of your soul, which is singing together with your lips."—Abbess Thaisia

## Set a Good Example

- ✦ Singing in the choir is a ministry and service to the church.
- ✦ Choir members set a standard for behavior by their actions in the church. Let this standard be fitting and right.

- ✦ "Woe to that man by whom the offense comes; it would be better for him that a millstone were hung about his neck, and that he were drowned in the depth of the sea." (see Matt. 18:6, 7 and Luke 17:1, 2)

## Communicate

- ✦ Communicate schedule conflicts or illnesses to the director as soon as possible.
- ✦ Direct complaints or other concerns to the director outside of rehearsal time.

## Be a Learner; Increase Your Talent

"Chant with understanding" (Ps. 46:9)

- ✦ Be willing to learn new musical skills to make yourself as useful as possible.
- ✦ A trained singer is a great asset to the choir; training is not required, but is very helpful.
- ✦ Learn to read music; it saves rehearsal time.
- ✦ Take voice lessons. Learn to produce good tone, breathe correctly and efficiently, control your voice, sing accurately on pitch, etc.
- ✦ Study music theory. Learn to identify a key and know which note of the chord you are singing. Learn the names of notes and intervals and the major and minor scales.
- ✦ Read liturgical books in order to learn as much as possible about the liturgy you serve.
- ✦ Conductors should incorporate this kind of information and learning into rehearsals, but cannot provide a full understanding of these musical disciplines in the context of rehearsal.

## Score Marking Tips

- ✦ Always mark the score in pencil. Directors may occasionally change their minds.
- ✦ Use universal markings as much as possible.
- ✦ Use concise markings that don't distract from the text and music. Remember that someone else may have to read the music when you are done.

Continued on page 9



# Please accept my apology . . .

Often when I am singing to You  
I find myself to be filled with sin:  
My mouth pronounces the words of praise,  
But my soul is thinking about vanities.  
Correct me completely through repentance,  
O Christ our God.  
Have mercy on me and save me.

from Matins Aposticha for Monday, Tone 3

I must begin this editorial by offering an apology to all our readers for the lateness of this issue. Normally the first issue of the year is labeled Fall/Winter; well, we didn't make it. Unfortunately, despite the fact that we have other staff besides myself, the publishing of *PSALM Notes* still requires a major chunk of my time and brain space, which have been in short supply this fall and winter. Please accept my apology. I expect the next issue will arrive in a more timely fashion.

That said, I am excited by the content of this issue, which covers the ministry of church reading. The cover article by Dn. Sergius Halvorsen was the result of my attendance at a reading workshop that he gave this past summer. Knowing of his knowledge, experience, and gifts in this ministry, I immediately asked

him if he would be willing to write an article for us on this topic. Daniel Olson's translation of the text, "Instruction to the Cantor on How To Read in Church," which some of you may have read previously on the OrthodoxPSALM e-list, is a great complementary article to Dn. Sergius's.

We have also included a practical aid for the church reader, which is a listing and short instruction on how to read the Epistle salutations. Thank you to Peter Drobac, currently ecclesiarch at St. Vladimir's Seminary, for supplying the initial list, and to our Resource Editor, Walter Obleschuk, for his work in verifying and expanding this list.

Finally, I want to announce that the next issue of *PSALM Notes* will tackle the subject of translations and how they affect our ministry as liturgical singers and conductors. Mark Bailey has agreed to assist with the content for this next issue. Since he has worked and been on conference panels with many of those involved with translations of the liturgical texts into English, we felt he would be the perfect choice as a guest co-editor.

Alice Hughes

---

## Skills and Responsibilities *continued from page 8*

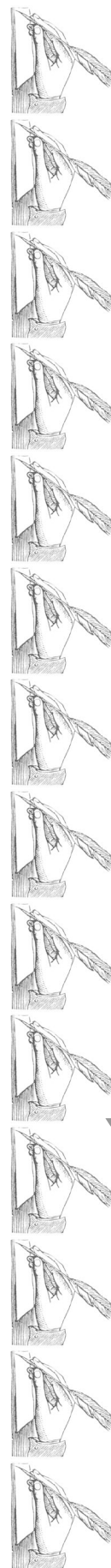
### Types of Voices

- ✦ Voices have different characters and timbres.
- ✦ Singers should strive for a basic round tone without tension in the throat or jaw.
- ✦ Many types of voices are useful in choirs: bright voices that carry a lot of tone, warm voices that blend a section together, and round voices that beautify the tone of the whole ensemble.
- ✦ Singing at a dynamic level where one can hear one's neighbors will help achieve a blended sound and produce good choral tone.

- ✦ Stand in an arrangement that enhances the tone of each singer, and the group as a whole. The director will need to determine the best arrangement for the choir. ✦

### Recommended Reading

*Letters to a Beginner*, by Abbess Thaisia (St. Xenia Skete Press, 1993). Letter 6, "On the Duties of a Choir Singer."



# Instruction to the Cantor on How To Read in Church

Compiled in accordance with the teaching of the holy fathers and ascetics, according to the directions of the church Typicon and on the basis of the Russian Orthodox Church's centuries-old experience in the divine services.<sup>1</sup>

*Translated by Daniel Olson*

**Editor's Note:** *The article here translated was originally written in Russia, probably for Russian seminary students. Therefore it assumes that the reader is reading in Slavonic and within the Russian liturgical tradition. Also, although the writer refers to the reader as "he," the editors of PSALM Notes do not intend to imply that all readers are (or should be) male. We hope our readers will make use of what is useful in this article while understanding its limitations.*

*This translation was originally printed in Orthodox America, Issues 157 & 165.*

## **Read reverently, with the fear of God.**

**1** A God-fearing reader ought always to remember that he is proclaiming doxologies and prayers for himself and for all who are praying in church, where God Himself, His Immaculate Mother, the angels and the saints are always invisibly present. The Lord, the Knower of hearts, knows the feeling and attitude with which the reader performs his obligations.

**2** A God-fearing reader knows that those standing in church also notice his mistakes, his inattention, etc., and that they may be tempted thereby. That is why he does not allow carelessness; he fears thereby to anger God. For it is said in Scripture: "Cursed is every man that doeth the Lord's work with carelessness" (Jer. 48:10). When reading words of prayer in the holy church in the hearing of all the faithful, we carry out God's work;

therefore, read reverently and decorously, distinctly and unhurriedly.

## **Prepare carefully for reading.**

**3** One must prepare carefully for the reading which he must execute: he must familiarize himself with it well in advance and read the text thoughtfully, paying attention to the pronunciation of the words, the accents, and to the contents, so as to read correctly, consciously, and in a way that makes sense. If you read badly, do not be too lazy to practice reading in Slavonic<sup>2</sup> often, and read the appointed reading several times and ask someone else who is knowledgeable to check you.

## **Read in a way that makes sense.**

**4** Read so that first of all you yourself understand what you are reading, and so that the prayers and psalms that are read penetrate your heart.

**5** At the same time, do not forget the people standing in church, and read so that the people understand you, so that they too, together with you who are reading, would pray and glorify the Lord with one mouth and one heart: It is even for this purpose that we assemble in the holy church.

**6** When reading in church, always remember that by your lips the prayer of all who are present is uttered and raised up to the throne of God, and that each word uttered by you ought to penetrate the hearing and the soul of each one praying in church.

## Read unhurriedly, distinctly, and precisely.

**7** Therefore, do not hurry when reading the holy prayers, and do not demean the prayers by hurried reading; do not anger God. Hurried and indistinct reading is not apprehended by the hearing, the thought, or the heart's feeling of the hearers. Such reading and singing, according to the words of the holy Hierarch Tikhon of Zadonsk, is "complaisance for the lazy, heartfelt sorrow and sighing for the good, and temptation and harm for all who come [to church]."

**8** In order not to deprive all those praying of the opportunity to pray reverently, a God-fearing reader will not read quickly and carelessly to please a few. For he understands well that many are disturbed and tempted by a reader's carelessness and may even leave the church. Persons, then, who are inclined to sectarianism or in general are inclined to see shortcomings in Orthodoxy, having heard careless and irreverent reading and singing in our churches, may even fall away altogether from Orthodoxy into sectarianism or grow altogether cool towards the faith. In this way, through the fault of careless readers and singers, our Orthodox divine services, churches, clergy, and Orthodoxy itself are subject to dishonor, while those praying are deprived of prayers abundantly rich in content and of religious and moral edification.

In view of this, the church reader ought not to allow fast reading that passes over to carelessness, and ought not to fulfill the requests of those who require him to violate his duty to read piously. For "we ought to obey God rather than men" (Acts 5:29).

**9** In order to know for oneself at what speed it is appropriate to read, it is essential to read with a comprehension of what is being read, and not mechanically, and not to pay attention to the external side of reading, but rather to the content—at the same time to pray for oneself in one's soul.

One must learn to read freely, without strain, so that while reading there would be no difficulties in pronouncing the words, abbreviations, and accents, in the choice of pitch and the volume of the voice, in the raising and lowering of the voice, etc; briefly speaking, so that attention would be distracted as little as possible by the very technique of reading, but would be more concentrated on the meaning of what is read and its heartfelt apprehension by the reader.

**10** One must read in such a measured way that the hearers succeed in apprehending by thought each word of the prayer and in feeling it with the heart.

Such a feeling in the reverent reader is acquired when he himself tries to pray attentively with the mind and the heart in church and at home. Then he will find out by experience that during rapid reading it is impossible for those praying to succeed in catching the content of the prayers and to pray with the mind and the heart.

While reading, one should avoid the other extreme; one should also not drag out the reading without need!

## Read with pauses that make sense.

**11** In order that the content of the words of prayer that are read would be more easily apprehended by those praying in church, one must separate each sentence (phrase) from another by a small pause, slightly drawing out the voice. In the sentence itself, one should also make pauses (retardations) that enhance the sense, by them dividing definite meaningful groups of words one from another.

**12** For beginning readers who still do not have sufficient experience and skill, it is recommended that pauses that enhance the sense during reading be made according to the punctuation marks in the text: commas, colons, and periods. At commas, one should make briefer pauses; at periods and question marks—longer pauses (drawing out the voice). [Ed. note: *In English, a pause for a comma may not always be appropriate.*]

## Read correctly, in the church way.

**13** While reading, the pronunciation of the words ought to be Slavonic, i.e., each letter in a word should be pronounced just as it is printed: for example, *tverdij* and not *tjordij* (in the Slavonic language there is no letter *jo*), *otets*, and not *atets*; *vek*, and not *vik*; *ego*, and not *evo* or *jovo*; *ubogago*, and not *ubogovo*. However, here, as also in other instances, there are no rules without exceptions. Thus the words, *aggel*, *Loggin*, *Pagkratij*, are articulated: *angel*, *Longin*, *Pankratij*.

**14** While reading in Slavonic, one should pay attention to the accents and the *titlos* (abbreviation marks), in order to pronounce the words correctly.

*In this way, through the fault of careless readers and singers, our Orthodox divine services, churches, clergy, and Orthodoxy itself are subject to dishonor, while those praying are deprived of prayers abundantly rich in content and of religious and moral edification.*

**L**et the holy words of prayer act on the hearers through their own spiritual merit.

[Ed. Note: For more on Slavonic diction, go to [www.MusicaRussica.com](http://www.MusicaRussica.com). For some tips on English diction, see Mark Bailey's article, "Fundamental Concepts in Vocal Technique and How They Apply to Orthodox Sacred Singing," in PSALM Notes Vol. 2 No. 1.]

**15** One must keep to the ancient manner of church reading. While reading, one should not artificially shade or underscore, as it were, the meaning of what is being read. In church reading, worldly, artistic expressiveness is inappropriate. One needs to read without pouring out one's own feelings through modulations and changes of voice; one should not impart tenderness, emotion, sternness, or any other personal feeling. Even more, assumed feeling ought not to have any place: The church reader is not an actor. Let the holy words of prayer act on the hearers through their own spiritual merit. The desire to impart one's own feelings and experiences to others or to affect them by changes of voice is a sign of conceit and pride (Bishop Ignatius Brianchaninov).

**16** One must read in one's natural voice, and not in an assumed one. One should not read in low pitches: The reading then turns out muffled, inaudible, and the reader quickly becomes tired. For reading, one needs to take the pitch of the tone closest to the pitch of his natural voice while singing.

**17** One needs to read simply, evenly, in a chanting voice (as if half-singing), on one pitch, with small raisings and lowerings of the voice (one tone or half-tone). Thus has it been accepted in the Orthodox Church from the earliest times.

**18** One must read in a moderate voice and not weaken it or increase it too much, but make it so balanced that all the words clearly reach the hearing of each one who is praying. It is self-evident that the larger the church is or the more people there are, the more essential it is to amplify the voice, but in no way to turn it into a shout.

**19** The reader ought to stand erect before the book, without bows, and read without shifting from foot to foot, without putting one foot to the side; he ought not to sway his body, he ought to let his arms hang freely; he ought not to shake his head; he ought to read unhurriedly, but also not draw it out; he ought to pronounce the words precisely, distinctly (with clear diction and correct articulation, making pauses that enhance the sense within the sentence itself).

If the reader is reading at a stand (*analogion*), he ought to watch that the cloth cover on the stand lies straight and not crookedly, and to pick it up if it should fall down.

### **Learn to read well.**

**20** If one of the readers does not know something, he ought to ask the cantor<sup>3</sup> or the ecclesiarch beforehand. For, after having begun to read, it is already awkward to learn, to search for what is necessary or to rely on prompting. Every mistake, every delay produces confusion in those present and distracts them from prayer.

**21** It happens that even a good reader is always crudely mistaken about something: This is because from the first he had incorrectly read or incorrectly understood. Therefore, it is better to check oneself and, certainly, not to be offended, but to be grateful if someone else points something out. Ask someone else (the cantor or a very knowledgeable reader) to listen to your reading and to point out mistakes, which in the future you should try not to repeat.

### **Do not be vainglorious; read without embarrassment or timidity.**

**22** Vainglory usually seizes the best readers, especially when preference over others is given to them, or when they are only beginning to read in church. It is only possible to overcome it by self-reproach and by the consciousness of the fact that one's abilities and voice are given by God, and we ought to use them for good, for we shall give an answer to God concerning their use. And why exalt ourselves if we are fulfilling what is due?

**23** It is especially necessary on the *kliros* for readers and singers to avoid every kind of envy and malevolence among themselves; but on the contrary, one must rejoice that others too are laboring for the church to the glory of God.

**24** Readers, especially young and beginning readers, should overcome in themselves unnecessary embarrassment and excessive timidity while reading in church. We are reading prayers before God and to God and ought to read in spiritual self-collectedness, not thinking about how people are looking at one or what they are thinking about one.

*Continued on page 14*

# Introductions and Salutations to Readings from the Epistles

Compiled by Peter Drobac and Walter Obleschuk

*In Orthodox liturgical practice, it is customary to announce readings from the New Testament (Epistle or Gospel) prior to beginning the prescribed passage. The chart below illustrates the manner in which readings from the Epistles are introduced; common variants are designated by brackets [ ].*

## The Reading [is] from the:

### Acts of the Holy [and Pure] Apostles

- ✦ Begins with the text on Pascha (1:1–8) and Ascension (1:1–12)
- ✦ The remainder begin with: “In those days . . .”

### Epistle of the Holy Apostle Paul to the Romans/ Galatians/ Ephesians/ Philippians/ Colossians

- ✦ First/Second Epistle of the Holy Apostle Paul to the Corinthians/Thessalonians
- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ The remainder begin with “Brethren . . .”

### Epistle of the Holy Apostle Paul to Titus First/Second Epistle of the Holy Apostle Paul to Timothy

- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ The remainder begin with “My child Timothy/Titus...” or “My son Timothy/Titus...”

### Epistle of the Holy Apostle Paul to Philemon

- ✦ Begins with the text

### Epistle [of the Holy Apostle Paul]\* to the Hebrews

- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ On the Second Sunday of Lent (1:10–13), also begin with the text.
- ✦ The remainder begin with “Brethren . . .”

### Catholic Epistle of Saint James or [Catholic Epistle of the Holy Apostle James]

- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ The remainder of the first chapter, plus chapters 2, 3, and 5 begin with “Brethren . . .”
- ✦ Chapter 4 begins with “Beloved . . .”

### First Catholic Epistle of Saint Peter or [First Catholic Epistle of the Holy Apostle Peter]

- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ The remainder with “Beloved . . .” *except* final chapter, which begins with “Brethren . . .”
- ✦ The first reading at Vespers for the feast of Saints Peter and Paul begins with “Brethren...”

### Second Catholic Epistle of Saint Peter or [Second Catholic Epistle of the Holy Apostle Peter]

- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ On Transfiguration (1:10–19), begin with “Brethren . . .”
- ✦ The remainder begin with “Beloved . . .”

### First Catholic Epistle of Saint John (the Theologian) or [First Catholic Epistle of the Holy Apostle John (the Theologian)]

- ✦ When starting with the first verse of the first chapter, begin with the text.
- ✦ The remainder begin with “Beloved...” *except* 2:18—3:10, which begins with “Children...”

### Second/Third Catholic Epistle of Saint John (the Theologian) or [Second/Third Catholic Epistle of the Holy Apostle John (the Theologian)]

- ✦ Begins with the text.

*Continued on page 14*

### Translator's notes:

1. This instruction has been translated from *The Orthodox Divine Services, Practical Guidance for Clerics and Laity* (Saint Petersburg: SATIS Publishing House, 1996), pp. 182–187, which took it from a 1956 typewritten publication by G. Shimanksy, an instructor at the Kiev Theological Seminary.
2. While this instruction was originally compiled for readers using Church Slavonic, its provisions are generally applicable to any language.
3. Literally, “psalmist” (*psalomschik* in Russian), in the sense of “a precentor, singer, or leader of music in the church” (*Webster's New Twentieth-Century Dictionary*).
4. Translated from *The Orthodox Divine Services, Practical Guidance for Clerics and Laity*, op. cit., pp. 181–182.

### Instructions to the Cantor *continued from page 12*

#### Take care of the church books.

**25** Treat with reverence and care the divine service books, in which are located the hymnody and prayers written by the holy fathers according to the inspiration of the Holy Spirit. These are not simply books, but holy books, precious treasures of the whole Church's centuries-old, inspired, prayerful creativity.

**26** Therefore, it is essential to treat the church books very carefully, and not to tear them, not to soil them, but to leaf through them carefully and accurately, not to bend the pages, not to lick one's fingers while turning the pages, not to make one's own pencil and ink marks and corrections.

While reading with a candle, one should not move it along the lines, lest wax begin to drip on the book; but it is better to hold the candle to the side, to the right or to the left, whichever is more convenient.

May the Lord bless good and diligent readers and singers who love God's work, and may He help them become better, so that they might be vouchsafed to hear from the Lord the desired words: “Good and faithful servant . . . enter thou into the joy of thy Lord” (Matt. 25:21). And you, the careless and lazy, do not forget the words of the prophet: “Cursed is the man that doeth the Lord's work with carelessness” (Jer. 48:10).

#### Preparation at home for the church service<sup>4</sup>

The intelligent, sober, honest, and religious cantor will consider it his sacred duty to prepare himself at home for the church services. For this purpose, he will take church books home, and in his free time he will read from them those things that he will be reading in church during the divine services. There, he has the full possibility both to follow the whole order of the service and, through attentive, unhurried reading and repetition, to make sense out of what is read, feeling all its power. Then—as is self-evident—his reading and singing in church will be correct, intelligible, animated, understandable to everyone, beneficial and pleasant, as indeed they ought to be. †

### Epistle Salutations *continued from page 13*

#### Catholic Epistle of Saint Jude

† Begins with the text.

When two epistles are to be read, *only* the source of the first reading is announced. Take, for example, February 9, when two readings are prescribed: Colossians 1:1–2, 7–11 and Hebrews 7:7–17. The reader announces: “The Reading [is] from the Epistle of the Holy Apostle Paul to the Colossians.” The first reading begins exactly with the text: “Paul, an Apostle...” and continues as prescribed.\*\* After the first reading is concluded, the reader begins the second reading with the appropriate salutation, in this case “Brethren . . .” but *does not* announce the source of the second reading. In the very rare instance when three readings are prescribed, then as in the case of two readings, *only* the first reading is identified. However, salutations are provided for only the first two readings, *except* if imbedded with the text of the third reading; the second and third readings are then read as one.

\*Although there is debate as to who is actually the author of the Epistle to the Hebrews, in some places this epistle is announced in the same manner as the epistles to the other churches, i.e. “of the Holy Apostle Paul.” When in doubt, ask the rector of your parish how he would like the Epistle to the Hebrews announced.

\*\*Adding a salutation at the beginning of a pericope is unnecessary when one is provided by the author, as in Col. 1:1–2, or imbedded within the text itself, as in 1 Cor. 10:1. It would be awkward and unnecessarily redundant to append “Brethren” before beginning the text: “I want you to know, brethren . . .” Let common sense prevail. If in doubt, ask the rector of your parish how he would like the reading(s) to begin. †

# PSALM MEMBERSHIP

## Renew your membership today!

### Current Members (Subscribers) Only:

- ✦ Memberships expire annually on August 31; please check your mailing label to see if it is time to renew.
- ✦ Complete the personal membership information and order form below. If you have an e-mail address, please include it.
- ✦ Please consider giving a gift membership or donation to help PSALM continue to serve the needs of Orthodox church musicians.

### New Members (Subscribers):

- ✦ Please complete the personal membership information and order form below.
- ✦ Please consider giving a gift membership or donation to help PSALM continue to serve the needs of Orthodox church musicians.

#### Personal Membership

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Phone \_\_\_\_\_  
 E-mail \_\_\_\_\_  
 Parish \_\_\_\_\_  
 Parish City/State \_\_\_\_\_  
 Jurisdiction \_\_\_\_\_  
 Director \_\_\_\_\_ Chanter \_\_\_\_\_ Composer \_\_\_\_\_ Choir Member \_\_\_\_\_  
 Musicologist \_\_\_\_\_ Clergy \_\_\_\_\_ Other \_\_\_\_\_  
**Type of Membership:** \_\_\_\_\_ General \_\_\_\_\_ Associate

#### Gift Membership I

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Phone \_\_\_\_\_  
 E-mail \_\_\_\_\_  
 Parish \_\_\_\_\_  
 Parish City/State \_\_\_\_\_  
 Jurisdiction \_\_\_\_\_  
 Director \_\_\_\_\_ Chanter \_\_\_\_\_ Composer \_\_\_\_\_ Choir Member \_\_\_\_\_  
 Musicologist \_\_\_\_\_ Clergy \_\_\_\_\_ Other \_\_\_\_\_  
**Type of Membership:** \_\_\_\_\_ General \_\_\_\_\_ Associate

## ORDER FORM

**General memberships for 2001/2002 (Personal/Gift) \_\_\_\_\_ @ \$45 each . . . . . \$ \_\_\_\_\_**

Includes: One-year subscription to *PSALM Notes*, PSALM Music Press publications (5-copy license), 20% discount on all additional copies or licenses of PSALM Music Press publications, inclusion in and copy of PSALM Members' Directory.

**Associate memberships for 2001/2002 (Personal/Gift) \_\_\_\_\_ @ \$25 each . . . . . \$ \_\_\_\_\_**

Includes: One-year subscription to *PSALM Notes*, 20% discount on PSALM Music Press publications and licenses, inclusion in and copy of PSALM Members' Directory.

**Overseas/Canada \_\_\_\_\_ @ additional \$10 each . . . . . \$ \_\_\_\_\_**

**Purchase PSALM Music Press, Issue No. 1 \_\_\_\_\_ @ \$20 each . . . . . \$ \_\_\_\_\_**

**Purchase additional licenses \_\_\_\_\_ @ \$20 per five licenses . . . . . \$ \_\_\_\_\_**

**Purchase PSALM Music Press, Issue No. 2 \_\_\_\_\_ @ \$15 each . . . . . \$ \_\_\_\_\_**

**Purchase additional licenses \_\_\_\_\_ @ \$15 per five licenses . . . . . \$ \_\_\_\_\_**

**Gift to support the continued growth of PSALM, Inc. . . . . \$ \_\_\_\_\_**

**Total . . . . . \$ \_\_\_\_\_**

Make checks payable to: **PSALM, Inc.**

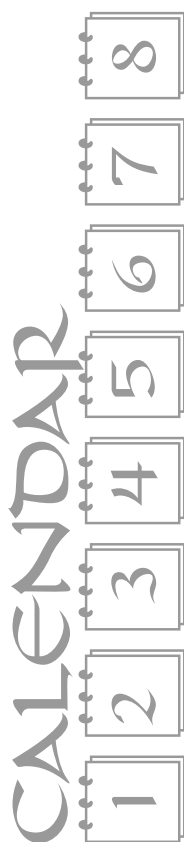
Send to: **PSALM, 343 Blair St., Felton, CA 95018**

PSALM, Inc.

343 Blair Street  
Felton, CA 95018

PSALM E-List Discussion Group:  
[orthodoxpsalm-subscribe@yahoogroups.com](mailto:orthodoxpsalm-subscribe@yahoogroups.com)

PSALM Web Site:  
[www.orthodoxpsalm.org](http://www.orthodoxpsalm.org)



**June 13–16, 2002**

**GOA Denver Diocese Church Music Federation Conference**

Oklahoma City, OK. Contact Martha Stefanidakis, 7619 Wycomb Ln., Houston, TX 77070; (281) 469-0986; [stefs@worldnet.att.net](mailto:stefs@worldnet.att.net)

**June 23–28, 2002**

**Liturgical Institute of Music & Pastoral Practice**

St. Vladimir's Seminary, Crestwood, NY  
"Orthodoxy in America Today"  
Contact (914) 961-8313; [events@svots.edu](mailto:events@svots.edu);  
[www.svots.edu/Events](http://www.svots.edu/Events)

**June 28–July 1, 2002**

**GOA San Francisco Diocese Church Music Federation Conference**

Los Angeles, CA. Contact Eva Canellos, 2 Lakewood Circle, San Mateo, CA 94402; (650) 341-9080; [CECanellos@aol.com](mailto:CECanellos@aol.com)

**June 30–July 13, 2002**

**Summer School of Liturgical Music**

Holy Trinity Seminary, Jordanville, NY  
Contact Rev. Andre Papkov, (315) 894-6274; 54 Fourth Street, Ilion, NY 13357; [musicschool@msn.com](mailto:musicschool@msn.com)

**July 18–21, 2002**

**GOA Mid-Eastern Church Music Federation Conference**

Rocky River, OH. Contact George Raptis, 17516 Fairfield, Detroit, MI 48221; (313) 862-1914

**July 18–21, 2002**

**GOA Southeastern Church Music Federation Conference**

Charleston, SC. Contact Donna & Steve Allapoulos, 8157 Pine Tree Ln., W. Palm Beach, FL 33406; (561) 586-8157; [DonnaSteve@worldnet.att.net](mailto:DonnaSteve@worldnet.att.net)

**July 24–28, 2002**

**Sacred Music Institute**

Antiochian Village, Ligonier, PA  
"Tribute to Raymond George"  
[www.antiochian.org/Music\\_Meetings\\_Workshops.htm](http://www.antiochian.org/Music_Meetings_Workshops.htm)

**Beginning September 2002**

**Institute for Orthodox Christian Studies Weekend Studies Program**

Seattle Pacific University, Seattle, WA  
Two-year program consisting of eight monthly study weekends and one five-day summer session per year.  
Contact IOCS-Seattle, P.O. Box 2035, Oak Harbor, WA 98277-2035; [IOCSSeattle@aol.com](mailto:IOCSSeattle@aol.com);  
[www.iocs.cam.ac.uk/](http://www.iocs.cam.ac.uk/)