

PSALM

Pan-Orthodox Singers And Liturgical Musicians

Volume 3 #2

N * O * T * E * S

Spring 1999

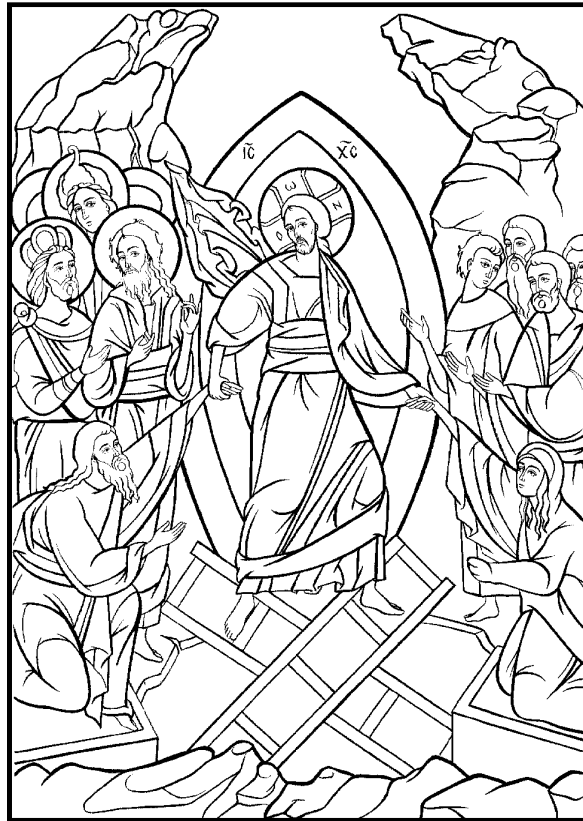
Great Week and Pascha in the Orthodox Church

Fr. Alkiviadis Calivas

In worship we encounter the living God. Through worship God makes Himself present and active in our time, drawing the particles and moments of our life into the realm of redemption. He bestows upon us the Holy Spirit, who makes real the promise of Jesus to be in the midst of those gathered in His name (Mt 18:20). In our ecclesial assemblies, therefore, we do more than remember past events and recall future promises. We experience the risen Christ, who is "clothed with His past and future acts," as someone has noted. Thus, all that is past and all that is future are made present in the course of our liturgical celebrations.

Pascha, which commemorates the Resurrection of our Lord and Savior Jesus Christ, is the oldest, most venerable and preeminent feast of the Church. It is the great Christian festival, the very center and heart of the liturgical year.

Jesus's Passion, Death and Resurrection constitute the essence of His redemptive work. The narrative of these salvific actions of the Incarnate Son of God formed the oldest part of the Gospel tradition. The solemn celebrations of Great Week and Pascha are centered



upon these events. The divine services of the Week, crafted long ago in continuity with the experience, tradition and faith of the first Christians, help us penetrate and celebrate the mystery of our salvation.

The prototype of Pascha is the Jewish Passover, the festival of Israel's deliverance from bondage. Like the Old Testament Passover, Pascha is a festival of deliverance. But its nature is wholly other and unique, of which the Passover is only a prefigurement. Pascha involves the ultimate redemption, i.e., the deliverance and liberation of all humanity from the malignant power of Satan and death, through the Death and Resurrection of Christ. Pascha is the feast of universal redemption.

Our earliest sources for the annual celebration of the Christian Pascha come to us from the second century. The feast, however, must have originated in the apostolic period. It would be difficult, if not impossible, to imagine otherwise. The first Christians were Jews and obviously conscious of the Jewish festal calendar. They scarcely could have forgotten that the remarkable and compelling events of Christ's Death, Burial and Resurrection had occurred at a time in which the annual Pass-

Great Week, continued on page 2

over was being observed. These Christians could not have failed to project the events of the Passion and the Resurrection of Christ on the Jewish festal calendar, nor would they have failed to connect and impose their faith on the annual observance of the Jewish Passover. St. Paul seems to indicate as much when writing to the Corinthians, “purge out the old leaven, that you may be a new lump, since you truly are unleavened. For indeed Christ, our Passover, was sacrificed for us.

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Thus Great Week was born.***

Therefore let us keep the feast, not with old leaven, nor with the leaven of malice and wickedness, but with the unleavened bread of sincerity and truth” (1 Cor 5:7-8).

The early Church rejoiced in the event of the Resurrection. The new and principal day of worship of the Christians was the first day of the Jewish week, i.e., the day in which the Lord was raised from the dead. They assembled on that day to celebrate the Eucharist, through which they proclaimed the Lord’s Death and confessed His Resurrection. Eventually they gave this day a Christian name, the Day of the Lord (Rev 1:10). It would be hard to imagine that the Christians of the first century would not have projected and connected in some new and significant way their weekly celebration of the sacred events of Christ’s Death and Resurrection on the annual observance of the Passover.

Another point of interest in this connection is the emergence of the Paschal fast and vigil. According to the earliest documents, Pascha is described as a nocturnal celebration with a long vigil, that was preceded by a fast. This suggests a connection with the Jewish rites of the Passover, even though there is a distinct difference of faith and rite between the Jewish and Christian observance. One such difference centers on the time of the celebration. The Jewish rite was an evening meal that ended at midnight while the Christian festival consisted of a long vigil that ended in the early dawn. It may well be that this delay was intentional, in order to distinguish the Christian night from the Jewish. Furthermore, the delay symbolized the fulfillment of the Passover by Christ, and thus signaled the transition from the old to the new Pascha. It has been suggested that this particular feature of the Paschal night prompted the persistent demand, which we encounter early on, that the Christian Pascha must come after the Jewish Passover.

According to the chronology of the Gospel of John, the Lord was crucified and buried on the day before the Passover and rose the day after. In the year we have come to number 33 A.D., the Passover fell on a Saturday. The Crucifixion, therefore, occurred on Friday, while the Resurrection happened early Sunday morning. Eventually, the celebration of Pascha in the early Church

would be predicated upon this chronology. . . .

In the early Church, according to local custom, the celebration of Pascha was preceded by a one or two day fast. In a letter written to Pope Victor regarding the Paschal disputes, St. Irenaios (ca. +200) makes mention of the fasting practices that were being observed in his time

by various local churches. He wrote, “for the controversy is not only concerning the day, but also concerning the very manner of the fast. For some

think that they should fast one day, others two, yet others more; some moreover, count their day as consisting of forty hours day and night. And this variety in its observance has not originated in our time; but long before in that of our ancestors.”

It is clear from this testimony that fasting had become an integral element of the Paschal observance from the apostolic period. It probably came about as a result of the words of the Lord, “can the wedding guests mourn as long as the bridegroom is with them? The days will come, when the bridegroom is taken away from them, and then they will fast” (Mt 9:15). The Paschal fast, mournful in nature, came to honor the Bridegroom of the Church, who was taken away, crucified, and buried.

The original one- or two-day fast was expanded by many local churches to include the whole week before Pascha. This process began in the third century. During the course of the fourth century the week-long fast had become a universal practice, and the week itself came to be known as “Holy and Great.”

The one-week fast was increased still further by another development: the formation of the forty-day period of the Great Fast or Lent. Lent represents the maximum expansion of the Paschal fast. Though linked to the six-day fast of the Great Week, the Lenten fast is separate and distinct from it.

The celebrations of the Great Week developed gradually and in stages. The chronology of the sacred events of the serial aspects of the Passion and the Resurrection, as recorded in the Gospel of John, would affect the development of the last three days of the Week (Thursday, Friday and Saturday); while the sayings of the Lord and the events in His life immediately preceding the Passion, as recorded in the Synoptic Gospels, would affect the development of the first three days of the Week (Monday, Tuesday and Wednesday). In a subsequent development, the chronology of events pertaining to the raising of Lazarus and the triumphant entry of Jesus into Jerusalem, according to the Gospel of John, would bring about the configuration of a two day festival (the Saturday of Lazarus and the Sunday of Palms)

immediately preceding the Great Week. These two festal days anticipate the joy and the victory of the Resurrection, and bridge the Great Fast with the Great Week.

The single liturgical event commemorating Christ's Death and Resurrection expanded very early "as a result of a more historically oriented approach and a more representational type of presentation" of the Paschal mystery. Each aspect of the mystery was broken down, emphasized ritually, and assigned to the day of the week in which it had occurred.

Thus Great Week was born. The Crucifixion, Burial and Resurrection of Christ, together with the event of the Mystical Supper, constituted the very heart and center of the Great Week. The solemn celebration of these events began on Thursday evening and ended on the early dawn of Sunday. During the course of the fourth century a process was set in motion by which the solemnities of the Week would be further enhanced and elaborated.

The Text—An Historical Overview

The divine services of Great Week are an expanded version of the series of services on the daily cycle of worship. . . . The services from Great Monday to Great Thursday are ordered in accordance with the Lenten form of the weekday services. From Great Friday to Pascha they are structured basically according to the festal form of these services. . . .

The variable elements of the divine services of Great Week and Pascha, consist chiefly of a substantial body of hymns and a group of selected readings from the Scriptures. This material is found in the Triodion and Pentecostarion. . . . At one time these two books constituted a single volume divided into two sections. The first, which is the present Triodion, was known as the Penitential Triodion. The second was called the Joyful Triodion. At one point in the history of their respective development the two sections were separated to form two distinct liturgical books.

The decision to create two separate volumes out of one was of little consequence. However, the point chosen to part the texts in the sequence of the services was significant. The decision to conclude the services of the Triodion with the Paschal Vespers and Liturgy, and to begin the Pentecostarion with the Orthros of Pascha dramatically altered the unity of the Paschal Vigil. . . .

The hymns of Great Week and Pascha were written by some of the most excellent hymnographers of the Church. Among those whom we can identify we count:

Romanos the Melodist (ca. +560); Kosmas the Melodist, Bishop of Maiouma (ca. +750); John of Damascus (ca. +749); Andrew of Crete (ca. +720); Leo the Emperor (ca. +912); and Kassiane (ninth century); and others such as Methodios the Patriarch, Byzantios, Theophanes, Sergios the Logothete, Symeon, George the Akropolites, and Mark the Bishop. Others remain anonymous.

The hymns of Great Week and Pascha . . . are richly laden with theology and are replete with biblical language and imagery. They are superbly didactic and inspirational. They reach and touch all aspects of human experience at the

deepest level. When properly executed, the nuances of the hymnography are especially enhanced by the traditional chant of the Church. It could be said of these hymns that they are a string of sermonettes in song, especially rich, inspiring and powerful both for their poetic beauty and melodic synthesis, as well as for their theological content and deep spirituality.

We experience worship essentially as a confession of faith. Therefore, the hymns and prayers of the divine services are more doctrinal than lyrical in nature. Thus, the service books of the Church are counted among the "symbolic books," and count as a source for doctrinal teachings. . . .

We should note that during the course of Great Week, besides the services of the daily cycle of worship, we celebrate also the following services: the Liturgy of the Pre-Sanctified Gifts, on the first three days; the Vespertine Divine Liturgy of St. Basil on Great Thursday and at the Paschal Vigil; and the Divine Liturgy of St. John Chrysostom after the Paschal Orthros. On Great Wednesday we conduct the sacrament of Holy Unction, and, in some places, especially in Cathedral Churches, the service of the "Washing of the Feet" on Great Thursday.

The Transposition of the Services

Throughout the centuries the faithful have observed Great Week and Pascha with fervor and great solemnity. Twice each day in the morning and in the evening, they would gather in the churches to celebrate the designated service at the appointed times.

However, at some point in history the appointed times of the services began to change. The morning services were moved to the preceding evening and the evening services to the morning. It is not clear when and why these changes began to occur. By the middle of the

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nineteenth century, if not much sooner, it had become a common practice throughout the Orthodox Church. P. Rombotes in his book

published in Athens in 1869 makes reference to the custom, as does the new Typikon of Constantinople. The reasons for the change appear to be ambiguous. Both Rombotes and the Typikon mention that it was done to accommodate the people. This may have meant any number of things. For example, the new Typikon hints at one such possibility. By mentioning the fact that the services were very lengthy, it implies that the transposition occurred in order to address this problem. Another reason for the change may have come about as a result of some socio-political factors during the Ottoman rule. For example, a rule regulating the time for public assembly of the Christian populace may have resulted in the shift of the services. Sometimes, an imposed practice in one generation or period has a way of becoming permanent.

Perhaps the most plausible reason for the rearrangement of the divine services is based on late medieval attitudes concerning the time of the celebration of the Divine Liturgy and the reception of Holy Communion. According to long held popular beliefs, it was thought that the morning hours of the day were the most suitable and acceptable for the reception of Holy Communion. This being the case, it follows that all celebrations of the Divine Liturgy should be placed in the morning hours, regardless of the fact that some such celebrations were in fact nocturnal in nature.

An additional factor of considerable importance, which may also help explain the transfer of the morning services to the previous evening is the vigil or extended nocturnal service. There were several different types of vigils in the early and medieval Church. Their structure, content and length varied according to purpose and local custom and usage. They were conducted as late night, all-night or pre-dawn observances. Vigils were held on the eve of great feasts as a sign of watchfulness and expectation. We know from several early and medieval documents that the Passion of our Lord was observed liturgically in both Jerusalem and Constantinople with some type of vigil service. There is sufficient evidence to connect the present Great Friday Orthros with these earlier vigil services. It is reasonable to assume from this that the present Orthros was originally observed as a nocturnal celebration. Thus, as the order and hours of the divine services of Great Week began to change and shift, this service — and by extension the other morning services of the Week — was advanced to earlier evening hours.

Whatever the reasons for the transposition of the services, we have in fact inherited a particularly peculiar tradition, which circumvents both the normal liturgical practice as well as the natural order of things. Beginning with Great Monday and lasting through Great Saturday, the divine services are in an inverted position. Morning

services are conducted the evening before and evening services are celebrated in the morning of the same day. Thus, on Palm Sunday evening, we conduct the Orthros of Great Monday and on the morning of Great Monday we celebrate the Vespers with the Pre-Sanctified Liturgy. This pattern places us one half day ahead of the historical events and the natural order.

Of particular interest in this matter, is the order of the divine services for Great Thursday contained in the now defunct Typikon of the Great Church. The services of the Orthros and the Trithekte in this Typikon are assigned to the morning hours, while a series of long services are designated for the evening hours. They are: the Vespers, followed by the Nipter (Washing of the Feet), to which the Divine Liturgy of St. Basil is added beginning with the entrance of the Gospel. Before Holy Communion was distributed, the Patriarch also consecrated the Holy Myron. After the Divine Liturgy came the service of the Pannychis. . . The twelve Gospel pericopes narrating the events of the passion were read at this service. These pericopes are the same as those now read in the present service of the Orthros of Great Friday, which in current practice is conducted on the evening of Great Thursday by anticipation.

From this description we learn at least two things. First, that Great Thursday evening in the late medieval church was supplied heavily with a series of long services. Second, the commemoration of the passion was conducted in the context of a vigil service (the Pannychis) on the night of Great Thursday. Because of the length of these services, I think we can safely assume they lasted well into the night. Can we assume also that Great Thursday evening with its overburdened liturgy became the pivotal day in the process that saw the breakdown of liturgical units and their transposition to earlier hours? The Vespereal Divine Liturgy, for the reasons stated above, may well have been the first to be dislodged from its original moorings, moving steadily forward in the day until it came to be celebrated in the morning hour. Next, the Pannychis or Vigil lost its original meaning and began to gravitate to an earlier hour. As these arrangements gradually evolved, the transposition of the morning services to the preceding evening became the established practice.

Difficult as it may be, however, I believe that the Church is obliged to press the issue through careful study and find a way to restore the proper liturgical order. She can do no less, if she is to be true to her quest for and commitment to liturgical renewal and reform. St. Symeon of Thessalonike (+1429), an inspired student and teacher of liturgy noted in one of his treatises that once the Church has clarified and determined correct liturgical usages, we are obliged to change even those things that have become a practice by default. While we must honor and reverence our liturgical inheritance, we are also obliged to look at it more carefully and to distinguish between Tradition and custom. Here

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let me stress the point that it is the Church in her collective wisdom that must authenticate the need and proceed to the reform of liturgical practice and usage.

The Ethos of Great Week

The salvific events, which the Church remembers and celebrates in Great Week, are rooted in the inexhaustible mystery of God's ineffable love for the world that culminated in the Incarnation, the Death and Resurrection of His only-begotten Son and our Lord and Savior, Jesus Christ.

The solemnities of Great Week help us to enter and penetrate the depths of this mystery. Each day has a particular theme, focus and story. Each story is linked to the other; and all together, they are bound up in the central event: the Pascha of the Cross and the Resurrection. Everything converges on the person of Jesus Christ, who was betrayed, crucified and buried; and who rose on the third day. These events are the keystones of the structure of Great Week. Through them we embrace the mystery of our salvation. Their radiance helps us to see again more clearly the depth of our sins, both personal and collective. Their power bursts upon us to remind us again of God's immeasurable love, mercy, and power. Their truth confronts us again with the most crucial challenge: "To dare to be saints by the power of God . . . To dare to have holy respect and reverence for ourselves, as we are redeemed and sanctified by the blood of Christ . . . To dare to have the courage to grasp the great power that has been given to us, at the same time realizing that this power is always made perfect in infirmity, and that it is not a possession." (Thomas Merton)

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From the beginning, Jesus and His Gospel were met by a twofold response: some believed and became His disciples; others rejected Him and came to hate Him, and to despise and scorn His Gospel. These opposing attitudes towards the person and the message are especially evident in the events of Great Week. As the events unfold, false religiosity is unmasked (Mt. 23:2-38); and the hellish bowels of the power of darkness are laid bare (Lk. 22:53). Enscorched in the hearts of evil men — demonic, malignant and odious — the darkness seethes

with deception, slander, deviousness, greed, cowardice, treachery, betrayal, perfidy, rejection, hatred and aggressive hostility. Evil, in all its absurdity and fury, explodes on the Cross. But it is rendered powerless by the love of God (Lk. 23:34). Christ is victor. Death is swallowed up. The tombs are emptied (Mt. 27:52-53). Life is liberated. God and not man controls the destiny of the world.

In the course of the events of Great Week we encounter many contrasting figures and faces that call to judgment our own dispositions towards Christ. Great Week is not simply a time to remember; it is a time for repentance, for a greater and deeper conversion of the heart. Two hymns from the Orthros of Great Tuesday say it best:

"O Bridegroom, surpassing all in beauty, Thou hast called us to the spiritual feast of Thy bridal chamber. Strip from me the disfigurement of sin, through participation in Thy sufferings; clothe me in the glorious robe of Thy beauty, and in Thy compassion make me feast with joy at Thy Kingdom."

"Come ye faithful, and let us serve the Master eagerly, for He gives riches to His servants. Each of us according to the measure that we have received, let us increase the talent of grace. Let one gain wisdom through good deeds; let another celebrate the Liturgy with beauty; let another share his faith by preaching to the uninstructed; let another give his wealth to the poor. So shall we increase what is entrusted to us, and as faithful stewards of His grace we shall be counted worthy of the Master's joy. Bestow this joy upon us, Christ our God, in Thy love for mankind."

In the solemnities of Great Week we experience afresh the embrace of God's love and forgiveness; the gift and promise of eternity and plenitude. Quickened and energized by the experience, we continue by faith to climb the ladder of divine ascent. Certain of His love, we live in the saving tension of joyous-sorrow until He comes. With a repentant heart we live the joy of hope and the rapture of expectation for things to come (1 Cor. 2:9). ✚

*This article is excerpted from the introduction to **The Origins of Pascha and Great Week**, Alkiviadis Calivas, Holy Cross Orthodox Press, 1992.*

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This book is available from the Holy Cross Bookstore: 1-800-245-0599.

Copyright Issues for the Orthodox Church Musician

Part 1

Vladimir Morosan

As the Church in America grows and matures, the liturgical life of many Orthodox communities becomes richer and more complete. One of the ways this richness manifests itself is in more varied and more complex musical repertoire. Indeed, the full year-long Orthodox liturgical cycle includes many hundreds of hymns, all of which may be rendered to a number of different chant melodies and in a variety of vocal arrangements and voicings (unison, two-, three-, four-part, etc.)

To provide this vast amount of musical material to an ever-growing number of Orthodox missions and parishes is an enormous task, requiring the talents and efforts of many scholars, composers, arrangers, and publishers. The purpose of the present article is to examine some of the legal and ethical issues of copyright that church musicians need to become aware of, if the activities of the above individuals are to assume a legitimate place in the life of the Church.

It would be an understatement to say that the present situation in our parishes with respect to musical copyright is far from normative! A great deal of confusion and misconception exists among church musicians when it comes to matters of acquiring, photocopying, and adapting liturgical sheet music.

The causes for this are largely historical, stemming from the circumstances under which the typical choral repertoire, particularly in English, came into being. In most cases English settings and adaptations were made to fulfill the immediate needs of a particular local community. Those who made the adaptations often did not foresee these works ever “traveling” beyond their parish and were not concerned with copyright issues. At the same time, little effort was made on the national or diocesan level to review, systematize, or disseminate such adaptations.

Enter the photocopy machine! Right about the time the use of English was growing throughout the American Church, the copy machine became a ubiquitous piece of

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equipment in parishes, sometimes even in the choir loft. Needy choir directors, in their frantic search for English musical settings (which were not being provided by the respective central Church administrations), thought nothing of borrowing music wherever

they could find it and photocopying it—sometimes for their own reference, in single copies, and sometimes in multiple copies for each choir folder or notebook.

At the same time, numerous new adaptations and arrangements were being made, sometimes without any attribution and sometimes from sources of dubious authenticity—handwritten copies made by some choir-master from the “old country.” “What possible copyright issues could exist here?” people (innocently) thought. After all, the composers, if their names were even known, were long dead, and besides, don’t the traditional chant melodies belong to the whole Church?! Even some arrangers took the attitude that their work was being done “for the good of the Church,” and thus freely disseminated their adaptations in photocopies, usually without any ecclesiastical or musical evaluation. With the proliferation of computer software for music typesetting (e.g., Finale™, Encore™ (now Sibelius™), Score™, and others) even more material is now being produced without any regard for issues of copyright or intellectual property. As a result, a certain unfortunate precedent has been established, whereby the repertoire of Orthodox liturgical music is seen as an “open field,” where anyone feels free to enter and help himself to any piece of sheet music with the aid of a photocopy machine.

At this point it is appropriate to take a look at the United States Copyright Law (in its latest revision, dating from 1978) and see exactly what it says and how it applies to Orthodox liturgical music. On the facing page you will find “Answers to Common Copyright Questions.” The information addressed in those questions and answers applies to ALL church musicians in the United States. Those who are affiliated with Roman Catholic

Answers to Common Copyright Questions

compiled by the Church Music Publishers Association.

Adapted with permission.

What does “Copyright” mean?

- The U. S. founding fathers determined that it was in the public interest that the creative works of a person’s mind and spirit should belong, for a limited time, to the author or creator. The protection of these works is called “copyright.” The United States Copyright Law grants to the copyright owner the exclusive rights to original material for a term that is equal to the length of the life of the creator/author plus 50 years. The copyright owner is the only one who has the privilege of reproducing the work. If any other party wishes to reproduce the material in some manner, permission must be obtained from the copyright owner.
- Visible notice of copyright should appear on all copies of copyrighted music. Whether on the owner’s original works or on licensed copies, the notice should be visible and contain the word “copyright” or the symbol ©, the year of first publication, and the name of the copyright owner.

What are the rights of copyright owners?

- To reproduce the copyrighted work in printed copies or on records, tapes, video cassettes or any duplicating process now known or that later comes into being (e.g., CD-ROM, DVD, on-line.pdf files, etc.).
- To make arrangements and adaptations of the copyrighted work.
- To distribute and/or sell printed or recorded copies of the work or to license others to do so.

Who owns the legal right to make copies?

- The original creators (authors and composers) and/or publishers, their assigned agents, licensees, etc.

Is it permissible to perform copyrighted works in church?

- Yes, you may perform copyrighted religious works from legal editions in the course of services at places of worship or at religious assemblies. Legal editions, however, do not result from unauthorized (illegal) duplication of copyrighted religious works. (I.e., to purchase one copy of sheet music, then make 20 copies for the choir without permission and perform it in a worship service is not legal or ethical.)

Must I get permission to copy, print, photocopy, etc.?

- Yes, permission must be secured prior to any such uses and/or duplications.

If I can’t find the owner of a copyrighted piece of music, can I go ahead and use it without obtaining permission?

- No. Check the copyright notice on the work and/or check with the publisher of the collection in which the work appears. Once you know the name of the copyright owner, write or call the publisher for permission.

What if no copyright notice appears on the piece of music? Can I assume the piece is not protected and reproduce it without permission?

- Not necessarily. The statute protects the creative work even if a copyright notice doesn’t appear (statutory copyright). It is still necessary to obtain permission from the author or publisher.

But what about out-of-print items?

- Most publishers are agreeable, under special circumstances, to allow reprinting of out-of-print items, but again, permission must be secured from the copyright owner prior to any duplication, and a statement of permission should appear on the copies.

What is “Public Domain”?

- If a work is in the “public domain,” this means that the copyright protection for it has expired and the work is dedicated to the “public” for use as it sees fit, with no permission being required from anyone.

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and Protestant parishes are likely at least to have been exposed to these issues at one time or another during their academic training or professional careers. Regardless of whether the laws and principles of copyright have been followed scrupulously in the past, there is, in fact, a host of composers, arrangers, and publishers who derive their main livelihood from serving the musical needs of these parishes. Educational and consciousness-raising efforts continue to be carried out by such trade organizations as the Music Publishers Association (MPA), the Church Music Publishers Association (CMPA), and Christian Copyright Licensing, Inc. (CCLI). But what can be said of the situation in Orthodox church music circles?

There is, to be sure, an age-old historical precedent of “anonymous creativity” in the Church. Until a certain point in time, neither iconographers nor hymnographers (or chant composers, who oftentimes were also the hymnographers) signed their names to their creations, because it was their understanding that the real Creator of all art and music, indeed all beauty, was the Lord God Himself. The liturgical artist merely “uncovered,” through the medium of pigments or musical tones, that which was created and revealed by God. To claim any “ownership” or “copyright” to an icon or a chant setting of a hymn would have been considered incongruous, if not downright repugnant. In this respect, all liturgical art was truly “public domain” in the sense that it belonged to the entire Church community for use as it saw fit.

At the same time, in those seemingly idyllic times, in societies that were primarily “Orthodox,” the economic realities for liturgical artists were considerably different from what they are today. Many liturgical artists were monastics, whose daily living requirements were taken care of by the monastic community. In Orthodox lands there was also an active system of patronage, whereby heads of state, church hierarchs, and other individuals of economic means provided economic support for the building, decorating, equipping, staffing, and maintaining of churches; this included the production of liturgical and musical books, initially by hand copying and later by printed means. Since the middle of the eighteenth century, in traditionally Orthodox countries such as Russia, the national Church (the Holy Synod) supplied the liturgical needs of parishes by publishing and distributing codified chant books containing all the necessary chants for the liturgical year.

Parallel to this, in these very same countries, a well-established tradition developed of individual composers and arrangers (including some in priestly and monastic

orders) who arranged chants polyphonically and freely composed new liturgical works. These works were all accorded copyright protection, and the publication and distribution of these works also supported a number of music publishers.

In the United States and elsewhere in the West, the Orthodox Church in general exists under very different circumstances than in Old World countries. And certainly the economics of church life are extremely different in every respect; there is no government or ecclesiastical sponsorship on the scale outlined above, although certainly there can be private support by individual members of the Church. Still, in our “democratic” circumstances, the responsibility of each individual choir director, church singer and parish becomes that much greater to respect and abide by the copyright laws of our nation.

The moral and ethical issues facing church musicians with respect to copying sheet music are sometimes brought into better focus by using other examples from church life. To build a church building, a church community would hire a competent professional architect and various contractors who are experts in their respective fields. Few buildings would be put up nowadays by volunteers; and no community would expect simply to “borrow” a building or space for holding services from a neighboring church for nothing. Similarly, to paint the icons or frescoes in the church, no community would simply put up posters of icons photographed in another church: the services of a highly skilled artist, versed in the iconographic art, would be retained. The same can be said for church vestments, sacred vessels, and other items connected with the temple.

Yet, when it comes to liturgical sheet music, in many cases this line of thinking breaks down. Choir directors and even members of the clergy, who are in every other respect honest, moral, and law-abiding Orthodox Christians, think nothing of going over to the copy machine and making dozens, hundreds, and in the long run, even thousands of music copies that are in every sense illegal and amount to robbing the copyright owner of the lawful proceeds of his or her creativity, talent, and honest labor.

One often hears the argument that if central Church administrations or diocesan music departments would make the necessary music available, the parish or the choir would gladly pay for it. But the sad reality is that the Church in America, as a whole, has relinquished its custody and “ownership” of its liturgical music heritage: with a few exceptions, central diocesan music

departments do not provide even a fraction of the necessary musical materials for a complete cycle of worship. At the same time, the wholesale photocopying of copyrighted material has produced an economic environment in which diocesan music departments, not to mention individual composers or publishers, cannot survive. (Some years ago, the Department of Liturgical Music of the Orthodox Church in America was essentially shut down due to a lack of funding.)

To look on the positive side, however, the present situation is such that there is nowhere to go but up. Orthodoxy in America has been blessed with a number of talented individuals—composers, arrangers, editors, and scholars—who are able and willing to do great things musically for the Church. We also have the technological tools—computers, laser printers, the Internet—the likes of which have never been available before to church musicians. With proper support and encouragement from the hierarchy, the clergy, and above all, church musicians, the vast riches of the Orthodox musical heritage can be “unlocked” and put to their proper use—to make beautiful, heavenly singing a reality in the

liturgy here on earth and thereby bring more and more people in this country to the full knowledge of the Truth of Christ. ✚

(The next installment of this article will take a closer look at the specific creative components that comprise a piece of liturgical music: what constitutes an arrangement, an adaptation, an edition, a composition; what may be considered to be in the “public domain”; what is and isn’t copyrightable under the law; and various issues connected with permission, licensing and publication.)

We recommend the following websites for further information about copyright issues:

Yesterday Service, Inc.:

<http://www.yesterdayservice.com>

Church Music Publishers Association:

<http://www.cmpamusic.org/copylink.html>

Music Publishers’ Association: Resource Center:

<http://www.mpa.org/crc.html>

The Copyright Website:

<http://www.benedict.com/>

Copyright: The Complete Guide for Music Educators

By Jay Althouse

Alfred Publishing Co., Inc. 2nd Edition, 1997, \$10.95

In a style that does not use complex or confusing legal terminology, Jay Althouse carefully articulates the history and development of copyright law and the “legal why’s and why not’s [as well as] the moral why’s and why not’s.” Although he does not write in depth about how to copyright your own works, in his description of the law and history much of what is necessary becomes clear. When I picked up this clear and concise book at the music store, little did I know just how much of what it said would apply to me and to other Orthodox church musicians. Except for a paragraph here and there which deals, very specifically, with educational uses, this book could have been called, “Copyright: The Complete Guide for Church Musicians”!

Mr. Althouse defines what the five exclusive rights of copyright owners are, of which only four really apply to music. They are: “1) The right to reproduce the copyrighted work in copies or phonorecords, 2) The right to perform the copyrighted work publicly, 3) The right to prepare derivative works [arrangements, transcriptions, translations, etc.] based on the copyrighted work, 4) The right of public distribution of a copyrighted work.” In subsequent chapters, he clearly delineates how these rights apply both to the copyright owner and to individuals, schools, churches, etc.

Why is copyright law important to us as church musicians? In answer to that question the author writes, “We, the public, are the main beneficiaries of copyright laws. And we have a moral and legal obligation to abide by those laws.” Continuing, he says, “Copyright makes publication—and the public dissemination of knowledge possible. Which brings us to a secondary purpose for copyright: rewarding the creators for their writings.” He also writes, “Without that right a writer or composer has no protection against the unlimited free use of his work by others. If everyone has free access to a writer’s work, it has no material value. No potential income. The only incentive to create, then, is personal satisfaction,” or, for many of us, to help the Church.

How many of our gifted musicians would create more works if such incentive existed, or if they could put food on the table by being a full-time composer? How many of us copy music without regard for or compensation to the composer or arranger? How many of us who compose or arrange attach all of the necessary information to our music, so people can contact us if they want to ask permission to make an arrangement or to make copies? How many of us change other people’s compositions and arrangements without first obtaining their permission? These are tough issues that must be addressed if we are to see growth and maturity in our liturgical music in North America. One way to begin to deal with these issues is to understand the law. I strongly encourage you to read this excellent book. ✚

—Reviewed by Alice Hughes, Managing Editor

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then the faith and the Divine singing began to spread throughout the land."*

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Welcoming the Bishop

Notes on *Ton Dhespotin*

Mark Bailey, Music Editor

Orthodox Christians are especially cordial and welcoming when a hierarch comes to visit. In the practice at St. Vladimir's Orthodox Seminary where I teach, the bishop turns to the assembly to bless them soon after he enters the church. As he performs the blessing, the people enthusiastically sing "Ton Dhespotin ke arkhiera imon, Kyrie, filate," meaning, in different word order, "Lord, protect our Master and high priest." The assembly then continues, usually three times, with "Eis polla eti, Dhespota" or "Many years to you, Master." After the hierarch is vested, which most often takes place in the center of the church among the faithful, he again blesses them to the same response. As the Divine Liturgy gets underway, there are several times when the bishop returns to bless the congregation. During these instances they sing only "Eis polla eti, Dhespota." Other Orthodox traditions vary, but apply the same text.

Interestingly, the Slavic liturgical practice—and now a common North American practice—is to sing "Ton Dhespotin" in the original ancient Greek. Slavic church music books, in fact, give the Greek in transliterated Slavonic. While no technical or rubrical reasons exist to dictate the use of Greek over Slavonic in this case, David Drillock, professor of liturgical music at St. Vladimir's Orthodox Seminary, proposes that perhaps this tradition stems from early Slavic Orthodoxy when the Greek bishops would often visit and/or administrate the churches of Kievan-Rus. Linguist and expert translator Archimandrite Ephrem Lash agrees: "I suppose the Slavs never translated it because it kept the link to their Byzantine past. I don't how long the Metropolitans of Kiev were Greeks, but that could have something to do with it." Fr. Ephrem also points out that the idea of a "Third Rome," i.e., Moscow as the true continuation of Byzantium, could have played a part in preserving the original language.

In terms of Greek practice, ancient and modern, Fr. Ephrem, in consultation with his colleague David Melling, mentions, "the only difference is that the ancient only has one 'Eis polla eti, Dhespota!', where the modern has three. But, the ancient is to an exceedingly *arga* melody, which takes, if not hours, then several minutes to sing." Fr. Ephrem and John Barnet, instructor of Biblical studies and ancient Greek at St. Vladimir's Orthodox Seminary, conjecture that a fragment of text, perhaps an extra "eis polla eti," seems to be missing from the "Ton Dhespotin" phrase, which ends almost abruptly on "filate." As well, concerning the translation

of the full "Ton Dhespotin" as it now stands, Fr. Ephrem notes "the problem is that the Greek shifts, from addressing the Lord to addressing the Bishop. This does not go so smoothly in English." Prof. Barnet also made the same point in my discussions with him. In similar liturgical formulas, such as commemorating a person's birthday or anniversary (or, as we find in the polychronion for a monarch or ruler), the deacon or priest proclaims: ". . . O Lord, protect and keep him/her/them for many years [the missing "many years" mentioned above]" to which the people respond, "God grant you many years." In a sense, therefore, the assembly in "Ton Dhespotin" sings what we would think of as the deacon's part in addition to their own.

Most traditions seem content to keep the ancient Greek text, as long as the faithful understand what it means. And this is precisely why I chose to feature "Ton Dhespotin" in this issue of *PSALM Notes*, since it is otherwise an overlooked and inadequately understood liturgical component. In terms of the music which follows, we offer three contrasting settings of the traditional text, as well as an "Eis polla eti, Dhespota" which is sung, in Slavic and Slavic-influenced practice, just before the troparia and kontakia of the Divine Liturgy. My thanks to Fr. Ephrem, David Drillock, and John Barnet for their input on this topic. Quite frankly, I am tempted to add the perceived missing "eis polla eti" to my own setting; perhaps in another edition after further research on the matter. †

PSALM Notes

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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 authors assume responsibility for facts and interpretations that appear in their articles.

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Printed in the United States

Ton Dhespotin

Mark Bailey

Con moto $\text{♩} = \text{ca. } 84$
mp

Sop/Ten
 Alto/Bass

Ton — Dhes-po - tin ke ar - khi - e - re - a i - mon,

Refrain
With energy
mf

Ky - ri - e, fi - la - te. Eis pol - la e - ti, Dhes - po - ta,

eis pol - la e - ti, Dhes - po - ta, eis pol - la e - ti, Dhes - po - ta.

Alternate Refrain
With energy

S
 A

mf *f* *poco rit.*

Eis pol - la e - ti, Dhes - po - ta, eis pol - la, e - ti Dhes - po - ta.

T
 B

mf *strongly* *f* *strongly*

Composer's Notes:

Begin the "Ton Dhespotin" with two cantors or small group (all male or all female singers) or with a single voice singing the top line. The entire congregation and choir may join in on either version of the "Eis polla" refrain. The two refrains may be used alternately.

About the Composer:

Mark Bailey, *PSALM Notes* music editor, serves on the St. Vladimir's Orthodox Seminary faculty as instructor of composition, choral leadership, and voice. Mr. Bailey also conducts the New Haven Oratorio Choir, the New England Benefit Orchestra, the Yale Russian Chorus and the Manchester Symphonic Chorale. He frequently lectures and publishes on liturgical music and continues to serve as director of liturgical music at St. John the Baptist Orthodox Church, Rochester, New York. Mr. Bailey's degrees are from the Eastman School of Music and the Yale School of Music/Institute of Sacred Music.

Eis polla eti, Dhespota

for Metropolitan THEODOSIUS

Fr. Sergei Glagolev

Trio

Soprano
Alto



Eis pol-la e - ti, Dhespo - ta, eis pol - la e - ti, Dhes - po - ta,


Baritone




eis pol-la e - ti, Dhes - po - ta,




(A) eis pol - la e - ti, Dhes - po - ta!




eis pol - la e - ti, Dhes - po - ta,



(B) eis pol - la



eis pol - la e - ti, Dhes - po - ta!



(C) Full choir

eis pol - la e - ti, Dhes - po - ta!

Composer's notes:

After the trio, sing any one or all of the options (A, B, or C) as many times as tradition dictates. The tempo of the entire setting should be regulated according to the bishop's pace while censuring.

About the composer:

Fr. Sergei Glagolev, an active and renowned liturgical musician and priest, has played a key role in pioneering the use of English for Orthodox worship, as reflected in his numerous sacred compositions. Fr. Glagolev received his undergraduate degree in music education from New York University and his graduate degree from St. Vladimir's Orthodox Theological Seminary. He also studied music at the Oberlin Conservatory and the Juilliard School. He has served on the faculties of St. Tikhon's and St. Vladimir's Seminaries. Now, in retirement, Fr. Glagolev frequently guest lectures and publishes on liturgical music and related topics.

This "Eis polla eti, Dhespota" was originally composed for use at the St. Sergius Chapel at the Chancery of the Orthodox Church in America in Syosset, New York.

Ton Dhespotin

Traditional Byzantine melody, Tone 2

♩ = ca. 108

Ton Dhes - po - tin ke ar - khi - e - re - a i - mon,
 Ky - ri - e, fi - la - te. Eis pol - la e - ti, Dhes - po - ta,
 eis pol - la e - ti, Dhes - po - ta, eis pol - la e - ti,
 Dhes - po - ta.

rit.

Note: The ison (bottom voice) may be sustained wordlessly on "ou" or sung lightly on the text.

Ton Dhespotin

Amy Schwarze

$\text{♩} = 60$
mf

Sop
Alto

Ton — Dhes - po - tin ke — ar - khi - e - re - a i - mon,

poco rit. *a tempo*
mp

S
A
T
B

Ky - ri - e, fi - la - te. Eis pol - la — e - ti,

mp

f

Dhes - po - ta, — eis pol - la — e - ti, Dhes - po - ta,

f

f *rit.*

eis pol - la — e - ti, Dhes - (po)po - ta.

f

About the composer:

Amy Schwarze graduated from Akron University with a Bachelor of Arts in Music and went on to graduate from St. Vladimir's Orthodox Seminary in 1995 with a Master of Arts in Liturgical Music. Ms. Schwarze is currently employed by the University of Chicago and conducts the choir at Archangel Michael Orthodox Church in Burbank, Illinois. She has composed a number of Orthodox liturgical music settings in English.

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RESOURCES

Walter Obleschuk, Resource Editor

The Lenten Triodion

In the Orthodox Church, spiritual and liturgical life are inextricably linked. For this reason during Great Lent, when we are called to repentance, change is manifested outwardly as well, particularly during the services. These liturgical changes are obvious: the clergy wear dark-colored vestments, the singing is more contemplative and somber, and Lenten services become longer through substitutions and additions to the non-Lenten order of service. Yet, while we are aware of these external changes, how do they reflect the inner changes to which we are called? Do we accurately remember all the changes from year to year?

Fortunately, we have *The Lenten Triodion*, translated by Mother Mary and Archimandrite (now Bishop) KALLISTOS Ware¹ to help us. This volume provides not only the texts for the services, but also explanatory information concerning this liturgical season. The Triodion begins on the Sunday of the Publican and the Pharisee and ends on Holy Saturday. This volume contains translations of the services for all the Sundays of this period, the first week of Lent and Holy Week in their entirety, and portions of the fifth week. The texts for the services not contained in this volume (including “Cheese Week”—the week before Lent) can be found in the companion volume, *The Lenten Triodion, Supplementary Texts*, also translated by Mother Mary and Archimandrite KALLISTOS.²

The format of this collaborative effort of Mother Mary and Archimandrite KALLISTOS is similar to their other well-known translation of Orthodox liturgical texts, *The Festal Menaion*. The main body of *The Lenten Triodion* contains the translations of the services. When Greek and Slavic practice differ, footnotes are provided to clarify the issue. Also, as in *The Festal Menaion*, the prefaces are not to be ignored. This supplementary material contains a vast wealth of information concerning the structure of the Lenten services, the inner unity of the Triodion, the rules of fasting, and the history of Great Lent. Most notable are the comprehensive tables of the various services during Lent and copious notes concerning their possible variants.

The Lenten Triodion and the *Supplementary Texts* are excellent guidebooks for a meaningful Lenten journey to Pascha. While some of the texts of Lenten services can be found in other sources, these two volumes make them conveniently available in one collection. Combined with the supplementary material of the preface, these books are a necessity for church and home libraries. ✚

1. Faber and Faber, London & Boston, 1977.
2. The Monastery of the Veil of the Mother of God, Bussy-en-Othe, 1978.

Ask the CHOIRMASTER

Q Recently I was at a parish where the Pre-sanctified Liturgy began with the “full beginning” (“Glory to You, our God, glory to You. O heavenly King. . . Holy God” etc.—ed. note). The DRE (Department of Religious Education of the OCA) booklet as well as other sources state that the reader chants “Come let us worship” immediately after “Blessed is the Kingdom.” Why the discrepancy?

A When a service begins with “Come let us worship,” it presupposes that it is following another service. If not, the “full beginning” should be taken. (See footnotes 17, 21, 22, 25 and 31 of the Preface of *The Lenten Triodion*, translated by Mother Mary and Archimandrite KALLISTOS Ware.) Specifically in answer to your question, if the Ninth Hour and Typika are served prior to the Pre-sanctified Liturgy, then the Pre-sanctified Liturgy begins with “Come let us worship.” In those parishes where Ninth Hour and Typika are not served prior to the Pre-sanctified Liturgy, then the Pre-sanctified Liturgy should begin with the “full beginning” (see the note on page 138 in the 1998 Liturgical Calendar and Rubrics, St. Tikhon’s Seminary Press).

This is not a specifically Lenten practice. For example, when the Third and Sixth Hours are read together before the Divine Liturgy, the Third Hour begins with the “full beginning” and the Sixth Hour begins with “Come let us worship.” Similarly, at the Royal Hours on the Eve of Nativity, Theophany and Holy Friday, the First Hour begins with the “full beginning” and the subsequent Hours (Third, Sixth and Ninth) all begin with “Come let us worship.” ✚

Send your questions for the Choirmaster to:

PSALM, 343 Blair Street, Felton, CA 95018 or
alice@orthodoxpsalm.org

Correction for PSALM Notes, Volume 3 #1:

Due to an unfortunate transfer of data between our computer and the printer’s computer, portions of the “Performance notes” and “About the composer” were not printed with the *Trisagion* by Kevin Lawrence. We have included it again in this issue so that our subscribers have a correct copy. Please make new copies for your choir if you have already begun to use this setting. We apologize to Kevin Lawrence and to our readers for any inconvenience this may have caused.

The Trisagion

$\text{♩} = 72 - 76$

Calmly, with motion.

Kevin Lawrence

Soprano
Alto

Tenor
Bass

Lord, have mer-cy. A - men. Ho - ly God, Ho - ly

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Lord, have mer-cy. A - men. Ho - ly God, Ho - ly".

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

Sing three times

Detailed description: This system contains the next two staves of music. The lyrics are: "Might - y, Ho - ly Im - mor - tal, have mer - cy on us." The instruction "Sing three times" is written above the staff.

mp

Glory to the Father, and to the Son, and to the Holy Spir - it, now and

mp

Detailed description: This system contains the next two staves of music. The lyrics are: "Glory to the Father, and to the Son, and to the Holy Spir - it, now and". The dynamic marking *mp* (mezzo-piano) is present above and below the staves.

ever and unto ag - es of ag - es. A - men.

mf

Detailed description: This system contains the final two staves of music. The lyrics are: "ever and unto ag - es of ag - es. A - men." The dynamic marking *mf* (mezzo-forte) is present above and below the staves. There are triplet markings (indicated by a '3' and a bracket) over the notes for "ag - es" in both the soprano and bass parts.

Trisagion - Lawrence - 2

f

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

f

Ho - ly God, Ho - ly Might - y

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

Performance notes:

- 1) The Trisagion should begin softly and grow successively louder with each repetition.
- 2) If desired, the initial "Holy God" may be sung by the sopranos alone, the second by the full choir without adding the optional bass and alto notes at the end. The dynamic variation is then achieved organically by the addition of parts and voices. The final repetition may be sung a little slower.

About the composer:

Kevin Lawrence is the choir director of Dormition Greek Orthodox Church in Greensboro, North Carolina, and has more than 14 years experience directing singing in churches of the Greek Orthodox Archdiocese. His English-language setting of the Divine Liturgy was selected for use at the 1996 Clergy-Laity Congress in New York by the National Forum of Greek Orthodox Church Musicians, and he was awarded the Patriarch Athenagoras Award in 1998. A graduate of the Juilliard School in New York, he is currently string chair and violin professor at the North Carolina School of the Arts in Winston-Salem, North Carolina, as well as Artistic Director of the Killington Music Festival in Vermont.

CONFERENCES

✠ Announcements ✠

Tradition in Service to Mission: Russian Orthodox Chant in the English Language

Russian Orthodox Church Musicians'
1999 English Spring Seminar
 May 12–16, 1999
 St. John the Baptist Russian Orthodox Cathedral,
 Washington, D.C.

Dedicated to the needs of Orthodox parishes using English as a liturgical language, this seminar will build on the groundwork laid at the recent ROCM October conference (see review). We will continue our study of the historical, aesthetic and practical aspects of adapting traditional Russian chant to English texts. Lectures, workshops, and open discussions will offer an enriching program of interest to individuals from all backgrounds and levels of experience. The Divine Services, which will include the music of Pascha, will illustrate the beauty of Church Slavonic melodies chanted in English. The new Paschal music volume of *A Church Singer's Companion* will be included in the registration fee. We will make every effort to mail the book out upon receipt of paid registration, so that registrants may use the music in their own churches this Paschal season or for study in advance of the seminar.

The seminar sessions will focus on English language usage, principles of applying melody to text, how to speak English when we sing it, how to sing Pascha music, running choir rehearsals, beginning and advanced sessions in putting together services and choir directing.

Registration fees for this event do not include lodging and are as follows: \$195 if postmarked on or before April 4, 1999; \$220 if postmarked on or before May 2, 1999; \$245 if postmarked on or after May 3, 1999. Lodging for this choir seminar will be at the Town Center Hotel in Silver Springs, Maryland, about 10 minutes by car to St. John the Baptist Russian Orthodox Cathedral in Washington, D.C. All of the lectures and workshops will be in the Parish Hall next to the church. Some of the rehearsals will be in the church (please dress accordingly). In order to make the seminar available to all, we have some parishioner housing available. Sleeping bags may be needed. Please make your own hotel reservations by calling 301/589-5200, or fax 301/588-1841. Rooms have been reserved for our use under the name "Choir Conference." Rooms have two double beds and are \$75 per night plus tax. Rooms will be held until April 14. Reservations made after that date will be on a space available basis. For more information or if you need parishioner housing, please contact Matushka Deborah Johnson by phone: 301/754-3741, or e-mail: llew@cais.com or see the conference web page: <http://www.stjohndc.org/music/99Spring/sem1999.htm>

This new spring event is sponsored jointly by: The Russian Orthodox Church Musicians' (ROCM) Fund, The Liturgical Music Advisory Board, St. John the Baptist Russian Orthodox Cathedral, Washington, D.C. ✠

"Sing to the Lord a new song, His praise in the assembly of the faithful!"

The 1999 Church Music Conference
 June 24–27, 1999
 St. Katherine Greek Orthodox Church
 Redondo Beach, California

Run, walk, fly or drive, but get yourself to Redondo Beach, in sunny Southern California, on June 24-27, 1999 for the fabulous San Francisco Greek Diocese Church Music Federation summer conference! This year is shaping up to be an outstanding weekend of fun in the sun, fellowship, music and worship for both adult and youth church musicians.

Activities will begin with a reception on Thursday evening. On Friday, the youth will have Liturgy rehearsals and workshops which will be divided into two age groups (ages 8-12 and 13-18), as well as a trip to the Long Beach Aquarium. The adults will have Liturgy rehearsal as well as an opportunity to take a sneak peek at some of the beautiful new music being written by our Church's composers. Saturday will include a combined rehearsal with the youth and adults as well as a Federation Awards Luncheon. Sunday will be highlighted by the beautiful Orthros and Divine Liturgy sung by the huge Adult and Youth Choirs and the Byzantine Chant Choir.

The conference will take place at the Crowne Plaza Hotel and at St. Katherine's. For more information contact: Michael Captain, (310) 378-7913. ✠

[Editor's Note: What a great idea to have a youth conference simultaneously with an adult conference!]

Contemplative Prayer and Corporate Worship

Summer Institute of Music and Pastoral Practice 1999
 June 20–25, 1999
 St. Vladimir's Seminary
 Crestwood, New York

Orthodox Christianity insists that personal contemplative prayer, also called mental prayer or prayer of the heart, is required of all baptized Christians who participate in the Church's liturgical and sacramental worship.

Apostolic scripture calls all Christian believers, not just ordained clergy or tonsured monastics, to be constant in prayer, to pray without ceasing and to take every thought captive in obedience to Christ. Every disciple of Jesus is called to think constantly upon God and to praise the Lord with his every breath. And all the faithful are called to meditate on God's Word and to practice silence in His presence.

The 1999 Summer Institute at St. Vladimir's Seminary will study and analyze the history, vision and practice of personal prayer, prayer of the heart, the Jesus Prayer, ceaseless prayer, contemplative and meditative prayer, and the practice of silence in relation to corporate liturgical prayer, hymnody, psalmody and sacramental worship.

Sister Magdalen of St. John the Baptist Orthodox Monastery in Essex, England, will join Archpriest George Timko of St. George Orthodox Church in Buffalo, New York, and SVS professors Fr. Thomas Hopko, John Behr, Albert Rossi, David Drillock, Helen Erickson, Mark Bailey and others in examining and discussing this critical issue in Christian spiritual and devotional life.

Special attention will be given this year to the significance of liturgical singing as prayer, and to the prayerful dimensions of conducting, singing and reading at liturgical services. Suggestions will be made about improving the prayerful character of liturgical services, especially on the part of the pastors, altar servers, music directors, choir members, cantors and readers.

Courses and workshops in practical conducting skills and in the composition of liturgical chants in various traditions will again be offered. Participants will be responsible for serving, conducting, singing and reading at daily liturgical services throughout the week. Fees for the week are: for 2 academic credits, \$470.00; for no credit, \$235.00; for a room, \$115; limited single rooms, \$150; and for food, \$160. For more information call St. Vladimir's Seminary: (914) 961-8313. ✚

Summer School of Liturgical Music

*July 11–24, 1999
Holy Trinity Seminary
Jordanville, New York*

The full course of study consists of three two-week summer sessions. After the third summer, graduates will be certified as church choir directors and/or readers. Academic credit is available. A non-certification track is offered to those seeking enrichment in the area of Russian Orthodox Music, who do not intend to become church readers or choir directors. The course load, full or partial, may be agreed upon in consultation with school administration. Instruction is given in Russian and English. While knowledge of Russian is helpful, it is not essential for study.

The curriculum includes: History of Russian Church Music, Music Theory and Musicianship, Choir Conducting, Voice Class, Church Slavonic, Liturgies and Liturgical Performance Practice.

Registration fee for the two-week summer school including room and meals is \$800. To enroll, we must receive your reply by June 1, 1999. For more information contact: Rev. Andre Papkov, 54 Fourth Street, Ilion, NY 13357, or phone/fax: (315) 894-6274, or e-mail: <NPAPKOV@ilion-barringer.moric.org>. ✚

Choral Workshop

*July 25–30, 1999
Holy Trinity Seminary
Jordanville, New York*

This workshop is designed for the experienced Russian church singer in order to provide an annual opportunity to further their rehearsing skill and to expand their knowledge of the sacred choral literature through a "hands-on" approach. Alternating rehearsals of large and small ensembles will provide a unique opportunity for participants to work through the musical challenges that occur in this genre. Attention will be given to the development of such musical skills as choral blending, sonorities, intonation, phrasing, diction, voice building, etc.

Registration fee for this one-week workshop including room and meals is \$300, or \$200 for current students of the Summer School of Liturgical Music. To enroll in this year's summer program, we must receive your reply by June 1, 1999. For more information contact: Rev. Andre Papkov, 54 Fourth Street, Ilion, NY 13357, or phone/fax: (315) 894-6274, or e-mail: <NPAPKOV@ilion-barringer.moric.org>. ✚

A Journey through the Presanctified Liturgy

*14th Annual Sacred Music Institute
August 19–22, 1999
Antiochian Village Heritage and Learning Center*

The Sacred Music Institute sponsored by the Sacred Music Department of the Antiochian Orthodox Christian Archdiocese will be Thursday, August 19 through Sunday, August 22, 1999, at the Antiochian Village, Ligonier, Pennsylvania. The Institute this year will focus on the Liturgy of the Presanctified Gifts. There will be discussion of its history, structure and rubrics as well as an introduction to some new music, both Byzantine and non-Byzantine, for this service.

The conference will also include several "how-to" workshops including: "Ways to Get Your Choir Motivated" with Norman Mamey, "Giving Pitches" with James Meena, and "Starting a Children's Choir" with Lexie Damous. Other workshops include: Chanting, Conducting, Vocal Ills and Their Remedies, Choral Blend, Computer Typesetting of Music discussion. We are also looking forward to getting acquainted with our newly computerized Convention Music Notebook.

Registration for the 1999 Institute, including room and meals, is \$190 for double occupancy and \$305 for single occupancy. All inquiries concerning facility arrangements and reservations are to be sent to: Mike Hamway, Interim Director, Antiochian Village, PO Box 638, Route 711 North, Ligonier, PA 15658 (phone: 724-238-3677; fax: 724-238-2102). All inquiries concerning the program can be sent to: Ray George, Chairman, Department of Sacred Music, 2222 Woodingham Drive, Troy, MI 48098 (telephone: 248-689-8670). ✚

Russian Orthodox Choral Style Past and Present: Building on the Tradition in Our Church Practice

*13th Annual ROCM Conference
October 6–10, 1999
Los Angeles, California*

Russian choral chant is one of many different musical practices associated with the Orthodox world. Although there is a common thread that unites it to other usages, its historical development, stylistic principles, and compositional legacy are in many ways unique. The main objective of the conference will be to address this and related questions in light of current practice. Special attention will be given both to the question of “continuity” within Russian churches as well as “development” among newcomers from different ethnic backgrounds. All levels of expertise are welcome. Please join us for another spectacular four days of singing, learning, and spiritual revitalization. As in years past, we will try to limit registration to approximately 150 persons.

The conference will be held at the Radisson Hotel Los Angeles Westside in Culver City, California. For advance information and registration, please contact: Ms. Julia Karobkoff, Conference Administrator, 5800 Winnetka Avenue, Woodland Hills, CA 91367 or by e-mail: <divaliu@yahoo.com >.

This conference is sponsored by the Russian Orthodox Church Musicians’ (ROCM) Fund, the Liturgical Music Advisory Board (Synod of Bishops/ROCOR), the Holy Transfiguration Cathedral and the Protection of the Holy Virgin Church (Los Angeles). We look forward to seeing you in October! ✝

✝ Reviews ✝

Flying High at the Phoenix Conference

*The 1998 Church Music Conference
San Francisco Greek Diocese Church Music Federation*

It was a weekend of many “highs” at the wonderful and successful Church Music Conference held June 18–21, 1998, in Phoenix, Arizona. High spirits, high temperature (outside), high numbers of adult and youth singers, a “sky-high” choir director’s platform and lots of “high-fives” for our gracious hosts! In fact, the conference left us all on one big “high”! Many, many thanks and kudos to the parish and choir of Holy Trinity Cathedral for hosting us and planning every detail so well.

On Thursday, I joined the crowd on a trip to St. Anthony’s Monastery. It was beautiful and peaceful. We walked the grounds, talked with the monks and learned about their life-style. We went into the church, prayed and saw the relics of the Holy Cross and several saints. It was a great trip. That evening we attended a workshop for choir directors with Presbytera Anna Gallos. She offered great tips, insights and a packet of music samples.

On Friday morning, we began rehearsal for the Sunday Liturgy with conductor Adriana Kolendrianos. Later we had another great workshop with Anna Gallos. She taught us a beautiful hymn that she composed. We also rehearsed other pieces for that evening’s concert with several directors. That evening we had a concert featuring us, the choir members! We sang music by a number of composers including: Tikey Zes, Frank Desby, George Duvall, Ted Bogdanos, Steve Cardiasmenos and Anna Gallos. We were directed by a variety of conductors including: Mark Powell, Elias Kalivas, Michael Captain, Kelly Thorsell, and Kristen Bruskas. Some of the pieces were accompanied by Dimitra Hotis. It was a beautiful concert.

Saturday morning was all work, work, work with Adriana. She gave us many vocal tips and insisted that we follow her beat. The Youth Choir, which was having a simultaneous conference, joined us to sing through their parts of the Liturgy. Kathy Trapp did a great job with them; they sounded beautiful. The Youth Choir also attended several workshops with Presbytera Anna Gallos.

Sunday morning was beautiful. The Byzantine Choir sang Orthros antiphonally with women on the left and men on the right. The women were directed by Stacia Anest and the men by George Duvall. They chanted in English and sounded fantastic.

The Hierarchical Divine Liturgy with Metropolitan Anthony was divided between the Adult Choir of 150 singers and the Youth Choir of 60 singers. It was a beautiful Liturgy, spiritually as well as musically. After the services, His Eminence praised the chanters, and all of the singers. He brought the Youth Choir to the front of the church so he could speak with them and show them off to the congregation.

Thank you to Fr. Theo, Fr. Tim Kristen and all of Holy Trinity! You deserve “high-fives” all around for this high-flying conference. ✝

—Reviewed by Eva Canellos

Reprinted with permission from “The In-Choir-er,” newsletter for the San Francisco Greek Diocese Church Music Federation.

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

Octoechos, Tone 3, Aposticha Monday Matins

The Growing Family of Musicians

*Sacred Music Institute 1998
Antiochian Village, Ligonier, Pennsylvania*

Over these past thirteen years, the Sacred Music Institute has developed an atmosphere of familial love, respect and support built on the devotion to the Holy Orthodox Faith, and its music, which we all share. The Institute has become a conduit through which we not only share ideas and provide insight into technical matters, but where a relationship between musicians of different ethnic, cultural and even previous religious backgrounds is being built. It is this relationship which will in turn build a strong future for the Archdiocese and the Orthodox Church in America.

For those of you who could not attend the 1998 Institute, let me share some of my reflections on the sessions offered. First, the continued interest in Byzantine chant is very gratifying to see. The classes held by Fr. Elias Bitar and Fr. Elias Meena were well attended and very helpful in the development of capable chanters. Much of the success of the effort to train new generations of chanters is due to the Byzantine Project, composed by Basil Kazan and compiled by Ray George. Through the continued use of the Byzantine Project and accessing the sessions provided at the Institute, chanters from across the country can learn the musical traditions of Byzantine chant and capably serve their parishes.

Vladimir Morosan, our guest speaker for the 1998 Sacred Music Institute, presented several sessions directed toward the use of traditional chant as a basis for the development of new Orthodox music in America. Vlad's sessions presented some excellent examples of new compositions written within the rules of traditional Slavonic chant, and designed for small choirs. These sessions were followed by a general session directed toward the future of our compositional efforts here in America.

What impressed this listener was that Vladimir was saying what the Sacred Music Department has been saying for years: i.e., that the wheel need not be reinvented here in America in order to achieve an "American" style of Orthodox music. Rather, if we draw upon the models of both the Byzantine and Slavonic traditions, we will achieve a style which is uniquely American, but with an unbroken connection to our rich heritage.

On Saturday afternoon, Vladimir presented a session on the typesetting of music on computers. As you may know, this is a project the Sacred Music Department is interested in, so it was timely to have Vladimir, who is himself a music editor and scholar, discuss standards and guidelines for typesetting music on computers.

One of my personal concerns is musical standards in our choirs. As I said in one of my own classes, the choir is what the director accepts. This was an overriding theme of many of the sessions, particularly those presented by composer and conductor Norman Henry Mamey. In a supportive and positive atmosphere, several

directors "took the plunge" and directed the combined choir while a panel made comments about their directing style. This was a fun session, as everyone participated with good humor and a genuine interest in learning.

Of course, one of the highlights of the weekend was the Talent Show, capably coordinated and accompanied by Norman, which presented a wealth of talent for the enjoyment and fellowship of everyone.

My personal highlights, however, were the services and especially the Hierarchical Divine Liturgy on Sunday morning. With His Grace, Bishop ANTOUN presiding, the chapel of Ss. Peter and Paul again resounded with the sound of our voices. Anyone looking for inspiration need look no further than the services held during the Sacred Music Village Institute.

In closing, allow me to encourage you to keep the inspiration and enthusiasm of the Institute with you all year—and plan on being with your extended musical family again next August. ✚

—Reviewed by James Meena

Reprinted with permission from "Hymns of Praise," the newsletter of the Department of Sacred Music, Antiochian Orthodox Christian Archdiocese.

A Legacy of Tradition in Service to Mission

*12th Annual Russian Orthodox
Musicians' Conference—1998
Washington, D.C.*

In October 1998, I attended the 12th Annual Russian Orthodox Musicians' Conference. This was the first time I attended a conference such as this. It would prove to be a very exciting four days.

I arrived on Wednesday night too late for the reception and too late to pick up the conference materials. But I helped myself to a set just the same, went up to my room, and pored over it. I was overjoyed at the professional quality of the work. After months of anticipation, I did not know what to expect. Reading over the introduction in the *Church Singer's Companion*, it dawned on me that this was going to be good!

Thursday morning at breakfast, I was amused by the distribution of the "Our Father" in English. Apparently a sizable number of people at the conference were unfamiliar with singing this prayer in anything but Slavonic! I knew that the theme of the conference was

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Russian Orthodox Chant in the English language, but had not fully understood that singing in English was not the norm for the majority of the parishes represented at the conference.

After breakfast, Matushka Deborah Johnson gave a talk. She spoke beautifully on the role of music in the Church and our responsibility as church musicians to take up the cross of providing the most beautiful musical offering that we can. Her talk set the tone for the conference.

Early in the conference, the various lecturers were introduced. I was impressed by the caliber of the participants. Isolated in the South as I am, my only exposure to Orthodoxy being within our own temple and others in the area even smaller than ours, I was delighted and amazed to see the wealth of talent within our Church.

We spent most of Thursday in rehearsal—but not just ANY rehearsal. Fr. George Johnson spent a good deal of time discussing the challenge of singing Russian music in English. He pointed out differences between the languages beyond those obvious to the casual student. Peter Fekula joined Fr. George to assist in presenting the material in the *Church Singer's Companion*. Peter covered each of the eight sticheron tones and explained how to rearrange the voices to accommodate the voices that may be available at vigil (e.g. three basses and one alto: let the basses sing the chant line). During the day, we covered a huge amount of material. This is what we all had come for.

Later on Thursday, the first set of Focus Workshops took place. I attended the one on conducting that Peter Jermihov offered. He is a true and generous professional. Because I never had any formal instruction in conducting, this was a real opportunity for me. Peter explained to us that directing is a language used to communicate with the choir. After covering the basic beat

patterns, he showed us how the patterns can be altered to indicate legato, marcato, piano, forte—the whole range of musical expression. We would all see a lot more of Peter as he would rehearse us all in singing Rachmaninoff's "Bogoroditse Devo," as well as other pieces, later that evening.

I truly enjoyed Peter's rehearsal that evening. Without dwelling too much on the notes—though we certainly dealt with those—Peter concentrated on the sound, our breathing and tone, the texture of the music. By the time the rehearsal was over, I was exhausted and exhilarated. It had been a full and exciting first day.

The next two days followed pretty much the same format as Thursday, with a steady diet of rehearsal, lecture, and focus groups. Delight in sharing with other Orthodox Christians surrounded these events; true Christian fellowship abounded. It was gratifying to realize that the information that we would take home would ultimately be used to enhance the worship in our own temples—the real purpose of this entire exercise was for the greater glory of God. In the short term, we appreciated this at the Vigil on Saturday night and at the Liturgy on Sunday morning. One hundred and fifty voices sang the services antiphonally. It was glorious.

The conference uplifted, informed, and enriched me. I was already looking forward to the next conference. This "next conference" has come sooner than we all thought, as the idea for a small spring seminar very quickly took shape. I look forward to seeing the friends that I made back in the fall, making new ones, but most of all, continuing the work of learning as much as I can about the music of our Church. ✚

—Reviewed by Mary Mikell Spence
St. Mary of Egypt Orthodox Church, Atlanta, Georgia

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Please send us names and addresses of anyone you think would be interested in receiving PSALM Notes!

CALENDAR OF EVENTS

For additional information on these upcoming events see “Conference announcements” on page 12.

May 12–16, 1999

1st Annual ROCM English Spring Seminar, “Tradition in Service to Mission: Russian Orthodox Chant in the English Language,” St. John the Baptist Russian Orthodox Cathedral, Washington, D.C. For more information contact Deborah Johnson: (301) 754-3741; e-mail: llew@cais.com or see the conference web page: www.stjohndc.org/music/99Spring/sem1999.htm

June 20–25, 1999

St. Vladimir’s Summer Liturgical Institute of Music and Pastoral Practice 1999, “Contemplative Prayer and Corporate Worship,” St. Vladimir’s Seminary, Crestwood, New York. For more information call: (914) 961-8313.

June 24–27, 1999

1999 San Francisco Greek Diocese Church Music Federation Conference, “Sing to the Lord a new song, His praise in the assembly of the faithful!” St. Katherine Greek Orthodox Church, Redondo Beach, California. For more information contact: Michael Captain, (310) 378-7913.

July 11–24, 1999

Summer School of Liturgical Music, Holy Trinity Monastery, Jordanville, New York. Intensive training for choir director/readers. Full course requires three summers with academic credit available. Information: Rev. Dn. Andre Papkov, (315) 894-6274.

July 25–30, 1999

Choral Techniques Workshop, Holy Trinity Monastery, Jordanville, New York. Rehearsal skills and knowledge of sacred choral literature. For more information contact: Rev. Dn. Andre Papkov, (315) 894-6274 or e-mail NPAPKOV@ilion-barringer.moric.org.

August 19–22, 1999

14th Annual Sacred Music Institute, “A Journey through the Presanctified Liturgy,” Heritage and Learning Center, Ligonier, Pennsylvania. For more information call: (724) 238-3677.

October 6–10, 1999

13th Annual ROCM Conference, “Russian Orthodox Choral Style Past and Present: Building on the Tradition in Our Church Practice,” Culver City, California. For more information contact: Julia Karobkoff, 5800 Winnetka Avenue, Woodland Hills, CA 91367 or e-mail: divaliu@yahoo.com.

*We would love to add events happening in your community to this Calendar of Events.
Please see below for details about how to submit items to be included.*

SUBMISSION DEADLINE for next issue of PSALM Notes: August 15, 1999.

Please send items for the following departments: Calendar of Events (national and local), Letters to the Editor, Ask the Choirmaster, Choirs in the Community and reviews of conferences, recordings and books. Send submissions to:

PSALM Notes, 343 Blair Street, Felton, CA 95018 or e-mail: alice@orthodoxpsalm.org