

# PSALM

Pan-Orthodox Society for the Advancement of Liturgical Music

Volume 9 No. 1

Ν \* Ο \* Τ \* Ε \* Σ

Fall 2006

## Creativity and Asceticism

by V. Rev. Thomas Hopko

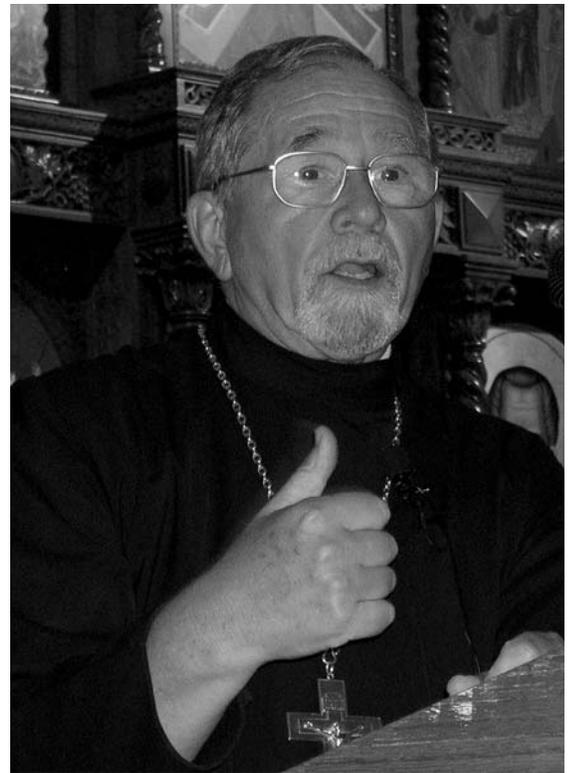
My task today is clear. I'm to speak about creativity and asceticism as they relate to each other, and to composing and singing liturgical music. To accomplish my task, I must speak about art, and particularly about liturgical art, which provides an immediate encounter with God's creating, saving, and sanctifying activities in the Church experienced as the sacramental presence, here and now, of God's coming kingdom at the end of the age.

My method is also clear. I start, as an Orthodox Christian must, with Christ crucified and glorified, and so also with the Holy Spirit that God gives through Christ. I speak about God creating human persons to be by grace what Christ is by nature (i.e. both human and divine), and to do by faith the works that Christ Himself has done.<sup>1</sup> I then apply these theological convictions to creativity and asceticism as they relate to each other, to art generally, and to liturgical art in particular.

### Christ the Creator

God accomplishes all of His activities by agency of His Son, by the power of His Holy Spirit. God always works with His "two hands," as St. Irenaeus put it. He always acts through His Son, Word, and Image, Jesus Christ, and His Holy Spirit. God never works with "one hand" alone.<sup>2</sup>

According to Orthodox doctrine, Christ and the Holy Spirit belong to God the Father by nature (*ousia*) and not by will (*thelyma*) or good pleasure (*eudokia*).

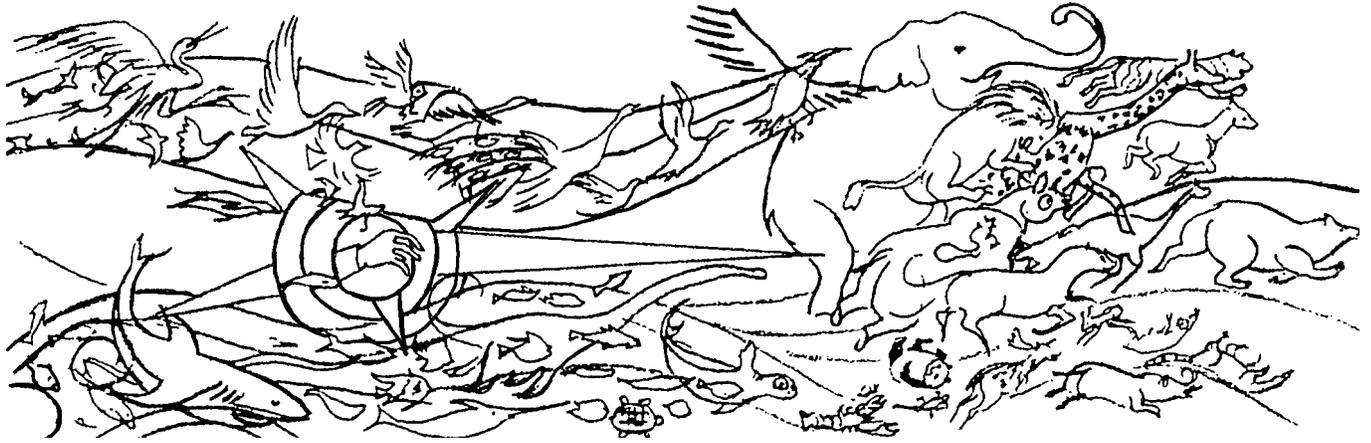


## 2006 National Conference Issue

### Contents

Composing the "Holy God" by Maia Aprahamian . . . .12  
PSALM National Conference Report by Valerie Yova . . .16

Adventures at the Conference by Jenny Hainsworth . . .18  
Conference Attendees Speak . . . . .22  
LSS West 2007 . . . . .back page



The Father is the principle, source, and cause of His divine Son and Spirit, who eternally come forth from Him in a manner beyond creaturely comprehension yet completely convincing to the human mind: the Son by “generation” and the Spirit by “procession.”<sup>3</sup> If God were without His Son and Spirit, the Church Fathers argue, He would not and could not be the living God who is Love (1 Jn 4:8, 16). For in such an inconceivable case, God would have no divine expression of His divinity. He would be imprisoned in Himself as an isolated, self-centered “individual” who could only manifest His divinity in beings and forms essentially different and incomparably inferior to His own, that is, in created beings.

Everything that exists in addition to God the Father and the Son and the Holy Spirit is a creature. The Father creates all that exists by, in, for, and towards His Son (*en auto, di’ autou, eis auton*), in whom, as the apostle says, “all things hold together [*ta panta en auto synesteken*]” (Col 1:15–17).<sup>4</sup> He does this by the power of His Holy Spirit. God fashions everything to be an epiphany of His supra-abundant being and life in a countless variety of created forms, which He “sees” to be “beautifully good [*kalos*].”<sup>5</sup> And God creates human beings, male and female, according to his own image and likeness, to govern all things in creation as His inspired prophets, priests, pastors, and kings.

### God’s Human Creatures

Human beings are made to resemble, imitate, and participate in God’s divine being and life forever.<sup>6</sup> They have the structure and competence to do so as microcosmic creatures who are personal, spiritual, psychic, bodily, and sexual. They accomplish their calling by offering God ceaseless glory (*doxa*) and gratitude (*eucharistia*) as they cultivate the garden given to them by God, and name and govern “every

living creature.”<sup>7</sup> They do this with faith and love for God through obedience to His Word and by the strength of His Spirit. And they fulfill their humanity by constantly recreating and refashioning themselves, and all creation, by their words and deeds in communion with God.

In this theological vision grounded in the Genesis narratives as interpreted in the New Testament Scriptures, humanity’s vocation from the beginning was to refashion the formless chaos “outside Eden” into “paradise.” Indeed, from our present postmodern perspective, we may even imagine that humanity’s task is to bring God’s paradise not merely to the finite ends of the planet Earth, but to the infinite ends of the ever-expanding universe, to the billions of galaxies like our own, each with its billions of planets and stars. And humanity can do this, as we have already said, because God’s Son, Word, and Image was crucified in the flesh so that He might be resurrected in glory to rule over the whole of creation, which was made in, through, for and towards Him—and for all who belong to Him—from the very beginning.

This vision is presented in the Letter to the Ephesians in a remarkably poetic, artistic way. The apostle’s “verbal icon” is a marvelous example of the artistic creativity about which we are now speaking. As such, it merits full citation. I beg you to read it in its entirety. I quote here just a few exemplary lines from the first chapter:

*Blessed be the God and Father of our Lord Jesus Christ, who has blessed us in Christ with every spiritual blessing in the heavenly places, even as he chose us in him before the foundation of the world, that we should be holy and blameless before him. He destined us in love to be his sons through Jesus Christ, according to the purpose of his will, to the praise of his glorious grace which he freely bestowed on us in the Beloved. . . .*

**H**umanity’s  
vocation  
from the  
beginning was  
to refashion the  
formless chaos  
“outside Eden”  
into “paradise.”

For he has made known to us in all wisdom and insight the mystery of his will, according to his purpose which he set forth in Christ as a plan for the fullness of time, to unite all things in him, things in heaven and things on earth. . . .

*I do not cease to give thanks for you, remembering you in my prayers, that the God of our Lord Jesus Christ, the Father of glory, may give you a spirit of wisdom and of revelation in the knowledge of him, having the eyes of your hearts enlightened, that you may know what is the hope to which he has called you, what are the riches of his glorious inheritance in the saints, and what is the immeasurable greatness of his power in us who believe, according to the working of his great might which he accomplished in Christ when he raised him from the dead and made him sit at his right hand in the heavenly places, far above all rule and authority and power and dominion, and above every name that is named, not only in this age but also in that which is to come; and he has put all things under his feet and has made him the head over all things for the church, which is his body, the fullness of him who fills all in all. (Eph 1:3–6, 9–10, 16–23)*

With this awesome vision, we cannot conceive of creation without immediately thinking of its salvation and glorification in Christ and the Holy Spirit. Christ is God’s creating Wisdom, the “fashioner of all things [*pantechnites demiourgos*],” and the Holy Spirit is His power (*dynamis*).<sup>8</sup> Christ is the “preeminent artist” (Greek *aristotechnis*, Slavonic *izriad-nokhudozhnik*) referred to in the Orthodox baptismal rite, and the Spirit is the inspirer and accomplisher of His work.<sup>9</sup> Christ is not only the One who creates and fashions, He is the One who redeems and saves. He is the Son, Word, and Image of God, the new and last Adam, who restores, renews, sanctifies, glorifies, and deifies all things by the Holy Spirit.<sup>10</sup> This being so, we know that creation in and of itself, without salvation and sanctification, would be logically senseless, ontologically absurd, and theologically impossible. It would remain merely the dark and disordered “chaos” out of which God fashioned the “cosmos” in the beginning. It would ultimately be nothing but the “nothing” out of which God called “into existence the things that are not [*kalountes ta me onta os onta*]” (Rom 4:17).<sup>11</sup>

So we see from the start of our reflections that creation, and so divine and human creativity, can be understood only in the Christ who was nailed to the

Cross by the will of his Abba, Father (Mk 14:36). It can be comprehended only in the light of the crucifixion of Israel’s Messiah, at the instigation of His people’s leaders, by the hands of Gentiles, outside the walls of Jerusalem, as a criminal among criminals, becoming “sin” and “a curse” to make humanity righteous and holy (see 2 Cor 5:21; Gal 3:13). Artistic creativity can ultimately be seen for what it really is and must be for creatures only through Him who died the most despicable death that a human being can die, especially a Jew, so that humanity might live forever in ceaseless creativity, in the world that God made to be paradise.

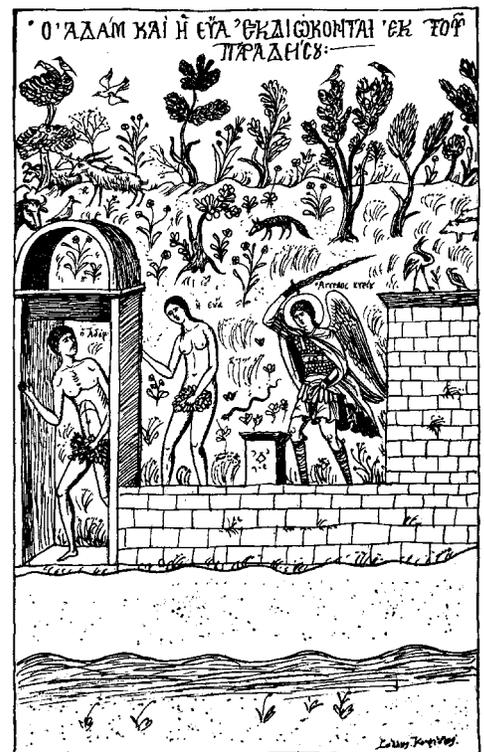
### Human Creativity

Human creativity, whether a person knows it or not, is meant to be a resemblance of, imitation of, and participation in God’s own being and life in Christ. It is intended to be an act inspired and empowered by the Spirit of God. And, as such, it is always meant to model, express, and share in the dynamics of God’s creation, redemption, sanctification, and glorification of all things in Christ and the Spirit.

Human beings cannot bring into existence “that which before was not” in the sense of creating “out of nothing.” Only God can do that. And He did it “in the beginning” (*en arche*) through His divine Son and Word, who was with Him “in the beginning” by the power of His Holy Spirit, who “in the beginning” brooded over the abyss and moved upon the face of the primal waters, which were “gathered together into one place” so that the earth and the waters might bring forth, at God’s commands and through His fashioning hands, all that grows on the earth, and flies in the air, and swarms in the seas, and moves on the ground, which God “saw” was truly “beautifully-good [*kalos*].”<sup>12</sup>

We must now sadly note, however, what is evident to everyone. Humanity failed in the divine calling that it had from God “in the beginning.” Human beings rejected the God who made them. They succumbed to the temptation of the “serpent,” who symbolizes the “wisdom of this world [*hi sophia tou cosmou*]” (1 Cor 1:18—2:16), which is

creation,  
and so divine  
and human  
creativity, can  
be understood  
only in the  
Christ who was  
nailed to the  
Cross by the  
will of his  
Abba, Father.



**Being saved by Christ and inspired by the Holy Spirit, humanity can finally be what it was intended to be. It can finally be truly creative.**

“earthly, psychic, and demonic [*epigeios, psychikos, daimoniodes*]” (Jas 3:13–17), in their insane attempt (as one of my students once put it) “to be gods without God.”<sup>13</sup> And they are still trying to do so. We need not read the Bible to know this. We need only to read the newspapers, listen to the radio, watch TV, or go online.

God knew that this would happen. He knew that humanity would rebel, sin, and die. He knew that human beings would commit spiritual suicide in their apostasy against Him, and so against themselves as made in God’s image and likeness. He knew that they would corrupt, pollute, and ultimately destroy the world that He gave them. Or more accurately, He knew that they would be destroyed by the world they lusted to control, but failed to honor and cultivate with gratitude and glory to Him. God knew even from “before the beginning” that instead of being His grateful, grace-filled co-workers caring for the beautifully-good creation He made for them, humanity would instead become its corrupters, polluters, destroyers, and victims, using the very gifts and powers that God gave them for this dark and dreadful demonic purpose.

The Lord knew all of this. As He knew as well, “from before the foundation of the world,” that to have a world at all He would have to send his Son in “the likeness of man . . . in the form of a bonded slave” (Phil 2:7), and “in the likeness of sinful flesh” (Rom 8:3), and “made like his brethren in every respect” (Heb 2:17) to die voluntarily for the world’s salvation. God knew all this. And He did it anyway.<sup>14</sup> In apostolic words once again, this is “the mystery hidden for ages and generations, but now made manifest to the saints” (Col 1:26). It is “the plan of the mystery hidden for ages in God who created all things” so that “through the church the manifold wisdom of God might be made known . . . according to the eternal purpose which He realized in Christ Jesus our Lord” (Eph 3:9–11).

Being saved by Christ and inspired by the Holy Spirit, humanity can finally be what it was intended to be. It can finally be truly creative. It can finally “bring into being that which before was not” by recreating and refashioning the things “that are” which God has given them, beginning with themselves, with grace and gratitude, from the very beginning. Inspired and empowered by the Holy Spirit, like Christ Himself, humanity can participate in God’s self-revelation in creation, and produce a countless variety of works of art that God desires to “come to be” for their delight, and for His glory.<sup>15</sup>

Like Jesus, human persons can speak God’s words (Jn 14:24), and do God’s works (Jn 9:4; 14:10–12), and accomplish God’s will (Jn 5:30; 6:38). They can actualize God’s goodness, beauty, and truth in a multitude of different varieties and forms. They can spread God’s peace (*shalom/eirene*) and manifest His mercy (*chesed/eleos*) and realize His righteousness (*tsadaka/dikaïosyne*). They can, in a word, love everyone and everything with the love with which God who is Love loves them, and all creation with them, in Christ. They can do this by the Spirit who dwells in and among them, through whom God pours His love into their hearts (Rom 5:5). And they can do it, as the apostle writes, “not in talk or speech, but in deed and in truth” (1 Jn 3:18).

## Being and Doing

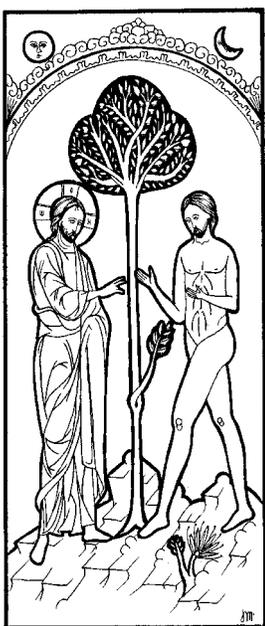
In this vision of things, there are two forms of human creativity by which human beings resemble, imitate, and participate in God through Christ and the Holy Spirit.

The first form of human creativity has to do with our human being. It is the creativity of who, what, and how we are, and ever more perfectly become, in Christ and the Spirit. The second form of human creativity has to do with our human activities. This is the creativity revealed in what we say and do, the creativity actualized in what we make in words and sounds, images and forms, shapes and colors. This second creativity is not secondary to the first in value and significance. On the contrary. It demonstrates and proves its reality and quality. According to Holy Scripture, human beings will answer on the Lord’s Day for “what they have done” when God “renders to every person according to his [or her] works [*kata ta erga autou*]” (Rom 2:1–11).<sup>16</sup> For only what we do proves who and what we really are.<sup>17</sup>

This leads directly to a reflection on asceticism in regard to human being and doing.

## Asceticism and Being

Asceticism has to do with spiritual, mental, emotional, and bodily disciplines. The word *asceticism* means discipline, training, or exercise. In the Orthodox tradition, Christian asceticism includes all the practices that human persons must perform in order to express their faith in God and open themselves to God’s grace so that they can speak God’s words, do God’s works, and accomplish God’s will. According to Orthodox spiritual teachers, ascetical practices are absolutely necessary for human beings to be human, and so to be by grace what



Christ is by nature, and to do the works that Christ Himself does. Asceticism in this understanding is not negotiable. It is a necessity. Without it, people perish.

But, as usual, there is another side to the story. (There always is!) According to Orthodox spiritual teaching, ascetical disciplines, necessary though they be for human creatures, especially in their present corrupted conditions, are not the content of the spiritual life. They are essential to human being and life, and so to human artistic creativity, exclusively as means to an end. They are essential means; but they are, nevertheless, always just means. When ascetical practices become ends in themselves, they inevitably lead to spiritual insanity and demonic madness. No one makes this point more clearly and sharply than St. Ignatius Brianchaninov in his magnificent summary of Orthodox spiritual teachings called *The Arena: An Offering to Contemporary Monasticism* (St. Petersburg, 1867).<sup>18</sup> These are his words:

*Ascetical discipline is essential in order to make the ground of the heart fit to receive the spiritual seeds (i.e. God's words) and bear spiritual fruit (i.e. the fruit of the Holy Spirit). To abandon or neglect it is to render the ground unfit for sowing and bearing fruit. Excess in this direction and putting one's trust in it is just as harmful, or even more so, than neglect of it. Neglect of ascetical discipline makes men like animals, who give free reign and scope to their bodily passions; but excess makes men like devils and fosters the tendency to pride and their recrudescence of passions of the soul. Those who relinquish ascetical discipline become subject to gluttony, lust and anger in its cruder forms. Those who practice immoderate asceticism, use it indiscreetly, or put all their trust in it, seeing in it their merit and worth in God's sight, fall into vainglory, self-opinion, presumption, pride, hardness and obduracy, contempt of their neighbors, detraction and condemnation of others, rancor, resentment, hate, blasphemy, schism, heresy, self-deception and diabolic delusion.*<sup>19</sup>

The ascetical disciplines for Christians spoken about in the Bible and the writings of the saints include the following: prayer, fasting, acts of mercy (almsgiving), psalmody, liturgical worship, participation in the sacraments, reading Holy Scripture and other spiritual writings, keeping vigil, practicing silence (both external and internal), guarding the mind and the mouth, guarding all the bodily senses, rejecting intrusive thoughts (both good and evil), practicing bodily chastity, regularly confessing one's

sins, regularly opening all of one's thoughts, feelings, dreams, and temptations, without exception, to another person, and being under guidance in all of these ascetical activities in voluntary obedience to one's freely chosen pastor, to whom one is responsible before God, with the only justifiable reason for disobedience being demands that lead to "separation from God," in other words heresy or immorality.

These ascetical disciplines, to repeat, are not ends in themselves. They are means to an end. The end is to attain, by God's grace, the ability to see things clearly, to name things properly, to assess things accurately, to use things rightly, and to create things authentically. It is to relate to all things, to use St. Ignatius' most repeated expression, according to the "commandments of the gospel."<sup>20</sup> It is to conquer vices and cultivate virtues. It is to achieve dispassion, discrimination, and discernment. It is to know the truth and to live wisely, and so to be perfectly free (see Jn 8:32; 2 Cor 3:17). It is to be genuinely humble, meek, and lowly in heart, like Jesus (and God Himself), and so to be "perfect as the Father in heaven is perfect" (Mt 11:28–30; 5:48). Finally, the purpose and goal of asceticism for Christians is to love everyone and everything with the love of God, who is Love (1 Jn 4:7, 16). It is to keep Christ's "new commandment" to love one another, and the whole of creation, as He has loved us (Jn 13:34). It is, in a word, to be "divinized" and to act "divinely" (1 Cor 6:17; Eph 3:20; 2 Pet 1:3–4).

### **Human Beings as Works of Art**

In the Christian view, human persons create genuine works of art only when they are themselves works of art, that is, when they are willingly the works of art that God made them to be, and continually remakes them to be, forever. A person's willingness to be God's artwork may not necessarily be conscious, or consciously Christian. It may derive from the person's love for and obedience to God's law "written on their hearts" (Rom 2:15). It is also true that a person claiming to be Christian may in fact not be Christian at all. He or she may be very far from God, enslaved in spiritual delusion to what is not God. But the truth of the matter remains that only those who are willing to be created and fashioned by God's "two hands," consciously or unconsciously, can be God's "handiwork." And as all saints and creative geniuses know, to be "handled by God" is a violent affair. As the apostle says, it is truly "a fearful thing to fall into the hands of the living God," for "our God is a consuming fire" (Heb 10:31; 12:29).<sup>21</sup>

**In the Christian view, human persons create genuine works of art only when they are themselves works of art, that is, when they are willingly the works of art that God made them to be, and continually remakes them to be, forever.**

**The  
desire and  
search for God,  
or, in more  
secular terms,  
for what is real,  
good, true,  
and beautiful,  
consciously or  
unconsciously,  
is an essential  
condition  
for artistic  
achievement  
and  
performance.**

Because human beings are made to be God's artwork, there can be no competition, and indeed no opposition between creativity and sanctity. The desire and search for God, or, in more secular terms, for what is real, good, true, and beautiful, consciously or unconsciously, is an essential condition for artistic achievement and performance. And so, once again, we see that asceticism is a necessary condition for artistic creativity, and we quickly stress again that asceticism is not the arrogantly futile attempt at self-creation, self-fulfillment, and self-sanctification. It is rather the discipline, exercise, and training that opens a person to God's grace and power, which, if the truth be known, actually produces the asceticism in the first place. All saints and artists bear witness to this truth. They confess that for all their desires and efforts, it was grace alone that "did the job." And it was even grace that enabled their desires and efforts in the first place.

So creative artists have first to be God's works of art, and only then can they themselves be artists, and even saints, in their own right. As apostolic scripture again witnesses, artistic creativity is always a matter of faith and grace, a "co-working" (*synergeia*) with God, to whom alone the original and originating creative working always belongs (1 Cor 3:9; 6:1; 2 Cor 2:24). Again we have the apostle's words:

*For by grace you have been saved through faith; and this is not your own doing, it is a gift of God—not because of works, lest any person should boast. For we are God's workmanship, created in Christ Jesus for good works, which God prepared beforehand, that we should walk in them. (Eph 2:8–10)*



Playing a bit with the original Greek, we may restate these apostolic words in regard to today's topic in the following way:

*For by grace you have become creative through faith; and this is not your own doing, it is a gift of God—not because of your talents, lest any person should boast. For we are the work of God's hands, God's works of art, God's poems (autou gar esmen poiema), created in Christ Jesus for artistic creations, which God prepared beforehand, that we should produce them.*

### **Asceticism and the Artistic Gift**

We now come to the relationship of asceticism to artistic creativity. Simply put, artistic creativity is impossible without ascetical discipline because artistic creativity is impossible without God's grace, and God's grace cannot be received and actualized in words and deeds except through ascetical practices.

This principle, Christians believe, is not only applicable to specifically Christian artistic creativity, like writing Holy Scripture, composing theological treatises, preaching homilies, producing (and translating) liturgical rites and texts, painting icons and frescoes, designing and constructing church buildings, sewing vestments and banners, and, of course, composing and singing liturgical music. This principle belongs to all artistic creativity that is truly creative and artistic. It cannot be otherwise.

As we said above, whether people know it or not, they are made according to God's image and likeness to resemble, imitate, and participate in God's being and life. They are made to act by God's divine energies communicated to creatures from the Father through the Son, in the Holy Spirit. When in fact human beings are being truly creative and genuinely artistic, this, Christians believe, is actually what is happening. They are being "graced" by God and are acting by God's divine "energies." Again, in the Christian perspective, it cannot be otherwise.

So too, Christians would claim, such people are practicing ascetical disciplines. They must be, or they could be neither truly creative nor authentically artistic. And, of course, let us say it now clearly and be done with it: Much that pretends to be creative and artistic, both outside the Church and also, most sadly, within it, is neither creative nor artistic. It is rather the work of people without artistic gifts who should not try to be artists, but who continue to do so anyway. Or it is the product of gifted people who lack the necessary ascetical discipline and/or

technical training to create true works of art, but who continue to do artistic work anyway. Or, in the worst case, it is the devilish work of sinners that produces nothing but an immediate experience of the darkness, chaos, corruption, and nothingness that humanity is without God.<sup>22</sup>

That all divinely creative and artistic people are ascetical in a godly manner can be easily demonstrated. For no person who is not struggling with his or her besetting temptations to be self-centered, self-interested, self-serving, dishonest, proud, arrogant, vainglorious, envious, morose, slothful, lethargic, despondent, greedy, lustful, lecherous, or gluttonous can create a work of art that provides an immediate experience of something evidently good, true, and beautiful. But again, we must hasten to add, people who do not struggle with these vicious characteristics of corrupted humanity, in their demonic madness (unlike the “holy madness” of the saints and creative geniuses) can and do produce ungodly artwork that may be spectacularly strong and seductive, just as it may be unbelievably boring and banal, or pitifully poor and pathetic. Thus, the works of those who are not ascetical with love and discernment for God’s glory and the good of their neighbor are definitely inspired, but their inspirer is not the Spirit of God.<sup>23</sup>

### **Asceticism and the Artistic Craft**

There is also another, more specific, asceticism required for artistic creativity. This is the ascetic discipline and training required to accomplish the artistic work itself. The point here is simple. Every work of art not only requires the gracious talent from God to do it, but it also requires the practical education, technical training, and professional guidance to achieve it. Thus, for example, if people want to write, they first must have the gift of writing, without which no amount of desire and labor will be fruitful. But having the gift, these people must learn to read and write. Indeed, with their reading and writing, they must learn to see and to perceive, to hear and to listen. They have also to learn to use the tools of their craft: grammar, rhetoric, syntax, logic, composition. They have to practice writing, again and again, under the guidance of those who know the art. They have to begin by rigorously imitating the masters, following the rules, keeping the canons, and practicing the craft.<sup>24</sup> The process of artistic creativity is, in this sense, the same as for spiritual life generally. A person attains free and gracious creativ-

ity only after years of obedient submission to formal rules and external practices.<sup>25</sup>

Musicians and singers can rewrite this paragraph for themselves. So can the preachers, iconographers, and architects. For this same ascetical principle applies to all who would speak, draw, paint, build, or compose and perform music. All creative artists, however gifted, must study the craft, learn the techniques, follow the rules, imitate the masters, and practice relentlessly.

### **Works of Art**

What exactly are these “works of art” and “artistic creations” about which we have now been speaking? What are their characteristics? What do they look like? How do they function?

Whether they are writings, paintings, sculptures, buildings, bodily movements, or (for our present interests) musical compositions and performances, the essential features of works of art are always the same. They are human creations that, by being what they are, in the purest and simplest possible ways, provide (in the words of Karl Stern) “an irreducible experience of immediate evidence.”<sup>26</sup> This means that they make immediately evident and directly accessible the irreducible experience of a reality that cannot be presented, manifested, and realized in any other way. By being such, works of art always reveal reality in a way that transcends anything and everything that can be said, thought, or felt about it.

A work of art is also always an integral whole. Each of its elements is just the right one, in just the right relationship to all others. An artistic creation is also always something else and something more than the sum of its parts. It is a creation that has many meanings, and levels and layers of meanings, and so is always new, meaningful, fresh, engaging, and relevant to those who experience it. And finally, it is always a work of universal significance, precisely because of its concrete character and strong specification.<sup>27</sup>

A work of art accomplishes its purpose by being purely and simply what it is. As such, it has to be real, honest, pure, and true. It can have nothing within it that is not necessary, fitting, and appropriate to its purpose. It is always restrained, disciplined, and controlled, yet free, lively, and vibrant. There can be nothing in it that is whimsical, capricious, or superfluous, and nothing sentimental, emotional, or romantic. There can be no gimmicks or tricks of any kind. There can be nothing cheap, artificial, out of the ordinary, or just for effect.<sup>28</sup> There can be

***Every work of art not only requires the gracious talent from God to do it, but it also requires the practical education, technical training, and professional guidance to achieve it.***

**A** *divinely  
inspired work  
of art by its  
very nature is  
symbolic and  
sacramental.  
It is such even  
when it has  
nothing to do  
with church.*

nothing about it that draws attention to itself, and surely not to its maker or performer. In scriptural terms, once again, a true work of art never says in any way, “God, I thank you that I am not like other[s] . . .” (Lk 18:11).

A work of art is ultimately best described in the biblical words that describe God’s own Word: His own most perfect product, and the Creator of all His creatures. The words here are from Psalm 19. Paraphrased for our present purposes, they might sound something like this:

*Works of art declare the glory of God;  
Artistic creations proclaim God’s handiwork.*

*Day to day pours forth speech,  
And night to night declares knowledge.  
But it is not the speech nor the words in themselves,  
Nor the sounds or colors or shapes or forms.*

*Yet their voices go out throughout all the earth,  
And their words to the ends of the universe.*

*A work of art is perfect, reviving the soul.  
A work of art is sure, making wise the simple.  
A work of art is right, rejoicing the heart.  
A work of art is pure, enlightening the eyes.  
A work of art is clean, enduring forever.  
A work of art is true, and righteous altogether.*

*More to be desired are artistic creations than the most  
precious gold.  
Sweeter are artworks than the finest honey.  
Moreover, by them is God’s servant warned.  
In knowing them is great reward.*

*But who has eyes to see and ears to hear?  
Who can see and perceive, and hear and understand?  
Who can listen and love and obey and delight?  
Those, only, whose hearts are pure and in whose souls  
there is no guile.*

*Deliver me, therefore, O Lord, from all my faults.  
Cleanse me from every impurity.  
Remove everything from me that is not from Thee.  
Set me free from everything that is only me.*

*Then the words of my mouth and the works of my heart  
Will be acceptable in Thy sight,  
O Lord, my Creator and my Redeemer.*

## **Experiencing Works of Art**

A work of art, like God’s Word itself, always addresses the “heart.” Or, in the expression of C. S. Lewis in his series of lectures called *The Abolition of Man*, in which, among many other things, he prophesies the end of human artistic creativity, a work of art addresses a person’s “chest.” By this he means that it speaks to the unique faculty in a person that makes him or her a human being in distinction from an angel, an animal, or a machine. As such, artistic creativity is never merely a matter of mind and matter, of brain and body, of cerebral ratiocination and physical sensation. It is never merely mental, psychic, and somatic. As such, artistic creations defy analysis and explanation. You cannot tell someone what a work of art is about because, in a real sense, it is not about anything: it is what it is, in itself, in its integrity and wholeness, and as such, as we said, presents and reveals a reality that cannot be revealed and given to human experience in any other way. People have to encounter and experience a work of art for themselves. And they must have the desire and competence to do so because they are themselves works of art. They are themselves something more and something else than mere minds and matter, brains and bodies, computers and consumers, calculators and copulators. They are, in a word, persons made in God’s image and likeness with hearts capable of love and creativity.<sup>29</sup>

A divinely inspired work of art by its very nature is symbolic and sacramental. It is such even when it has nothing to do with church. And it is such even when it provides an irreducibly immediate experience of what is false, evil, and ugly, when these negative distortions of reality are being revealed for what they truly are.<sup>30</sup> An artistic creation, whatever it presents and discloses, is always experienced by those capable of experiencing it as manifesting something undeniably true, wonderfully good, and awesomely beautiful. As such, a genuine artistic creation inevitably produces an overwhelming sense of admiration and attraction, together with an undeniable feeling of fear and trembling, in those who partake of it. And persons moved by true works of art always know for certain that they are wholly unworthy of the gracious encounter.

The reason for this is evident. Fr. Alexander Schmemmann explained it perfectly when he said that every work of art is, ultimately, a revelation of God, or something “of God” in created form. And therefore all works of art, of whatever kind, will always necessarily consist of three distinct yet indivisible

elements. They will witness to the original and essential goodness of things. They will testify to the powerful reality of evil as an intrusive and destructive parasite on what is essentially good. And they will disclose the ultimate victory of good over evil, even when it appears that the evil has triumphed.<sup>31</sup>

## Liturgical Art

We now finally come to liturgical art, specifically to the composition of liturgical music and the performance of liturgical singing. Given all that we have said, we can be mercifully brief, and, hopefully, not unnecessarily repetitious.

Liturgical art, as art, is essentially no different from any other human art. It is a creative act of persons who are themselves God's created words, images, poems, songs, and buildings and who have the artistic gift and calling. It demands ascetical striving from the creative artist in order to be what it is. It cannot be concocted and manufactured by any predetermined method or plan. It can only be accomplished by grace and hard work. It demands of the artist the ability to see things clearly, name them properly, use them rightly, and present them honestly, with humility, respect, gratitude, and love. It always begins with diligent efforts and technical skills that lead to a point in the process (which cannot be foreseen or predetermined) where the work of art itself "takes over," as it were, and controls the creative act, with the artist becoming its humble servant.<sup>32</sup> It fails, as we already said, when would-be artists are simply not gifted, or when, being gifted, they betray their talent by refusing to undergo the required asceticism and training because of their laziness, pride, and presumption.

When liturgical art achieves its purpose, becoming what it is, it enables, like all artistic work, a direct and immediate encounter with the reality that it discloses by being true to itself. It is precisely at this point that liturgical art differs from all other art forms. We can most easily understand the uniqueness of liturgical art, I believe, by way of example.

A person may write a poem, paint a picture, create music, or sing a song that provides an artistic experience of a storm or a sunset, a love affair or a crime, or a mood or a feeling. A person may even produce a work of art that presents nothing in particular, but still manifests something real, good, true, and beautiful. (I have in mind here certain kinds of poems, paintings, sculptures, and musical compositions.) Also, an artist can produce a work presenting a person or event that is specifically religious or

Christian in nature. For example, artists create stories, poems, paintings, and music intended to provide an experience of Job in misery, or Christ in agony, or Christ in glory, or Anthony in temptation, or Teresa of Avila in ecstasy. When these works are genuinely artistic and truly creative, they are "Christian" whether or not their content is religious or specifically Christian in its subject matter. But however successfully artistic these works be, they are not works of liturgical art and, as such, cannot be used in liturgical worship because they do not meet the specific requirements of this particular art form.

Liturgical arts differ from other artistic creations, even those that are overtly religious or Christian, because of the realities that liturgical arts are meant to make immediately accessible to human experience (for those with eyes to see, ears to hear, and hearts capable of understanding) at the particular liturgical service, and in the specific liturgical act. Therefore, whether it be a liturgical service or a sacramental rite, or a liturgical sermon or song, or a liturgical icon, fresco, vessel, vestment, banner, or building, the reality that the work presents for an "irreducible experience of immediate evidence" is God Himself as He speaks and acts in the assembly of His People through Christ and the Holy Spirit.

The liturgical artist, therefore, and specifically for us now, the composer of liturgical music and the singer of liturgical songs, is consciously bound by the specific content, form, and setting of God's act at the given liturgical moment. He or she must make present what the Lord is saying and doing, and must do so in ways that the Lord inspires and demands. This is not an arbitrary or capricious task. It is not a

*When liturgical art achieves its purpose, becoming what it is, it enables, like all artistic work, a direct and immediate encounter with the reality that it discloses by being true to itself.*



**The liturgical artist's task is to see, hear, present, and actualize what God Himself is saying and doing in ways and forms adequate to the liturgical act and to the God who is acting.**

matter of personal choice or subjective decision. It is certainly not a matter of taste or opinion. It is always a matter of obedience to the calling and the craft. It is, finally, always an act of love and devotion to God and neighbor.

For the liturgical artist, therefore, it is God who provides the content and setting, the words and images, the sounds and forms, and the materials and manners for their creative elaboration. The liturgical artist's task is to see, hear, present, and actualize what God Himself is saying and doing in ways and forms adequate to the liturgical act and to the God who is acting.<sup>33</sup> So, for example, the musical setting for a psalm, a prokeimenon, a verse (stikhiron) or ode (eirnos); or for a troparion or kontakion; or a thrice-holy hymn (trisagion), offertory hymn (cherubikon), or eucharistic canon, and the way in which it is sung, must be suited to the words of the text, its place in the service, the service being celebrated, the capabilities of the singers, and the people gathered at the given liturgical assembly. And most importantly, it must be suited to the actions and purposes of God, who is speaking and acting. There are no rules for how this should happen, except that it should happen: freely, simply, purely, and truly. Because people, times, and places change, new works will be created and performed as the composers and singers work together in loving obedience to God, their fellow believers, and their craft. The authenticity of their creations will be proven by their enduring acceptance in the Church over time.

Thus, when all is said and done, liturgical artists, like all artists, have to be persons who love and obey. They have first of all to love and obey God, who made and saved them and gave them their gifts. They have to love and obey those whom they serve with their artistic talents. They have to love and obey their creative grace and their ascetical training. They have to love and obey their art form with its demands and disciplines. They have to love and obey the materials and elements with which they work. They have to love and obey their masters and teachers. And, finally, they have to love and obey themselves, in the sense that they strive to be true to themselves and to their calling from God.

And so ultimately, when finally all is really said and done, liturgical artists have to be like Christ Himself: God the Father's perfect product, the Creator of all creatures, and the preeminent artist of all artists. They have to die to themselves that they may live to God, being who God made them to be and doing what God made them to do. This means

that liturgical artists—certainly composers and singers of liturgical music—must be co-crucified with Christ so that they can co-create with Him. Only in this way can they be, and ever more perfectly become, the creative and creating artists that God willed them to be from before the foundation of the world.

## Endnotes

- 1 "Truly, truly, I say to you, he who believes in me will do the works that I do; and greater works than these will he do, because I go to the Father" (Jn 14:12). The teaching that human beings are to be by God's grace (*kata charin theou*), God's power (*kata dynamin*), God's action (*kat'energeian*), and God's good will (*kat'eudokian*) everything that God is by nature (*kat'ousian*) is a commonplace in Christian patristic doctrine.
- 2 St. Irenaeus, *Against the Heresies*. Also Athanasius the Great, *Letters to Serapion on the Holy Spirit*, and Basil the Great, *On the Holy Spirit*. This teaching is particularly important for our time because of the unacceptable practice of attributing divine acts to particular divine persons, e.g. to call God the Father the Creator, the Son the Redeemer, and the Holy Spirit the Sanctifier, and even to baptize in the name of the Creator, Redeemer, and Sanctifier.
- 3 The teaching that God the Father is the principle or beginning (*arche, principium*), the source (*pege, fons*), and the cause (*aitia, causa*) of the Son and the Holy Spirit is also a commonplace in patristic interpretation of the Scriptures. This doctrine of the monarchy (*monarchia*) of the Father is crucial in the debate between East and West regarding the persons (*hypostases*) of the Holy Trinity and the procession of the Spirit "from the Father alone" and not "from the Father and the Son (*filioque*)."<sup>34</sup> For Orthodoxy, the one God is the Father of Jesus Christ. The one God is not the one Divine Nature. Nor is the one God the Holy Trinity understood in a quasi-modalistic manner. As Athanasius and the Cappadocian Fathers teach, the Son is born from the Father in an eternally timeless "generation" and the Holy Spirit proceeds from the Father in an eternally timeless "procession," and these distinct divine actions are contemplated as being eternally and timelessly "simultaneous" in the sense that one is not metaphysically (not to speak of temporally!) prior to the other. The Fathers also hold that if God is Love, God must express His divinity in a perfectly divine manner, and not just in creation, because divine perfection requires divine expression, and not just created expressions. And the personal God must express Himself in a divine person. Thus, God who is Love must have a Son, Logos, and Icon according to His divine nature who is of one and the same divine nature (*homoousios*) with Himself. See Jn 1:1–2, 14; Heb 1:3; 2 Cor 4:4; Col 1:15. This is Orthodox Christianity as "symbolized" and "canonized" in the Nicene-Constantinopolitan Creed.
- 4 See also 1 Cor 8:6; 3:21–22; Eph 4:6, et al.
- 5 Everything that God makes expresses in created form something that exists in God in a strictly divine and uncreated form beyond human comprehension or imagination. Thus there is a divine "idea" or "word (*logos*)" of every creature. In the first creation narrative in Genesis, God "sees" that what He makes is "good" in the aesthetic, rather than ethical, sense of the term "good." The LXX word is *kalos*, not *agathos*, i.e. "beautifully good." Gen 1:3, 10, 12, 18, 21, 25, 31.
- 6 The words "resemblance," "imitation," and "participation" are taken from the opening lines of *The Mystical Theology of Dionysius the Aeropagite* (5th–6th C.).
- 7 The first chapter of St. Paul's letter to the Romans (1:18–32) is crucial for our topic. The apostle says that "since the creation of the world" the "invisibles" of God, namely God's "eternal power (*dynamis*) and divinity (*theotes*)" have been "clearly perceived in the things that have been made." He claims that humanity destroyed its power of perceiving the invisible things of God in the things that have been made by

- its refusal to give God glory (*doxa*) and thanksgiving (*eucharistia*). Because of humanity's refusal to be, as Fr. Alexander Schmemmann often put it, the "doxological and eucharistic beings" that God created them to be, "they became futile in their thinking and their undiscerning heart (*kardia*) became darkened." And so, "claiming to be wise, they became fools" and "they exchanged the truth about God for a lie and worshiped and served the creature rather than the Creator." As for cultivating, naming, and governing, see Gen 1:26–31; 2:15–24; 3:18–24.
- 8 See especially Pr 8:22–36; Wisdom of Solomon 7:15–8:1.
- 9 See the prayer in the Byzantine rite of tonsuring following Baptism and Chrismation where the Lord is called the "extraordinary" or "preeminent" artist or artisan. The Hapgood Service Book has "Great Artificer" (p. 284). We might also note that commentators see allegorical meaning in Jesus being a carpenter (*ho tekton*), or a carpenter's son (*ho tou tektonos hios*). Mk 6:3; Mt 13:55.
- 10 See note 3. Also Rom 5:14; 1 Cor 15:20–22, 45–49.
- 11 Rom 4:17 says literally "calling the things not existing as existing (*kalountos ta me onta os onta*)." See 2 Maccabees 7:23, 28; also Ps. 33:6; 146:6; 148:5–7. A world without redemption and glorification would not only be illogical and meaningless, it would also be, in Orthodox understanding, theologically impossible. For a "god" who would create a world that would ultimately be lost, or go on forever in wickedness and ugliness, is no god at all. He is certainly not the God of Abraham, Moses, and David, and of the patriarchs, prophets, priests, and pastors of Israel. And most especially, he is not the God of Jesus Christ. A "god" who would make and not save would be a sadistic monster. He would not be the true and living God who is Love.
- 12 See note 5. We also note how Genesis and the Gospel according to St. John both begin with the words *en arche*.
- 13 The popular interpretation of the serpent in Genesis as Satan is acceptable, of course, for the devil is a liar and deceiver. The usual symbolism of the serpent in biblical times always referred to wisdom, and even to healing. See Num 21:8–9; Jn 3:14.
- 14 On this point, see the marvelous poem of St. John of the Cross, "Romance II On Creation."
- 15 We must note here that human scientific and technological achievements are of the same nature as works of art. They, too, are creative developments and enhancements of what God gives in creation. They, too, require ascetical effort to be accomplished. And they, too, may be divine or diabolical.
- 16 See also Ps 62:12; Pr 24:12; 1 Cor 5:10; Rev 20:12–15; Jm 1:22.
- 17 The reference here is to Aristotle, and, as appropriately, to Thomas Aquinas or St. Gregory Palamas, who insist the "action follows being" (*agerare* or *operare sequitur esse*). We speak, act, do, and make according to who and what (and even why, how, where, when, and with whom) we are. This, in Orthodoxy, is a firm philosophical and theological principle. We know all beings, including God, who is "beyond being" (to the point of not even permitting the word *being* to be applied to Him, strictly speaking), through their actions and operations, through what they say and do. It is on this principle, as well, that Jesus Christ is said to be truly human and truly divine, and that the Holy Spirit is said to be both truly personal and truly divine.
- 18 St. Seraphim of Sarov makes this same point with equal strength and sharpness in his *Conversation with N. Motovilov*.
- 19 Bishop Ignatius Brianchaninov, *The Arena: An Offering to Contemporary Monasticism*, translated into English by Lazarus Moore (Jordanville, NY: Holy Trinity Monastery, 1997), pp. 138–139.
- 20 St. Ignatius tirelessly repeats in *The Arena* that Christian life, and surely Christian monastic life, is about keeping and doing "the Gospel commandments (*evangeliskii zapovedy*)." He says this specifically no less than twenty times in the first eight pages of the noted translation. "True Christianity and true monasticism consists in the practice of the commandments of the Gospel. Where this practice is absent, there is neither Christianity nor monasticism, whatever the outward appearance may be." *Op. cit.*, p. 10.

- 21 We can note the violence of the images of God's love in Holy Scripture, where the Lord like a good father disciplines His sons, like a lover wounds and flees from His beloved, like a potter smashes His vessels, like a jeweler burns His gold, and like a vinedresser cuts and prunes His branches.
- 22 The word "diabolical" is the literal antonym to "symbolical." The symbolic brings things together into communion and wholeness; the diabolical pulls things apart into division and fragmentation.
- 23 The point here is the one made so powerfully by the apostle Paul in his Letter to the Romans, where he says that human beings are never a law unto themselves. There is always another law working in their earthly members. This "other law (*heteros nomos*)" is either "the law of the Spirit of life in Christ Jesus" (also called in Scripture "the law of God," "the law of Christ," and "the law of liberty") or it is "the law of sin and death" (Rom 7:21–8.2; Gal 6:2; Jm 1:25; 2.12). This means, for our present topic, that human beings say, do, and make nothing except by God or the devil working with and within them. When it is God, the saying and doing and making are truly the person's own, and are perfectly free. When it is the devil, they are not the person's at all, but "sin" working within them. In this case, the person is not at all free, but is wholly enslaved to alien forces. See Rom 6:12–23; 7:17; Gal 2:20; Phil 4:13.
- 24 I owe much to Flannery O'Connor on this point. See her brilliant essay "On Writing Short Stories" in *Mystery and Manners* (1969). In our Homiletics class at St. Vladimir's Seminary, we once found over ninety points in this essay relevant to crafting and delivering liturgical sermons.
- 25 We have here not only the witness of the spiritual teachings of the saints, but the testimony of Holy Scripture itself, where the physical always precedes the spiritual, and the Law is the obligatory *paidagogos* to the gracious life of faith in Christ empowered by the Holy Spirit (Gal 3:23–25).
- 26 Speaking about Leo Tolstoy, Stern writes that his "work evokes that irreducible experience of immediate evidence which only the summits of art create in the reader or the beholder or the listener." Karl Stern, *The Flight from Woman* (New York: Paragon, 1985), p. 178.
- 27 Flannery O'Connor says in the essay noted above that most literature fails because of "weak specification." The same can be said of any artistic work.
- 28 In his story "Murder," Anton Chekhov has his main character insist that "everything out of the ordinary is from the devil." He also writes the following critical words to Maxim Gorky: "The only weak point [in your writing] is lack of restraint, the lack of grace. When a person expends the fewest possible movements on a given act, that is grace. In your movements, one is aware of superfluity." (*Letters to M. Gorky*, January 3, 1899.)
- 29 See again Flannery O'Connor's marvelous essays on this subject in *Mystery and Manners* (1969). See also her letters published in *The Habit of Being* (1979).
- 30 See T. Hopko, "On God and Evil," in *Abba—The Tradition of Orthodoxy in the West*, Festschrift for Bishop Kallistos Ware (Crestwood, NY: SVS Press, 2003).
- 31 See, e.g., Alexander Schmemmann's several essays on the works of Alexander Solzhenitsyn in *Concern* magazine and elsewhere.
- 32 An analogy may be made, once again, to Genesis, where the Lord first makes the dust and the water and molds the clay, and then breathes into it "the breath of life" and makes it come alive. Another biblical analogy may be that God's people have to keep the laws in strictest formal obedience in the most external manner in fear of severest punishment before they freely and spontaneously work together with God by grace.
- 33 Christian *liturgia* is the "common act" of God's people that actualizes the Church in space and time only when the Lord God Himself is present and acting. This conviction is beautifully demonstrated at the beginning of the Byzantine Divine Liturgy when the deacon addresses the celebrating bishop or priest with the words of Psalm 119:126: "'It is time for the Lord to act!' Master, bless!" ☩

**B**ecause  
people, times,  
and places  
change, new  
works will be  
created and  
performed as  
the composers  
and singers  
work together  
in loving  
obedience to  
God, their  
fellow believers,  
and their craft.

# Composing the “Holy God”

By Maia Arahamian

Composer  
Maia Arahamian  
shares with us  
how she came to  
write the piece  
included in  
this issue.

A strange thing happened on the way to the composition class at the SVS Institute last summer. We had been studying the music that is sung at a funeral service, and I had written an elaborate setting of the evlogitaria. I suddenly realized that it was not something people could sing easily and was therefore not practical. A short time before the presentation of new music by the composers, I threw it out! Leaving lunch in a hurry, having only a half hour or so, I said a fervent prayer to the Lord and went to my room. I took up pen and manuscript paper, and this setting of the “Holy God” came forth.

I tell this story because it illustrates how one must be open and available to the promptings of the Holy Spirit. But there is much more required in writing liturgical music. One must immerse oneself in the Liturgy and the services of the Church. One must

have the craft of composition at one’s fingertips, and this involves many things: a strong sense of melody, a knowledge of harmony and of modes, of good voice leading and range of voices, and most of all a deep sense of the words that are being expressed and the place within the service in which they occur. We had been looking at the funeral service, but the trisagion or “Holy God” is used in many services, and always involves a sense of movement—a walking tempo that is slow and dignified, but also impels motion.

I took my scribbled piece to the class and we sang it. I almost didn’t offer it because it seemed so simple to me. But much to my surprise, everyone loved it, and I realized that, in the stress of the moment, I had bypassed my ego and not tried to do anything clever! It was what it was. The piece took on a life of

*continued on page 15*

The author  
with  
Fr. Martin  
Gardener at  
the PSALM  
conference.



# Trisagion

M. Aprahamian

**A** *Slowly*

*p* Ho - - - ly God, Ho - - - ly Migh - ty,

Ho - - - ly Im-mor - tal, have mer - cy on us.

(2nd x only)

**B**

*mf* Ho - - - ly God, Ho - - - ly Migh - ty,

(T & B)

Ho - - - ly Im-mor - tal, have mer - cy on us. Repeat [A]

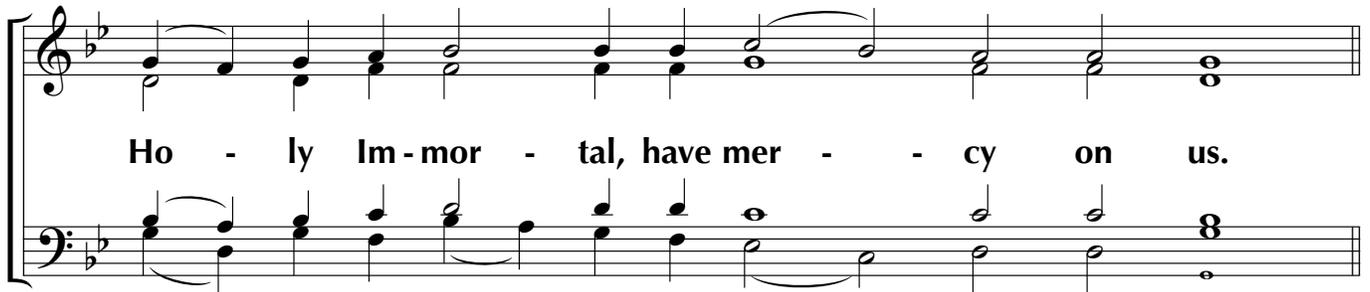
**C**

*p* Glo-ry to the Fa - ther and to the Son and to the Ho - ly Spi - rit;

Trisagion - 2

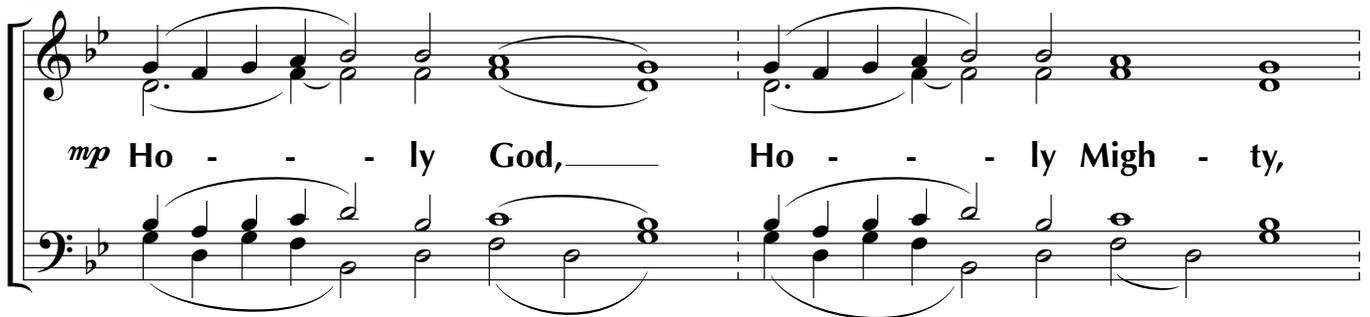


Now and e - ver and un - to a - ges of a - ges. A - men.



Ho - ly Im - mor - tal, have mer - cy on us.

A



*mp* Ho - - - ly God, Ho - - - ly Migh - ty,



Ho - - - ly Im - mor - tal, have mer - cy on us.

its own that afternoon, and when Mark Bailey said he wanted to do it in Chicago for the PSALM conference, along with a cherubic hymn I had composed that spring, I was truly honored and delighted. (Strangely enough, that cherubikon had also come out of a moment of giving up the ego struggle, for although I had decided I did not know enough to write such a piece, my forty-two-year-old son had just been diagnosed with fourth-stage colon cancer, and in my shock and dismay I had to do something life-affirming. The cherubic hymn was it.)

The structure of the “Holy God” is very simple. It is basically in three sections, with the first part [A] being sung three separate times. The middle section [B] is a repetition of the melody in the men’s voices, with the women supplying the harmony. It is entirely a step-wise movement of melody, which makes it easier for a congregation to pick up and sing. The [A] section is then repeated. For some services this is sufficient, and it can be repeated as needed for others. When it is sung as a trisagion, the “Glory” [C] section can be sung by a smaller group or by everyone. The phrase, “Holy Immortal, have mercy on us,” is then sung by all in a slightly compressed form, followed by a repeat of the [A] section. This is all self-evident when one looks at the music.

A rather remarkable thing happened in Chicago. When people first sang through the “Holy God,” it was as if it came forth from a very deep and well-known place in our souls. It was new, yet not new; ancient, but not archaic; traditional, but not imitative, as one priest put it. It was comfortable to sing,

and also had a sense of the All-Holy. It became a kind of touchstone for the conference, being sung not only in the Liturgy but at other times as well. It was mentioned by several speakers, including Fr. Tom Hopko, and choir directors of all sizes of groups were anxious to take it home and try it out in their churches. It can even be sung easily in Slavonic!

An event such as the PSALM conference in Chicago is a miracle in itself. It comes at a moment when people are searching for meaning and support in the lives of their choirs and their music. It is hard to say how a piece like the “Holy God” really happens. It comes as a gift, always, but behind it lies much work in the field, formation, and traditions of the Church. One can only be grateful, and offer it to the life of the Church and the world.

I strongly believe there is an ancient language of music that we can tap into and express as composers, and that choirs and clergy, congregations and all people can sense it as something familiar and yet new. The music of the Church has become a structure that preserves these elements. It is in this spirit that I offer this work to you, with gratitude for this opportunity, with thanks to all those who have been my teachers and especially to the Theotokos and the Lord God, who have guided me throughout my life, whether I knew it or not. †

*Maia Aprahamian divides her time between the Monastery of St. John, Point Reyes and Manton, CA; Protection of the Holy Virgin Church, Santa Rosa, CA; and St. Nicholas Church, San Anselmo, CA.*

**T**here is an ancient language of music that we can tap into and express as composers, and that choirs and clergy, congregations and all people can sense as something familiar and yet new.

---

## PSALM Notes

---

<b>Editor-in-Chief</b>	Alice Hughes
<b>Managing Editor</b>	Katherine Hyde
<b>Music Editor</b>	Mark Bailey
<b>Art Director</b>	Anne Schoepp
<b>Photos</b>	David Lucs, Mark Pearson
<b>Design and Layout</b>	Katherine Hyde

*thors assume responsibility for facts and interpretations that appear in their articles.*  
©2006 PSALM, Inc. All rights reserved.  
Printed in the USA.

**Submission Deadline for PSALM Notes Vol. 9 No. 2: February 15, 2007**  
P.O. Box 441, Santa Cruz, CA 95061-0441  
[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 responsibility for the selection of the articles included, the au-*

# We “Sing Praises with Understanding” at PSALM National Conference

**W**hen  
you talk,  
we listen!

*In response to your  
recommendations on  
the evaluations at  
the 2006 national  
conference, the  
PSALM Board of  
Directors voted  
unanimously to host  
its second conference  
in the summer  
of 2008.*

*Stay tuned for more  
details in early 2007!*

**P**SALM attracted 170 participants to its first national conference. Hosted by the members of St. George Antiochian parish in Cicero, Illinois (Rev. Nicholas Dahdal, pastor), the conference took place August 2–5, 2006.

Participants came from 21 different states, as well as from Canada, the United Kingdom, Portugal, Puerto Rico, and Japan. In addition to choir directors, chanters, and readers, the list of registrants included His Eminence Archbishop Job (OCA), 20 clergy, and 4 monastics representing 12 different jurisdictions/archdioceses.

The decision to hold the conference sessions at St. George Church in Cicero, rather than at a hotel, presented some logistical challenges. However, the presence throughout the conference of the miraculous icon of the Mother of God, which wept for four years in the 1990s, seemed to have its impact on the attendees and the proceedings. Participants were awed and inspired by the remarkable beauty of the church, with its wood-carved iconostasis and frescoed walls. Most felt it was worth the six-mile bus ride to the church each day to be in a sacred space while discussing our sacred music.

The conference was PSALM’s first attempt to gather clergy and musicians from as many jurisdictions as possible in the United States and Canada. Speakers and panelists included some of the most respected Orthodox musicians in the English-speaking world today, both clergy and laity. Among them were V. Rev. Thomas Hopko, Archimandrite Efreem Lash, Tikey Zes, Mark Bailey, V. Rev. Sergei Glagolev, V. Rev. John Finley, Rev. Andrei Papkov, Vicki Pappas, Chris Holwey, David Drilllock, Nikola Resanovic, Nicholas Schidlovsky, and Jessica Suchy-Pilalis, to name a few.

Anchored by the theme “Sing Praises with Understanding,” the presentations and panel discussions focused on various aspects of “understanding” that are necessary in an effective music ministry, from the communication between musicians and clergy, to understanding the form and function of the services, to understanding how the word is most appropriately wed to the musical tone.

Some of the participants commented that it was “a bit like going back to college,” as the schedule was packed with opportunities to learn and included very little social time, other than meals. In spite of

*Saturday  
morning  
Divine  
Liturgy.*



that, new relationships were formed and old ones were renewed, particularly in late-night gatherings at the hotel!

An ensemble of 140-plus participants made up the conference choir that sang for Friday evening Vespers and Saturday morning Liturgy under the direction of Mark Bailey. Both services included a combination of musical styles, traditions, and textures, including various forms of antiphonal singing. The services were not only the perfect spiritual culmination of the conference, but also demonstrated many of the points made by the speakers, particularly on the necessity of choosing musical settings that encourage liturgical dialogue and facilitate prayerful, engaging, and enlivened worship.

On Thursday evening, August 3, the conference participants attended a concert performed by the St. Romanos Cappella under the direction of Dr. Peter Jermihov. The concert featured music by living Orthodox composers, many of whom were in the audience. At the conclusion of the concert, PSALM offered a tribute to its honorary chairman, the V. Rev. Sergei Glagolev, a renowned, beloved, and prolific composer of Orthodox liturgical music. PSALM board member David Drillock spoke of Fr. Sergei's significant contribution to the growth of Orthodox liturgical music in the English language, and PSALM President Valerie Yova presented Fr. Sergei with an icon of Orthodox hymnographers as the St. Romanos Cappella led the audience in a resounding "God Grant You Many Years."

*Valerie Yova presents icon to Fr. Sergei Glagolev.*



*St. Romanos Cappella in concert.*

While other attempts have been made in the past to bring together Orthodox Church musicians from all jurisdictions, this may be the first event that included such wide representation and such an impressive collection of experts from all traditions. The conference "community" was a unique collection of clergy, lay people, monastics, scholars, novices, and everything in between. There was a spirit of love, nurturing, and cooperation not often observed at such gatherings.

In the liturgy on Saturday morning, V. Rev. John Finley (Antiochian Archdiocese Department of Missions) admonished participants to prepare for the struggles they would face after coming down off their "mountaintop experience." In the spirit of the Feast of the Transfiguration, which would be celebrated the next day, Fr. John exclaimed, "It is good to be here!" He then encouraged participants to gather strength from Christ and each other to go back to their parishes and approach the inevitable struggles of their ministry with love and humility.

There was unanimous agreement among participants that such a conference should take place at least every other year. It will be the task of PSALM's board of directors to seek out a host parish for the next national conference. Regardless of what the future holds, it seems clear that this first event in Cicero will have a lasting impact on the development of PSALM and its members and will hold a special place in the hearts of all who were present.

For a more personal (and highly entertaining) view of the conference, see Jenny Hainsworth's article beginning on page 18.

*All conference lectures and panel discussions were videotaped and will be available for purchase by January 2007. Watch the PSALM website, [www.orthodoxpsalm.org](http://www.orthodoxpsalm.org), for conference photos, the detailed schedule and list of participants, and information on how to order copies of the taped sessions.*

# My Excellent Adventures at the PSALM Conference

By Jenny Hainsworth

Once upon a time, back when you could still take a bottle of Perrier and some gelatinous desserts on a plane with you, there was this conference. In fact, it was a week or so ago as I write this. I'm still contemplating what I experienced there; I am still having dreams about it. Some deep and spiritual, some dumb. There was one where I rode a horse, expertly, to Chicago, and got a lot of attention. But anyway.

The first-ever conference of the Pan-Orthodox Society for the Advancement of Liturgical Music! History unfolding right there in that church basement in Cicero, Illinois! If you don't know, Cicero is a neighborhoody suburb of Chicago—lots of front-yard Mary statues, a Chinese food place, a bowling alley. A store named “Popular Video”—as in, “Honestly, people come here and get videos.” Houses built of brick, with large porches and bonny stained glass windows—comfortable-looking houses

which my friend Jenny Schroedel informed me are very much “Chicago style.” And in the middle of this laid-back neighborhood, the magnificent St. George Antiochian Church—large, well-appointed, and comfortable. More about upstairs where the actual church is in a moment—walking into the bathrooms was enough to thrill me. “These are really nice bathrooms!” I chirped to an unknown passerby. She nodded indulgently, probably thinking I should get out more often.

When we arrived the city was experiencing a severe heat wave, so of course we all nearly froze to death from air-conditioning. We shivered joyfully through Fr. Sergei Glagolev's opening prayer and remarks, although his beaming presence did warm up the room considerably. We darted at the coffee machine throughout the middle of the afternoon, or at least I did. I hunched over that surprisingly potable coffee with its whitener and sweetener (it took a few trips before I located the real sugar; the counter was chastely devoid of real milk) and looked around the room, barely believing my eyes and ears. Were all these people really here at the same time? Some I knew rather well, others by name or reputation; still others were totally new to me—all brothers and sisters in the faith. Did we really have the luxury of talking about the music of our Church for several days and nights? Wow. I'd better get another cup.

The weather broke late on the first day, and so we could exist in a relatively normal climate and hear a thing or two. The timing of the necessary Impressive Thunderstorm was interesting—it occurred during Fr. Thomas Hopko's keynote address, “Creativity and Asceticism” [reproduced in this issue]. Someone forgot to inform the elements that Fr. Tom doesn't really need any additional punctuation when he speaks: “And so” (BOOM!) “it doesn't even have to be overtly *Christian art*” (BLAM!) “to witness to the TRUTH.” (Ker-POW!)

*Matushka Jenny Hainsworth (left) in choir rehearsal.*



Jenny found me afterward to take me back to her and Fr. John's place, where I was staying. She was soaked from walking the block or so from her car, but her face was lit up with her trademark heart-warming smile. We pressed forward with the crowd to venerate the miraculous icon of the Mother of God that is the treasure of this parish. Fr. Nicholas Dahdal had told us after the Paraklesis service that this icon had begun weeping in the mid-nineties, and that in 1999 the church had burned down. Although the fire reached 2000 degrees and melted chandeliers, this icon—made of wood—survived, darkened slightly but without a mark. You can still clearly see the tracks of the Theotokos's tears.

Then it was downstairs for hellos, goodnights, and some killer baklava, of which I nabbed only a slightly indecent amount from the vast platters. Then making our way home by car to Hyde Park, walking Frieda the dog through the Victorian-Gothic beauty of the university quads on a warm, rain-washed night, and discussing Fr. Tom's talk—as in our days together at St. Vladimir's, when Jenny was a student and I was a seminarian's wife (for convenience also named Jenny) who just crashed classes when I felt like it. We kept stepping on Frieda in the dark because she is both inky black and spatially challenged. I was charmed by the working gaslights in Jenny's neighborhood, particularly by their sweetly human scale—they are only about six or seven feet tall. They made me think of *The Little Prince*, with the planet so small that the lamplighter is constantly lighting and extinguishing his lamp: "Good night! Good morning! Good night!"

On the second day I remembered to bring along the package of West Coast Maple Smoked Salmon, a specialty of my Vancouver Island home, for Fr. Tom—partly in thanks for visiting British Columbia last year and unsettling large roomfuls of university students, and partly in hopes that, by means of tasty fish, we could entice him to come back and do it again, since it was fun to watch.

The presentations on the morning of Day Two were especially thrilling for me as they focused on the relationship of chant to the English language. My one paltry degree was actually in History and Structure of the English Language, as you will know if you have been unlucky enough to stray anywhere near that topic in my presence—for example by speaking English. Sadly, I've already forgotten a large part of the education I am still paying for, but some of it started coming back to me during the

delightful talks by Fr. Ephrem Lash and Mark Bailey. I had, for instance, completely forgotten about a dear little tense called the "hot-news perfect," as in "I have just ruptured my spleen"—and was strangely happy to be reminded. And all that stuff about syllabic stress and yearning for mustard in two languages had my brain buzzing merrily.

Downstairs at snack time I accosted Fr. Tom with the salmon, which he accepted graciously and stowed in his black bag. Then I stood there blatantly eavesdropping and twinkling with mute appreciation as he and Fr. Ephrem discussed the meaning of the line that says Christ descended to hell "not being tempted by it." In truth they could have been discussing the syntax of the Newark Phone Directory and I would have been pretty happy.

After securing a banana (which I had every devout intention of eating but which did not see the light of day again as a yellow object) and downing another coffee, I bounded upstairs for more Stuff—specifically the presentations by the diocesan music departments. I'd better speed this up a bit, so in a nutshell I will just say that it is clear that excellent people are doing excellent work, and boy was it a thrill to sing unfamiliar pieces of music with 150 people who could sight-read like, oh, I don't know, Paul McCartney.

Then lunch, where we chose to sit at tables with signs announcing the topic to be discussed at that table. I sat at the Byzantine Chant table, because I

**B**oy was it a thrill to sing unfamiliar pieces of music with 150 people who could sight-read like, oh, I don't know, Paul McCartney.

*Mark Bailey conducts the Conference Choir.*



***f there was  
an unofficial  
theme to  
Friday, the last  
full day of the  
conference, it  
was “Georgian.”***

am a gigantic chant junkie. It was a little difficult to have a coherent discussion because of all the other tables trying to have coherent discussions right next to us; there was a lot of yelling across to one’s lunch companions. I think in the end we did establish, by means of clear speech, ear-cupping, and semaphore, that Byzantine Chant is a Good Thing and that Many People Like It.

The afternoon saw another illuminating panel discussion and the second of three rehearsals for the weekend services, led by Mark Bailey. Now, even at the worst of times I am a rehearsal freak—I love it, I always have; I almost never tire of rehearsing. Now that I am a choir director, my poor choir members, who have merely mortal allowances of stamina for such things, have to hit me with a blunt instrument around 9:15 PM to make it stop for heaven’s sake. So rehearsing with the inspired Mr. Bailey and the 150 Paul McCartneys was, for a mutant such as myself, almost too fantastic to manage without actually audibly whooping, as on a Tilt-a-Whirl. It’s embarrassing to have to mention, but there you are.

And then there were the compositions of Maia Aprahamian, so new that only a handful of people in the room knew about them, and so beautiful that singing them was like having your brain and heart lovingly removed, bathed in champagne and gently replaced. But since writing about art is, in the immortal words of Frank Zappa, “like dancing about architecture” (as I think I have just convincingly demonstrated with that disturbing champagne thing), I will move on.

Vespers: all very well, but then I did something silly. When you read it you will probably recoil a bit, and the more sensitive among you may even emit low tragic moans. Here it is: I skipped the concert.

*John Graham’s presentation  
on Georgian chant.*



In my defense I can only say that I was so completely exhausted that I felt physically ill, and for possibly the first time ever I thought that if I heard one more note of singing that day something drastic and molecular would happen to me. So I arranged for the Schroedels to collect me and we drove off into the sunset. I hear the concert was wonderful.

If there was an unofficial theme to Friday, the last full day of the conference, it was “Georgian.” My hairdresser says everything this year’s going to be Georgian.

This had actually been foreshadowed for me on Thursday when I spotted my friend Peter Drobac shambling around and bumping into furniture.

“What’s with you?” I asked the glassy-eyed countenance.

“Jrg’n shahnt,” he sighed.

“Sorry?”

“I’ve . . . just been singing . . . Georgian chant . . . for the last hour,” he murmured to a point in midair somewhere beyond my head. “It’s incredible.”

“Oh, yeah.” I nodded. Harumph. People off somewhere singing cool stuff, and I wasn’t notified?

Anyway, on Friday I got a taste of that potent substance myself. I need to backtrack and mention that since Jenny and I sat up talking on her porch until two AM the night before, I was in no shape to drag myself out at the time required for the first talk on Friday. I did arrive for the last part of Mark Bailey’s talk later that morning. If you are getting the impression that I am a hopeless truant, you may be gratified to know that as punishment I unknowingly sat smack next to one Nicholas Schidlovsky later at lunch. After plunging blithely (and ignorantly, of course) into an already-underway, energetic discussion, the context of which was actually the lecture I had missed that morning—given by said Nicholas Schidlovsky—I turned to the affable stranger on my right and demanded, with what I figured was charming directness, to know who was he, anyway. He obligingly fished out his nametag for me to scan. Right, of course that’s who you are.

There were several times when I wished I could be in two places at once, and after lunch was one of those times. I opted, illegally, to infiltrate the youth discussion going on in the boardroom. I am not exactly a youth; I was there partly because almost my entire choir are people in their 20s, and partly because I am so deeply moved by the sight and presence of young people in the Church. I love and am in some way awestruck by them. When we were only in our mid-teens, my friend Andrea Folster,

who was also at the conference, and I found ourselves in charge of the music in our then-tiny mission, now a thriving parish. We did our best, cobbling things together and trying to improve constantly, and now, at the age of 35, Andrea has been that parish's choir director for 20 years. It was amazing to sit beside her and listen as one by one the young people at the table described being in the same situation, to witness them setting out on their own long years of sacrifice. One of the most poignant memories from my first year living at seminary was seeing two newly minted priests—I think they had only been ordained the day before—putting on their cuffs before Vespers in the half-light of the chapel. I barely knew them, but for some reason I was flooded with emotion at that moment; it was like seeing two young martyrs calmly preparing for an imminent contest. I suppose, in retrospect, that's exactly what it was.

What I missed, however, turned out to be one of the highlights of the conference: John Graham's talk on his travels in Georgia and on Georgian chant. I returned to the hall to catch the spine-tingling closing chords of a recording from Georgia that Mr. Graham played, and hear the thunderous applause, and see the shining faces of the audience. *Drat.*

As I was saying, though, later I got a special treat that partly made up for my missing out on the Georgian lecture and secret sing-along. Peter sidled over at lunchtime and informed me in conspiratorial tones that there was going to be another back-room gathering of a few Georgian chant devotees, and that some of them had some *good stuff*. Well, I can't be sure those were his exact words, but it went something like that. And anyway, did they ever. I understood completely why Peter had gone all mooncalf over it the day before. The only music I managed to nab from that session—the owners of these obscure, one-of-a-kind handwritten manuscripts tend to be pretty possessive, I've noticed—was a version of “Many Years” that just about blows your socks off. I plan to inflict it on my parish at the earliest possible moment. They're gonna get wished Many Years like we mean it, man.

That evening there was a panel discussion after dinner, during which Ivan Moody mentioned that he is not dead yet, and Mark Bailey said that he composes music for the Church; he doesn't compose *new* music for the Church. I'm sorry, that's all I can remember. I'm a lousy note-taker; I start off well, and then it degenerates into drawing stylized flower-



Fr. Ephrem Lash, Mark Bailey, and Fr. Sergei Glagolev on the Composers' Panel.

ing trees and three-quarter views of women with dark hair looking vaguely mournful.

Then all too soon it was over, except for the Saturday Liturgy. There was also Matins, but I couldn't make it due to Jenny's having to drive me into Cicero. Truant again. Liturgy was wonderful, and I forgot to mention before how stunning the interior of the church is—fresh, bright iconography all over the place. A gloriously carved iconostasis. A baby baptismal font large enough for the largest imaginable baby. Everything.

And in that space, that sound—brethren dwelling together in unity. For a few days we existed almost outside of time, weaving threads of our lives and experience together as though there were no barriers, no separation, no cause for sorrow. To one side of me, those honorable teachers and scholars with decades of study and prayer behind them. To the other side, the beauty of the young people preparing themselves for lifetimes of service. I in the middle, voiceless as a fish to describe it, but grateful, grateful.

*The sky gathered again  
And the sun grew round that very day.  
And so it must have been after the birth of the  
simple light  
In the first, spinning place, the spellbound horses  
walking warm  
Out of the whinnying green stable  
On to the fields of praise.*

Dylan Thomas, *Fern Hill*

Jenny Hainsworth is *matushka* and choir director of All Saints of Alaska Church (OCA) in Victoria, BC.

# Conference Attendees Speak



*“The opportunity to meet with well-known experts and other experienced people has shown many of my preconceptions to be false or inaccurate.”*

*“This conference was amazingly close to perfect.”*

*Left and below: “Understanding PSALM” roundtable.*

*“The conference greatly exceeded my expectations! (It was) very well organized, excellent speakers, good balance of topics.”*

*“This is the type of thing we need to be doing to support the growth of the Church in a positive direction.”*

*“It’s nice to find that we all have so much in common, including our own little problems.”*

*“This conference needed to meet the needs of several musical areas and these few days went by far too quickly. Incredible variety.”*

*“This experience was well beyond anything I had ever imagined. The speakers were informative and the music was unbelievable!”*



*Alice Hughes (front row, left) with Youth Scholarship winners.*

# PSALM Membership & Product Order Form

Membership Type: \_\_\_\_\_

**REQUIRED INFORMATION**

Name \_\_\_\_\_

Billing address \_\_\_\_\_

Shipping address (if different) \_\_\_\_\_

Phone \_\_\_\_\_ Today's date \_\_\_\_\_

E-mail \_\_\_\_\_

**OPTIONAL INFORMATION**

Parish \_\_\_\_\_

Parish city/state \_\_\_\_\_

Jurisdiction \_\_\_\_\_

\_\_\_ Choir Director    \_\_\_ Clergy    \_\_\_ Music Instructor

\_\_\_ Asst. Choir Director    \_\_\_ Monastic    \_\_\_ Scholar/Academic

\_\_\_ Chanter/Psaltoi    \_\_\_ Composer    \_\_\_ Student: \_\_\_\_\_

\_\_\_ Choir Member    \_\_\_ Editor/Arranger    \_\_\_ Other: \_\_\_\_\_

May we include you on our bulk e-mail communication list? Y\_\_\_ N\_\_\_

May we list your information in the PSALM directory? Y\_\_\_ N\_\_\_

Gift Membership Type: \_\_\_\_\_

**REQUIRED INFORMATION**

Recipient's name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_ Today's date \_\_\_\_\_

E-mail \_\_\_\_\_

Donor's name \_\_\_\_\_

Donor's address \_\_\_\_\_

**OPTIONAL INFORMATION**

Parish \_\_\_\_\_

Parish city/state \_\_\_\_\_

Jurisdiction \_\_\_\_\_

\_\_\_ Choir Director    \_\_\_ Clergy    \_\_\_ Music Instructor

\_\_\_ Asst. Choir Director    \_\_\_ Monastic    \_\_\_ Scholar/Academic

\_\_\_ Chanter/Psaltoi    \_\_\_ Composer    \_\_\_ Student: \_\_\_\_\_

\_\_\_ Choir Member    \_\_\_ Editor/Arranger    \_\_\_ Other: \_\_\_\_\_

May we include you on our bulk e-mail communication list? Y\_\_\_ N\_\_\_

May we list your information in the PSALM directory? Y\_\_\_ N\_\_\_

**MEMBERSHIPS & GIFTS** (All prices in U.S. funds)

General membership, annual (gift \_\_\_) \_\_\_\_\_ @ \$ 45 each .....\$

Student membership, annual (gift \_\_\_) \_\_\_\_\_ @ \$ 15 each .....\$

Parish Plan A membership, annual (gift \_\_\_) \_\_\_\_\_ @ \$140 each .....\$

Parish Plan B membership, annual (gift \_\_\_) \_\_\_\_\_ @ \$100 each .....\$

Mission Parish membership, annual (gift \_\_\_) \_\_\_\_\_ @ \$ 70 each .....\$

Additional copies of each issue of PSALM Notes \_\_\_\_\_ @ \$ 3 each .....\$

Outside U.S., add \$1 per copy of PSALM Notes to cover postage .....\$

Friend of PSALM: Gift to support the continued growth of PSALM, Inc. \_\_\_\$25 \_\_\_\$50 \_\_\_\$100 \_\_\_\$150 \_\_\_\$200 \_\_\_Other ..\$

(Gift of \$25 or more includes subscription to PSALM Notes. All but \$5 of gift is deductible.)

**MEMBERSHIP SUBTOTAL** .....\$

**PSALM PRODUCTS** (All prices in U.S. funds)

Purchase PSALM Music Press, Issue No. 1 \_\_\_\_\_ @ \$20 each or \_\_\_\_\_ @ \$16 each (member discount) .....\$

Purchase additional licenses, PMP Issue No. 1 \_\_\_\_\_ @ \$20 per 5 licenses or \_\_\_\_\_ @ \$16 (member discount) ..\$

Purchase PSALM Music Press, Issue No. 2 \_\_\_\_\_ @ \$15 each or \_\_\_\_\_ @ \$12 (member discount) .....\$

Purchase additional licenses, PMP Issue No. 2 \_\_\_\_\_ @ \$15 per 5 licenses or \_\_\_\_\_ @ \$12 (member discount) ..\$

Purchase PSALM Music Press, Issue No. 3 (double issue) \_\_\_\_\_ @ \$40 each or \_\_\_\_\_ @ \$32 (member discount) .....\$

Purchase additional licenses, PMP Issue No. 3 \_\_\_\_\_ @ \$40 per 5 licenses or \_\_\_\_\_ @ \$32 (member discount) ..\$

With the Voice of the Archangel CD (companion to PMP 3) \_\_\_\_\_ @ \$17 each .....\$

Volume of Fr. S. Glagolev's Selected Orthodox Choral Works \_\_\_\_\_ @ \$30 each or \_\_\_\_\_ @ \$24 each (member discount) .....\$

Lay Aside All Earthly Cares CD (companion to Choral Works) \_\_\_\_\_ @ \$17 each .....\$

Save 15% when you purchase Glagolev book & CD \_\_\_\_\_ @ \$40 per pair or \_\_\_\_\_ @ \$35 per pair (member discount) \$

Back issues of PSALM Notes (specify nos. \_\_\_\_\_) \_\_\_\_\_ @ \$3 each .....\$

10 or more issues/copies \_\_\_\_\_ @ \$2 each .....\$

Full set of back issues of PSALM Notes (16 issues) \_\_\_\_\_ @ \$32 each .....\$

**PRODUCT SUBTOTAL** .....\$

**SHIPPING:** Add 10% of product subtotal (\$4 minimum) for U.S.; all others, add 25% of product subtotal (\$5 minimum) .....\$

**MEMBERSHIP SUBTOTAL** .....\$

**GRAND TOTAL (membership subtotal + product subtotal + shipping)** .....\$

Make checks in U.S. funds payable to: PSALM, Inc. Send to: PSALM, P.O. Box 441, Santa Cruz, CA 95061-0441

To order online with a credit card, go to [www.orthodoxpsalm.org](http://www.orthodoxpsalm.org)

PSALM, Inc.  
P.O. Box 441  
Santa Cruz, CA 95061-0441

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

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

## PSALM's West Coast Liturgical Singing Seminar

*Friday & Saturday, January 26 & 27, 2007  
St. Seraphim Orthodox Church, Santa Rosa, CA*

### Choral Leadership and Vocal Development

*Speakers: Mark Bailey, Alice Hughes, Anne Schoepp*

**TRACK 1: Choral Leadership  
(for leaders)**

Conducting Technique I  
Conducting Technique II  
Choir Management  
Rehearsal Technique

**TRACK 2: Vocal  
Development (for singers)**

Breath Support  
Resonance  
Phrasing  
Basic Music Skills

**Combined Sessions**

Role of the Choir  
Teaching Music Skills  
Choral Blend  
Rehearsals for Vespers  
& Divine Liturgy

For more info or to register, visit [www.orthodoxpsalm.org](http://www.orthodoxpsalm.org) or e-mail [info@orthodoxpsalm.org](mailto:info@orthodoxpsalm.org)  
All PSALM members will receive the flyer and registration form via snail mail.