

PSALM

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At the Crossroads of Liturgy and Civilization:

Sacred Music in the Orthodox World

Nicolas Schidlovsky

All celebrations of Orthodox liturgy are inseparably linked to musical phenomena. Indeed, without music, the worship would seem highly irregular.

Music is part of this worship, just as a branch is a part of the tree. In liturgy, the silence of the sanctuary is broken; the expectation of mystery is fulfilled. Sound bursts forth. Heaven is made manifest. The Word is proclaimed. The faithful enter into the Kingdom . . . Music is an expression of this splendid, joyous reality, part of the “sacramental event.” It is bountiful evidence of the fact that everything is sanctified, all of Creation is granted anew, and the Church is a vessel of the Holy Spirit, which uplifts the earth-born and restores the whole of life.

Nevertheless, to be true to a high calling in the Church, music and worship must come together in a specific way. Music as art, of course, has a power of its own. Capable as it is of conveying a wide range of feelings, and especially the passionate kind, it is a universally recognized medium of expression which can be channeled for any number of purposes. It is only fitting, therefore, that in the Christian East the usage should emanate from a religious ideal; moreover, from an ideal that is fully compatible with a claim of authentic, unbroken tradition dating back to the earliest times of the practice.

Over the centuries, Orthodox liturgical singing has marked the path of a largely independent development. This does not mean that its isolation was complete, nor that it lacked comprehensive vision or was based on simple ignorance of alternatives. But after the tragic schism in the eleventh century, the trend was to look with increasing caution at Latin culture and not to implement the sort of advancement which threatened to disrupt age-old accord. In particular, this concern had to do with a sense of the innate sacredness of melody in worship.

When we speak of music in the Orthodox Church, we inevitably have in mind a broad variety of different, yet thoroughly “traditional,” repertoires. It is basic to our understanding that, to this day, the concept of “sacred music” in the Christian East remains open-ended; that is, in keeping with ancient practice, it treats melody strictly as a free entity. It sets only minimal requirements for the actual execution and, above all, readily admits change. Unlike the West, which despite recent innovations still addresses a single, more or less fixed treasury of chant—the chant of the Middle Ages in Europe—Orthodoxy adamantly rejects the notion of superiority or final canonical status for any given melodic collection. Its outlook, as a result, embraces an ensuing composite, so that each of the many practices falling within its domain may attain equally valid results, depending on the time and place of performance.

The period of Byzantine-Greek synthesis lasting roughly from the eighth century to the tenth was crucial in determining an aesthetic. Primarily, it was a time of fruitful theological, and consequently liturgical, strivings. But from the standpoint of the Church, the actual melodies that came about were hardly definitive. They carried no assurance of feasibility at a later point in history. In short, they were easily subject to alteration by the very musicians who composed them and by the generations that followed. Today, in search of an “Orthodox tradition,” the historian must distill from numerous musical collections, including those melodies which stand for the frequently contrasting, yet characteristic, sounds of liturgical singing from Greece, Russia, Georgia, Yugoslavia, Bulgaria, Romania, the Arab countries, and more recently Western Europe, America, and elsewhere. A well-documented example of the process giving rise to this pluralism is found in the sources surviving from the period of the early Slavic conversions in the ninth and tenth centuries. To a great extent the stimulus for melodic proliferation in the East was inherent in the missionary use of textual translation, which always necessitates adjustment of a melody originally sung in another language. *Translingual commonality*, one might say, is among the guiding precepts of Eastern Orthodox liturgical chant, and its historical witness is understood as increasingly vital in the contemporary quest for “authentic” early Christian tradition.



In addition to an “open-ended” and consistently creative disposition, the Orthodox practice advocates two other principles. First, music in liturgy is to be cultivated as a purely vocal art; instruments are deemed unnecessary. In *The Exhortation to the Heathen*, Clement of Alexandria (second century A.D.) gives vivid shape to the thinking:

And He who is of David, and yet before him, the Word of God, despising the lyre and harp, which are but lifeless instruments, and having tuned by the Holy Spirit the universe, and

especially man,—who, composed of body and soul, is a universe in miniature,—makes melody to God on this instrument of many tones; and to this instrument—I mean man—He sings accordant: ‘For thou art my harp, and pipe, and temple.’—a harp for harmony—a pipe by reason of the Spirit—a temple by reason of the word; so that the first may sound, the second breathe, the third contain the Lord . . . A beautiful breathing instrument of music the Lord made man, after His own image. And He Himself also, surely, who is the supramundane Wisdom, the celestial Word, is the all-harmonious, melodious, holy instrument of God. (Roberts and Donaldson, *The Ante-Nicene Fathers*, Vol. II, 1983; p. 172.)

A second principle involves the concept of church music as prayer or “sacred utterance.” It is distinctive in the Orthodox Church that all parts of service are thought of as a singing of praise to God. In general, there is no special time set aside for music; artistic means *per se* are not stressed. Rather, music is woven into the very fabric of worship itself. As a celestial manifestation of prayer, it becomes prayer. It adopts an “image” or “likeness” which is present at all times; it becomes the norm of sound to be sustained throughout service. In addition to the singing of the choir and the congregation, a melodic quality is especially apparent in the reading of Holy Scripture as well as during sermons, *vitae* (saints’ lives), and numerous other pronouncements by the clergy. Here, the use of *ekphonesis*, or song-like intonation, punctuates and gives heightened meaning to the sacred

word. In early worship, the term “chant” always implied a prevailing atmosphere of musicality.

The Chant

During church service a group of trained musicians stands in a prominent place at the head of the congregation. These singers perform extensively. Their chant is a melodious blend of words and music with subtle modulations to reflect ritual movement.

As the principal carriers of musical sound, the musicians are chosen leaders in worship; they must guide the course of prayer. This is especially true in Orthodoxy, where it is absolutely impossible to imagine even the smallest liturgical “happening” without music. Readers and singers, therefore, are commonly ordained to a hierarchy of lesser clergy. They have a vital place. They are assigned to the more difficult selections and to numerous hymns which may appear only infrequently and whose texts are less familiar to the congregation.

In a most obvious way the choir is a liturgical symbol. Since ancient times, man has viewed music as an embodiment of harmony. This philosophical notion is repeatedly taken up by the Church Fathers: “music is a resounding echo of the heavens which the hymnographer hears and transmits in his work.” Whether one musician or many, therefore, the choir stands to voice a unity in prayer. As we have seen, however, the metaphysical dimension of the symbol does not come first; it is meaningless without the fulfillment of a practical requirement. Thus, the choir’s task is seen to be an observance of the *ordo*, or sacred order of service. It is here that the music must begin.

In the course of centuries, the “choral” chant of the Orthodox Church has assumed every feature of a sophisticated and developed enterprise. Generally speaking, the choir—often incorporating soloists—has learned to make its way through different types of melody and composition. On the simpler side are the syllabic chants which typically attach one note per syllable; the more complex, or florid, versions are melismatic and normally result in broad melodic arches. Many intermediate grades further contribute to this diversification. A certain propriety, however, has always been the essential concern. Regardless of the actual style, the music is never “art for art’s sake.” It is sacred art in the fullest sense, and therefore must convey sober prayer. It must at once be the prayer of the individual, the local community, and the universal Church at large. With the experience of generations, there has evolved a special aesthetic. The principle rests on a categorical pre-eminence of the sacred word. The music is always attached to the word, but it never displays subjective or personal feelings at

the expense of sacrament. To put it another way, the chant invariably defers to the text. It is always in service to the meaning of the text and to its paramount significance as the Word of God.

At the same time, the singing calls for other procedures. The place of worship is not a forum. Liturgy is an all-consuming act which bears no trace of argument, accident, or chance. Nothing is lacking in it; nor is there anything extraneous. Everything has a place; everything has deep significance. Lit-

urgy is a witness to consummate Truth. Premised as it is on a cooperation in faith, it is the way in which the Church asserts the essence of its own teaching: it becomes what it truly is and finds ontological confirmation of Being as the One Body and One Flesh. The requirements of Orthodox practice, therefore, also include elements of ritualized participation. Basic duties of the choir include leading the congregation, singing special texts which change from service to service, and joining in various exclamations by the clergy, readers, and faithful. The myriad litanies, or strings of short prayers so typical of the rite, are a good case in point; each prayer usually invoked by a deacon requires the proverbial *Kyrie eleison* (“Lord, have mercy”). Although the choir normally occupies a fixed position—often on the ambo near the side doors to the altar—at appointed times it makes processions and especially the *katavasia*, or “descents” down to the level of the nave. This kind of ceremony contributes to the sense of dynamic interaction. At other times, the choir may display vigorous exchanges between its own members; readers, soloists, and ensembles all contribute to the sense of a musical dialogue. Antiphonal chant, alternating performance by two groups, is common. Such singing dates back to an ancient practice with the psalms.

As the mainstay, the chant of the Orthodox Church is monophonic; that is, it uses a single strand of melody. This is considered traditional and most appropriate, and is equally suited to solo and to group performance in unison. The possibility of singing in parts, however, remains. One method might be found in the familiar use of the *ison*, a drone or low pitch held by some voices while others chant the line. Harmonized singing, or polyphony, in various styles sometimes much in the manner of the West, is also known. In recent centuries, such music has become a regular feature in a number of prominent regional usages.

Orthodox Hymnography and the Byzantine Synthesis

A central repertory consists of hymns for daily service including the Office (Vespers, Compline, Nocturne, Matins, etc.). Throughout the East, such composition is

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ubiquitous. It is treated with particular reverence and is considered to be the work of divinely inspired masters. Accumulated over centuries, the major inheritance of the Church is a summa of liturgical art. In the words of Egon Wellesz, a pioneer in the study of early Christian chant, the hymns are “a poetical expression of Orthodox theology, translated, through music, to the sphere of religious emotion.” Today, the hymnography is part of an established *ordo*. In the terminology of the West, it constitutes a liturgical Proper, or those selections which must be inserted into the Ordinary, the regular part of service.



The hymns are mostly from the eighth or ninth centuries, the acknowledged period of intense activity in the Byzantine-Greek liturgy. Much of what this composition entails is an organic outgrowth of prior usage; at the arrival of the so-called “Byzantine synthesis,” sacred music in the Church already played a significant role. Different kinds of composition were known to exist from as early as the writings of St. Paul, who recommends the use of “psalms, hymns, and spiritual songs” (Ephesians 5:19); similar evidence is found in other parts of Scripture as well as among figures such as St. John Chrysostom, St. Basil, St. Ambrose, St. Anthony the Great and others. In fact, a psalmodic framework generally linked worship to Old Testament times, and new hymns came mainly in the form of what are known as tropes, or sundry insertions into a pre-existing order.

Introduced as part of codified practice, the creations, numbering in the thousands, have helped not only to disseminate and popularize a standard, but more specifically, to prepare the ground for church melody to flower. In other words, the burgeoning has to do not so much with a self-conscious desire to lengthen the service or to create an “imperial” rubric, but with an attempt by Church teachers to give an accurate picture of the role of music in liturgy. The outburst of theological thinking that underlies the hymnography coincides with a time of general crisis in the sacred arts, a time when the dogma concerning the Incarnate Word was made articulate in the Church’s final triumph over the Iconoclastic heresy. Much more needs to be done to clarify the connection. But it is reasonable to suppose that the rise in hymnography came about in conjunction

with a general inquiry into the creative nature of the Word and into its proper artistic expression in liturgy. The development is associated with names such as St. John Damascene, St. Theodore Studite, and other prominent defenders of the veneration of sacred images.

Over the centuries, translation of the Byzantine hymns into different languages has become a recognized necessity. In propagation of the faith, the sacred poetry has been a teacher of dogma, a vehicle of prayer, and a solid testament of the unanimity among peoples joined in oneness of belief.

The Musical System (The Octoechos)

Orthodox chant adheres to a system of church modes. Characteristically, this means that the so-called *Octoechos*, a principal division of music into eight classes or types, is applied to liturgical use and serves the purpose of regulating a melodic practice. Chant melody, it turns out, comprises numerous short formulas; its basic substance consists of typical turns of the phrase—small “kernels” or “building blocks”—variously combined into an improvised patchwork. The *Octoechos* offers a means to organize this material and, in turn, to show that a repertory of melodies is distributed into a scheme of eight musical categories. Although the system is of uncertain origin (roots might be found in a synthesis of pagan hieratic practice with Hellenistic thought), its religious use in the Church probably developed at a comparatively early stage, and certainly long before Byzantium and Latin Europe encountered fundamental differences. Among other things, to this day the headings of hymns in chant manuals both East and West include signatures or clues — usually a number, one through eight — denoting the “modal identity” of musical selections. And there are many other points on which this kind of shared impact is discernible.

However, unlike the West, the East endows the theory with a classic role in liturgy. A glance at the order of Orthodox service shows that the liturgical year makes use of three major hymn cycles: a) the *Menaion*, which gathers the feasts and saints commemorated on different days of the year; b) the *Triodion-Pentecostarion*, a set of two volumes applied in connection with the movable period of the Great Fast (Lent), Holy Week, and Easter through Pentecost; and c) the *Parakletike*, otherwise known as *The Great Octoechos*, a book which, as its name implies, is a set of hymns illustrating the eight modes. All three of these are indispensable; without them, the church singer cannot hope to accomplish an observance of the *ordo*. But while the *Menaion* and *Triodion-Pentecostarion* find ready analogues, and especially in the festal categories of the Western Temporale (the Feasts of the Lord) and Sanctorale (the Feasts of the Saints), the *Parakletike* has no counterpart. The latter collection is unique: it is a book of liturgical hymns specifically designed to teach through exposure to a live context. Thus, each year, the *Parakletike* marks a beginning at Easter (regardless of when it occurs) and

then proceeds by assigning new hymns in another mode for every consecutive Sunday and its week following. At the end of an eight-week period, the cycle returns to its starting point.

It is well known by historians that there are many ties which bridge the sacred arts of the East with those of the Latin West, including the various dialects of art and expression found throughout Europe. This understanding then leads to a sense of common roots and of the many parallels in external order and substance which run a uniform course in Christian practice everywhere.

Divergence over the centuries, however, is traced chiefly to usage in liturgy. Thus, the eight church modes are indeed to be regarded as universal; all of Christendom eventually learned from them. But their particular application differs primarily in respect to a factor in worship. The historical point of contact is the period immediately following the formation of the Byzantine *ordo*. During this time conditions were such that the West did not assimilate the intended use of the *Octoechos*. In particular, the ceaseless eight-week rotation, or the didactic principle usually attributed to St. John Damascene in the eighth century, was never adopted by the Roman liturgy; hence, “modal teaching” remained a purely theoretical construct—a means to identify, classify, and fix music without furnishing a standard of live paradigms, or actual “model hymns” to show the way individual parts of melody are ideally pieced together. The consequences of this were far-reaching; there emerged two trends. On the one hand, in the West, the *Octoechos* inspires a distinguished legacy of thought about music; it nurtures what is readily identified as a “positivist” or “speculative” approach. In the East, on the other hand, the musical system is understood as an established part of liturgy; it teaches through liturgy and insists that sacred art is not an object, or an abstraction which carries the weight of law unto itself, but that it is an integral element or expression of worship. The overt indication of this deep conviction seems to be the fact that much of the music in the Christian East is traditionally passed on without notation and that today, as many

centuries ago, a vast number of the melodies are still spontaneously rendered in the act of prayer itself. All too evidently, a melodic practice in the Church is most effective when it is independent of the written form. †

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A music historian, medievalist and liturgical chant scholar, Nicolas Schidlovsky is a recognized author of historical research in Eastern chant. His recent work on the Byzantine-Greek and early Slavic traditions (11th-15th cc) is forthcoming in the twelfth volume of the internationally acclaimed scholarly series, Monumenta Musicae Byzantinae (Copenhagen, Denmark). Currently a resident of Princeton, New Jersey, Schidlovsky is an active lecturer, music educator, and the founding director of the Russian Orthodox Church Musicians’ Fund (ROCM) in New York City.

PSALM Notes

Managing Editor:	Alice Hughes
Resource Editor:	Walter G. Obleschuk
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CALENDAR OF EVENTS

February 4–6, 2000

Liturgical Singing Seminar 2000, St. Seraphim of Sarov Orthodox Church, Santa Rosa, California. For information contact Anne Schoepp: (831) 336-3019 or schoepp6@cruzio.com.

June 21-25, 2000

2nd Annual ROCM English Spring Seminar, St. John the Baptist Russian Orthodox Cathedral, Washington, D.C. For more information contact Deborah Johnson: (301) 754-3741 or e-mail llew@cais.com.

June 25–30, 2000

St. Vladimir’s Summer Liturgical Institute of Music and Pastoral Care 2000, “The Divine Liturgy,” St. Vladimir’s Seminary, Crestwood, New York. For more information call: (914) 961-8313 or see www.svots.edu/

August 19–22, 2000

15th Annual Sacred Music Institute, Heritage and Learning Center, Ligonier, Pennsylvania. For more information call: (724) 238-3677 or www.orthodoxyouth.com/Music/index.htm.

We would love to add events happening in your community to the Calendar of Events, both here and on our web site.

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

The Purpose of Church Hymns

St. Theophan the Recluse

“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord” (Ephesians 5:19).

How should we interpret these words? Do they mean that when you are filled with the Spirit, you should then sing with your mouth and your heart? Or that if you wish to be filled with the Holy Spirit, you should first sing? Is the singing with mouth and heart, mentioned by the Apostle, meant to be the consequence of being filled by the Spirit, or the means towards it?

The infusion of the Holy Spirit does not lie within our power. It comes as the Spirit Himself wishes. And when it comes, this infusion will so greatly animate the powers of our spirit that the song to God breaks out of itself. Freedom of choice lies only between leaving this song to be sung in the heart alone, or expressing it aloud for all to hear.

The words of the Apostle must be taken in the second sense rather than the first. Desire to be filled with the Spirit, and sing with that aim in mind. Singing will set alight the Spirit, or lead to a state of infusion by the Spirit, or show forth His action. According to Blessed Theodoret, the Apostle refers to spiritual rapture when he says, “Be filled with the Spirit” (Ephesians 5:18), and he shows us how to attain this, namely by “unceasingly singing praises to God, entering deeply into oneself, and always stimulating thought.” That is to say: by singing with the tongue and heart.

It is not difficult to understand that the most important part of this is not good harmony in the singing, but the content of what is sung. It has the same effect as a speech written with warm feeling, which animates whoever reads it. Feeling, expressed in words, is carried by words into the soul of those who hear or read them. The same can be said of Church songs. Psalms, hymns and Church songs are spiritually inspired outbursts of feeling towards God. The Spirit of God filled His elect, and

they expressed the plenitude of their feelings in songs. He who sings them as they should be sung enters again into the feelings which the author experienced when he originally wrote them. Being filled by these feelings, he draws near to the state wherein he is able to receive the grace of the Spirit, and to adapt himself to it. The purpose of Church songs is precisely to make the spark of grace that is hidden within us burn brighter and with greater warmth. This spark is given by the sacraments. Psalms, hymns and spiritual odes are introduced, to fan the spark and transform it into flame. They act on the spark of grace as the wind acts on a spark hidden in firewood.

But let us remember that this effect is conditional on their use being accompanied by purification of the heart. St. John Chrysostom enjoins this, guided by the teaching of St. Paul himself, and also says that the songs must primarily be spiritual, and sung not only by the tongue but also by the heart.

Therefore, in order that the singing of Church songs may lead us on to be filled by the Spirit, the Apostle is insistent that the songs should be spiritual. By this it should be understood that they must be not only spiritual in content but moved by the Spirit: they must themselves be the fruit of the Holy Spirit, and be poured forth by hearts that are filled with Him. Without this they will not lead to our possession by the Spirit. This is according to the law whereby the singer is given that which has been put into the song.

The second condition of the Apostle is that songs must be sung not by the tongue only, but by the heart. It is necessary not only to understand the song, but to be in sympathy with it, to accept the contents of the song in the heart, and to sing it as if it came from our own heart. A comparison of this text with others makes it evident that in the time of the Apostles only those who were in such a state used to sing; others entered into a similar mood and all the congregation sang and glorified God from the heart only. No wonder if, in consequence of

EDITORIAL

1999: A Year of Changes

As others look ahead to the new millennium, I am eager to take a moment to look back and share the exciting changes at PSALM this past year. These changes will, through God's grace, enable us to serve Orthodox Church musicians more effectively in the years to come.

PSALM Notes was first published in the spring of 1996 as a modest eight-page newsletter. Through the course of the past three years we have added more pages and more people to the editorial staff. We have included previously unpublished music and have offered a variety of authors and subjects to our readership. In that premier issue we set forth a mission statement and several goals. The main goal was that *PSALM Notes* would begin to provide a means of communication and understanding between church musicians from all Orthodox traditions and that this would eventually lead to the formation of an association of Orthodox liturgical musicians.

In the ongoing desire to fulfill that mission, PSALM (Pan-Orthodox Society for the Advancement of Liturgical Music) incorporated as a non-profit organization in the State of California in February, 1999. The PSALM Board has been anxious to share with our faithful readers and supporters this exciting news and the changes and additions that it has precipitated. In April we held our first organizational Board meeting telephonically, and in late June we had our first Annual Board Meeting and strategic planning session. The Board of Directors currently consists of Vladimir Morosan, Nicolas Schidlovsky, Hank Andruss, Walter Obleschuk, Mark Bailey, Anne Schoepp, and me.

As a result of the incorporation, interested individuals can become members of PSALM, rather than simply having a subscription to *PSALM Notes*. This change will allow us to continue to grow and provide additional resources and services. Two levels of Membership are available: General and Associate. All current subscribers

have automatically been converted to Associate Members for the length of their current subscription. Associate Membership may be upgraded to General Membership by following the directions on page 19.

The PSALM web site (orthodoxpsalm.org) was launched in May and an e-list discussion group was established in July. The lively discussions on the e-list, on a variety of topics, have been educational, edifying and, at times, even entertaining. They certainly provide another important venue for communication and understanding between musicians. If you haven't yet taken a look at both of these Internet resources, I encourage you to do so. You can subscribe to the e-list or visit the archive by going to the PSALM web page.

In July PSALM Music Press published Issue No. 1, twelve titles of previously unpublished settings of music in English. (See page 18 for a full listing of the pieces included in Issue No. 1.) All PSALM General Members receive Issue No. 1. The purchase/receipt of this packet includes a license to make up to five legal copies of each of the pieces. Additional licenses are available for parishes with larger choirs. In time, we intend to begin offering these titles and others in a downloadable form via the Internet.

As we look to the future, I am excited about the impact that PSALM can have on the Church by cultivating relationships, helping to provide the much-needed musical resources, encouraging ongoing education and developing a support system for fledgling church musicians. Please don't hesitate to write with your ideas, suggestions and input, and most importantly if you would like to get more involved with PSALM on an ongoing basis. ✚

Alice Hughes
Executive Director, PSALM, Inc.
Managing Editor, PSALM Notes

St. Theophan, continued from previous page

this, the whole congregation was filled with the Spirit! What treasure is hidden in Church songs if they are performed properly!

St. John Chrysostom says: "What is meant by 'those who sing in their heart to the Lord'? It means: Undertake this work with attention, for those who are inattentive sing in vain, pronouncing only words, while their heart wanders elsewhere." Blessed Theodoret adds to this: "He sings in the heart, who not only moves his tongue, but incites his mind to understand what is said." Other Holy Fathers, writing about prayer to God, believe that prayer is best achieved when offered by the mind established in the heart.

What the Apostle says here about gatherings in

church, can also be applied to private psalmody. This everyone can perform alone at home. And the fruit of this will be the same, when it is done as it should be: that is, with attention, understanding and feeling, from the heart.

Let us note also that although the words of the Apostle refer to singing, his thought indicates turning in prayer to God. It is actually this that arouses the Spirit. ✚

Excerpted from The Art of Prayer, compiled by Igumen Chariton of Valamo, translated by E. Kadloubovsky and E.M. Palmer, Faber and Faber, 1966.

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Copyright Issues for the Orthodox Church Musician

Part 2

Vladimir Morosan

In our previous article on music copyright (*PSALM Notes*, Spring 1999), we examined the all-embracing nature of copyright law in the United States and the need for Orthodox church musicians (as well as everyone else) to adhere to its tenets and principles.

It is undoubtedly true that the overwhelming majority of church musicians are honest and ethical people, whose every intention is to stay within the letter and the spirit of copyright law. It is probably also true, however, that the great majority of musicians working in the Church may not be aware of the law's general provisions, particularly as they apply to some of the specific circumstances of Orthodox church music. In this second installment of our article, we will focus on some of those particulars and their practical application to our daily work as church musicians. We will also endeavor to identify and to define accurately the terminology that will help us make the appropriate decisions and take the proper actions that will, ultimately, help to support the work of composers, editors, and publishers in the field of Orthodox church music.

New Compositions

Perhaps the clearest example of copyright protection is that which applies in the case of a newly written composition of liturgical music by a living composer. Copyright law clearly and unambiguously protects that individual's creative work from the moment it is set down in some medium, be it a manuscript score or a score typeset on a computer, or even if it is initially recorded onto some type of recording device without being set down in written notation. In a provision known as "statutory copyright," copyright protection extends to a given creative work, whether or not there is actually a copyright notice upon it. To make the issue absolutely clear, however, composers are encouraged to include a copyright notice, which consists of the word "Copy-

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right," the copyright symbol ©, the year of composition, and the name of the copyright claimant, which may be the composer himself or the publisher to whom the composer has assigned the rights to his piece. As an additional measure of protection, the composer or publisher may elect to reg-

ister the copyright of the particular work with the United States Copyright Office by filling out the appropriate form and paying a \$20 registration fee. Registration of the copyright is particularly useful if there is a chance that the copyright will be challenged and a legal paper trail is needed to establish the specifics of that particular copyright. The U.S. Copyright Law of 1976 accords protection to all works created by composers presently living and for 75 years after their death.

The first and most obvious application of this provision for church musicians is that, in the case of a work by a currently living composer or a composer who has died within the last 75 years, it is illegal and improper to duplicate, disseminate, adapt, arrange, or record such a work without the express permission of the composer or copyright holder. Period! If a need arises to do any of those things (i.e., duplicate, disseminate, arrange, record, etc.), it is imperative to contact the composer or the publisher, preferably in writing, with the specific request, and to arrange for the appropriate monetary compensation to the holder of the copyright. Copyright law does permit the performance of musical works at worship services without any infringement upon performance rights. Such permission implies, however, that the appropriate number of copies have been legally acquired, either through purchase or through licensing.

In the eye of copyright law, composition is the most obvious creative act that is accorded copyright protection. But there are other creative acts that are also protected by copyright law. These include: (a) arranging (adapting), (b) editing, and (c) transcription. Let us examine and define each of these concepts more closely.

Copyright law does permit the performance of musical works at worship services without any infringement upon performance rights. Such permission implies, however, that the appropriate number of copies have been legally acquired, either through purchase or through licensing.

Arrangements

The act of “arranging,” in musical terms, means taking a musical composition scored for a particular complement of voices and rendering the same music for a different complement of voices. For example, one might take a unison chant melody and arrange it for four-part chorus, SATB. Or one might take a four-part composition or an existing arrangement scored for mixed voices and arrange it for a two-part children’s chorus: Soprano and Alto. If this type of arranging is to be applied to a work by a living composer (as described above), it is imperative to obtain that composer’s permission. Usually, a legal agreement is drawn up, under which the composer and the arranger share in the proceeds from the sales of the arrangement. It is also possible to arrange a piece of music that is “in the public domain,” which means that the time of its protection under copyright law has expired: this is the case with ancient chants drawn from chant books or works composed by eighteenth- or nineteenth-century composers. While the basic source material is in the public domain, copyright law protects the creative arrangement of that material. Thus, if a living composer takes a unison chant melody and arranges it for mixed chorus, SATB, copyright law protects that arrangement, just as if it were an original composition. Others may take the same source material (i.e., the chant melody, which is in the public domain) and make a different arrangement of it without infringing on the first arranger’s copyright. There is a clear understanding, however, that a creative act must be involved in making the second arrangement.

A particular type of arrangement that occurs frequently in the realm of Orthodox church music is “adaptation” from one language into another. This, too, is considered a creative act that is protected by copyright law. Thus, one might take a unison melody from a Church Slavonic chant book (public domain) and adapt that melody into English. That specific English adaptation, then, is accorded copyright protection. Other individuals may also make adaptations of the same basic material without infringing on the copyright of the first. Similarly, one might take a composition written by a nineteenth-century composer, such as Tchaikovsky, for example (which is in the public domain), and make an English-language adaptation of it; the English adaptation is copyrightable. But if the original work was composed in another language, say, Church Slavonic or Greek, by a living composer, or was still under copyright in some fashion, appropriate permission would have to be obtained before making an English adaptation.

The Use of Translations

In the case of English adaptations, there is the additional aspect of the translation which must be considered. The English translation of a liturgical text is also accorded copyright protection under the same terms as a musical composition; i.e., the work of living translators and poets is protected during their lifetime and for 75 years after their death. Thus, before making either an original musical setting of an English translation of a liturgical text or an adaptation of a previously existing musical work, it is important to check the copyright status of the translation and to obtain the permission of the copyright owner.

Liturgical texts clearly present some specific instances in which their copyright status may be difficult to discern. For many common prayers and brief responses, such as “Lord, have mercy” or “And with your spirit,” etc., to identify the owner of the copyright would be difficult, if not impossible. A translation of poetic hymnography, however, particularly if it is new and recently published under the name of a particular translator, clearly represents a creative act under copyright law. Similarly, copyright protection extends to various translations of the Holy Scriptures. Before setting such texts to music or using them in English adaptations, every effort should be made to obtain the copyright holder’s permission.

Editions

The next type of creative musical act that must be considered is the “edition.” Essentially, an edition consists of a presentation of musical material composed earlier in a new and improved manner, in a new format that somehow improves its usefulness to the end user. The process of creating an edition is most commonly applied to source material in the public domain. Because of the way musical notation and performance practice developed historically, many original works have come down to us in notation that is not complete or does not contain all the information that a performer needs to perform the music. The function of the editor, then, is to add material to the original work that will enhance its “performability” by present-day performers. An example might be taking a work composed in an earlier century which has no tempo markings or dynamic markings, and adding such markings for the benefit of the modern-day performer, based on the editor’s scholarly knowledge of the original work’s style and performance practice. An editor might also add performance indications that were left incomplete by the original composer, or reconcile incon-

sistencies in the composer's manuscript or in the first edition. When this is done, it becomes essential for the editor to differentiate the added markings from the markings in the original source; usually this is done by enclosing editorial additions in square brackets.

Finally, an editor might enhance the modern-day performer's understanding of a piece by supplying scholarly notes or annotations as part of an accompanying critical apparatus to the edition. Copyright law recognizes the creative work of the editor and accords it copyright protection; the copyright thus extends to the edition of a particular work. If the work is in the public domain, another editor is free to make his or her own edition of that work without infringing upon the work of the first editor; as in the cases already mentioned, however, there must be a clear component of original, scholarly creativity involved in making such an edition.

In the area of Orthodox church music, scholarly editions are not encountered as often as original compositions, arrangements, or adaptations. An exception would be the currently ongoing series *Monuments of Russian Sacred Music*, published by Musica Russica—new editions of sacred choral works by the great Russian composers. These editions are copyrighted and may not be duplicated, disseminated, or arranged without permission from the publisher.

Transcriptions

A final category of copyrightable creative musical work that must be considered is the "transcription," which is defined as the rendering of a particular piece of music in a notation type different from the one in which it was originally composed. Transcriptions are particularly applicable in the case of archaic neumatic or "staffless" notations, such as early Byzantine or Znamenny, the musical meaning of which is open to some debate. Scholars spend entire lifetimes learning to interpret and transcribe these ancient notations into modern-day notation, and the results of their work are accorded protection under copyright law. Again, it is possible for several different scholars, working from the same original source, to produce several different transcriptions, all of which are copyrightable.

With the advent of computer music-typesetting software, the process of creating newly notated versions of various preexisting musical settings has become extremely widespread. Whereas in earlier eras, the process of publication and dissemination was concentrated in the hands of specialized music publishers, who understood the various legal rights and procedures, nowadays every choir director with a computer has become a "publisher" of sorts. Within the context of this discussion it is essential to reiterate the importance of obtaining the appropriate permission from the holder of the original copyright and of giving appropriate and accurate credits on the newly produced version. At the same time, it is important to note that certain aspects of such re-notation by computer are not copyrightable. For

example, if one takes a work by a nineteenth-century composer, originally published in modern-day notation by P. Jurgenson of Moscow, and simply re-typesets it on a computer program such as Finale™ without adding any editorial markings or changing the original Church Slavonic text, there are no grounds to call such a computerized transcription an "edition" that would be copyrightable under the law: the computer transcriber in this case has not added anything original or creative in the process. By producing a newly typeset version of material in the public domain that may be difficult to obtain otherwise, the transcriber is essentially performing a public service, and he or she may legitimately do so, but it would be inaccurate to term such a transcription an edition or to copyright it.

Summary

From the preceding discussion we see that a given piece of music sung at a service in an Orthodox church may be the end result of several stages in the creative process. A chant scholar may have transcribed a hymn originally notated in neume notation into modern-day notation. A composer may have arranged that chant melody for four-part mixed chorus (SATB); this arrangement may have been adapted into English; and yet another individual may have arranged that adaptation for male chorus (TTBB). At each stage, copyright law protects various aspects of the creative process, and appropriate permission must be obtained before undertaking any of those additional creative steps.

The number of combinations in the above scenario that one might imagine is really quite numerous, and it is impossible to list all of them here. One fundamental principle remains in operation, however: the intent of the U.S. Copyright Law to protect the legitimate, creative work of composers, arrangers, editors, and scholars. This writer believes that, as church musicians, we have the moral and ethical obligation to respect the letter and the intent of copyright law. To the extent that any financial gain might be realized from the publication and recording of Orthodox musical transcriptions, editions, arrangements, and compositions, by adhering to the law the Orthodox Church community can begin to support materially the work of the creative musical artists in its midst. But ultimately, financial gain is not the issue: it is very unlikely that an Orthodox church composer will ever see the same benefits that might be realized by a pop or rock star. Rather, it is simply the principle of giving credit where credit is due and respecting the result of the God-given creative impulse, which provides a source of encouragement to the creator and a sense of moral satisfaction to the consumer. ✚

(The final installment of this article will take a closer, hands-on look at the actual process of researching and preparing a piece of Orthodox church music for publication.)

CHRIST IS BORN!

[Joyously, $\text{♩} = 96$]

Fr. Sergei Glagolev

Christ is born! Glo - ri - fy Him! Al - le - lu - ia!

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked as 'Joyously' with a quarter note equal to 96 beats per minute. The lyrics are: 'Christ is born! Glo - ri - fy Him! Al - le - lu - ia!'.

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le -

Al - le - lu - ia! _____

This system contains the second and third staves of music. The lyrics are: 'Al - le - lu - ia! Al - le - lu - ia!' on the first line, 'Al - le - lu - ia! Al - le -' on the second line, and 'Al - le - lu - ia!' followed by a long horizontal line on the third line.

Al - le - lu - ia!

Al - le - lu - ia!

lu - - - ia!

Al - le - lu - ia!

This system contains the fourth and fifth staves of music. The lyrics are: 'Al - le - lu - ia!' on the first line, 'Al - le - lu - ia!' on the second line, 'lu - - - ia!' on the third line, and 'Al - le - lu - ia!' on the fourth line.

Editor's note: This "Festal Shout" may be sung at the end of Liturgy or at other times during the Festal Season. The first line may be sung three times before proceeding to the "Alleluia" section. The first line can also be sung like a call and response: On the repeat, one group of singers would begin "Christ is born!" while the rest sing the final syllable of the refrain, then all would join together on "Glorify Him . . ." After the third time, all would proceed to the final "Alleluia" section together.

RESOURCES

Resource Editor, Walter Obleschuk

Church Singing and Outreach

*“He who has ears, let him hear.”
Matthew 13:9*

Divine Truth permeates the hymnography of the Church. We are all familiar with the parable of the sower and the seed, which appears in each of the Synoptic Gospels of Saints Matthew, Mark, and Luke, and with Christ’s interpretation of this parable, which follows the parable in each of these Gospels. Christ tells us that the seed which is sown by the sower is the word of God (Mark 8:11). The growth of the word in the faithful is subject to many dangers, but when it prospers, its yield is thirty, sixty, or a hundredfold. Christ also tells His disciples, “To you has been given the secret of the Kingdom of God...” (Mark 4:11). We church musicians, as His disciples, sow within our own parishes, yet we need not be limited to our own parishioners. Over the centuries the Orthodox Church has developed a rich and varied tradition of hymnody within the context of worship. However, many non-Orthodox are unfamiliar with the power and beauty of Orthodox liturgy and church singing. Although the ideal method to introduce someone to the treasury of Orthodox hymnography is through worship, a less threatening way to introduce those unfamiliar with the power and beauty of Orthodox hymnody may be through a special presentation of Orthodox liturgical music.

The purpose of this article is to provoke thought and to provide some ideas and guidance on how to plan such a program successfully. For the sake of thoroughness even the most obvious suggestions have been included. However, this article is merely a guideline based on my experience planning programs of this kind; you must consider how to tailor these ideas to best fit your given situation.

First and foremost, this type of musical presentation should not interfere with the liturgical life or services of the parish. The liturgical life of many of our parishes is limited enough; it is important that we not distract ourselves even further. However, for a variety of reasons it may be worthwhile to schedule such a presentation in conjunction with one of your regularly scheduled services.

It is crucial to have both your pastor’s and choir’s interest and support. If you do not have their support, your effort will be futile. You need not do all the work yourself. Enlist a group of volunteers, who can handle the tasks within their areas of expertise. Do, however, keep track that all assigned duties are completed in a timely fashion.

While no date may seem ideal, carefully choose one which may have the fewest conflicts both within and outside the parish. Consider a variety of potential con-

flicts, including events at local schools or colleges and community or sporting events.

After you have chosen a date, develop a strategy to disseminate publicity. Press releases should be written and sent to various media outlets, including local newspapers and radio and television stations which have public service announcements. Posters can be prepared and posted in the community and at local colleges and other venues. Letters should be written and sent to local churches and other groups that may be interested, enclosing flyers and a request that the information be posted in a prominent place. Include all pertinent facts—who, what, where, why, how much (or free), parking and public transit information, etc. Involve the entire parish in the process of distributing posters. The number of people who will attend your program is linked to the number of people who hear about it.

The music chosen to be sung should be representative of what is sung at services on a regular basis. This is important for several reasons: (1) singing music other than your regular liturgical music will give a false impression of your tradition of church singing; (2) singing selections from your normal liturgical repertoire reinforces the music normally sung at services; (3) rehearsal time will be saved—instead of learning new music you will be polishing the music your singers already know.

Carefully select what you will be singing. It is helpful to choose a theme and adhere to it, thereby giving your program cohesiveness and organization. For example, “The Favorite Hymns of the St. Theognost Orthodox Church Choir” is not a good theme; it lacks focus. However, you can select some of your favorite hymnody and organize it with an appropriate focus, e.g. “The Hymnody of Great Lent and Pascha.” Be careful not to choose settings which sound too much alike, or the similarity will cause monotony. The order of the program should follow liturgical or historical order (if that is your focus). Below are two examples of actual programs.

It is important to prepare carefully accurate, cohesive, and succinct commentary in the form of a printed program or to be given verbally, whichever best suits your needs. Do not presuppose your listeners are familiar with Orthodox church singing or liturgics. Use this commentary to explain the theological, liturgical, musical, and historical significance of the hymnody. While you do not want to talk down to your audience, your commentary cannot be full of terminology and concepts which they may not understand. Explain your important points simply and clearly. Combine the commentary

(particularly verbal) for a series of shorter hymns; otherwise, the flow of the program could be interrupted. Conversely, for longer or more difficult settings, verbal commentary helps you control the pace, allowing your singers a chance to rest between the hymns. Prepare your verbal commentary in advance (even if only mentally). Do not engage in “instant” theology or history—if you are unsure of a given fact, then omit what you cannot document or otherwise confirm.

When it is taken out of context, liturgical music loses some of its impact. Singing inside the church will help lessen this loss, especially if aided by well-thought-out commentary. Stress to the listeners that the proper place for liturgical music is within the context of liturgy, which is a foretaste of the Kingdom. Utilize iconography in your commentary; iconography expresses in line and color what hymnody expresses in word and sound. The singers should face the listeners; neither the *kliros* nor the loft is appropriate for this occasion. If your church has no pews, then some sort of seating should be set up for those who will be in attendance. Lampadas should be lit during the program. Organize refreshments in the church hall for afterwards if you wish to meet those who have attended your program.

Needless to say, your singers should be well

rehearsed. Pay particular attention to the initial attacks and final cadences. Given that portions of our services often overlap, our singers sometimes become careless at these points. In addition, coach them in stage presence—teach them how to enter and exit, how to hold their books, and instruct them to remain still until you drop your arms after the final cadence.

On the day of the presentation, be sure your singers are properly warmed up (although if it is after a service do not overtire them). Concentrate on initial phrases and final cadences and any potential problem spots. Remind your singers that although they are not singing a service and attention to detail is necessary, their singing is still prayer. Also remind them to be joyful. Ask your pastor to offer a greeting at the beginning of the program. Consider making material on Orthodoxy and your parish available to those who may be interested. If your parish has a bookstore, make arrangements to have someone staff it both before and after the program.

While never a substitute for liturgical worship, a musical presentation can be an effective means of education and outreach. While some of the seeds planted may never prosper, the hundredfold yield of those that do is worth all the forethought and preparation necessary. Therefore, go forth and be the sowers who sow the

Sample Program 1: *Commemorating the Bicentennial of Orthodoxy in America*

Open to Me the Doors of Repentance . . . . .	.Boris Ledkovsky
Kontakion <i>Great Canon of St. Andrew</i>	Kievan Chant, Tone 6
Now the Powers . . . . .	.Anonymous
Troparion <i>Sunday of Orthodoxy</i> . . . . .	.Byzantine Chant, Tone 2
Troparion <i>of the Cross</i> . . . . .	.Byzantine Chant, Tone 1, Fr. A. Bassoline
Stichera on Lord, I Call <i>Annunciation</i> . . . . .	.Special Melody, Tone 6: “Having set aside. . .”
Troparion <i>Lazarus Saturday/Palm Sunday</i> . . . . .	.Byzantine Chant, Tone 1, Bishop BASIL
Post-Gospel Stichera <i>Palm Sunday</i>	Kievan Chant, Tones 2 and 6
Bridegroom Troparion	Kievan Chant, Tone 8
Of Your Mystical Supper . . . . .	.Galician Melody, W.G. Obleschuk
Exapostilarion <i>Great and Holy Friday</i> . . . . .	.Carpathian Chant, Bishop JOB
Joseph Together with Nicodemus. . . . .	.Pskov Chant, Tone 5
Holy Saturday Praises <i>Doxastichon</i>	Kievan Chant, Tone 6
As Many As Have Been Baptized . . . . .	.Byzantine Chant, Tone 1, B. Michal
The Lord Awoke As One Asleep	Znamenny Chant, W.G. Obleschuk
Paschal Canon <i>Ode 1</i> . . . . .	.Byzantine Chant, Tone 1
The Angel Cried. . . . .	.Valaam Chant, M. Balakirev
Aposticha <i>Ascension</i>. . . . .	.Abbreviated Kievan Chant, Tone 2
Troparion <i>Ascension</i>. . . . .	.Abbreviated Greek Chant, Tone 4
Kontakion <i>Pentecost</i>. . . . .	.Greek Chant, Tone 8
Exapostilarion <i>Pentecost</i> . . . . .	.Special Melody: “Hearken, O women . . .”
Troparion <i>All Saints of America</i> . . . . .	.Byzantine Chant, Tone 1
Kontakion <i>All Saints of America</i>	Special Melody, Tone 3: “Today the Virgin . . .”

word (Mark 4:14).

Sample Program 1 was presented in 1994 to commemorate the Bicentennial of Orthodoxy in America. While initially the choice of hymnody may seem incongruous to the event being commemorated, in actuality, the lives of the American Saints typify the Lenten journey through which they attained the Gifts of the Holy Spirit through fasting and repentance. This point was brought to the attention of the listeners through the verbal commentary. The program concluded with hymnody from the feast of All Saints of America (Second Sunday after Pentecost). The choice of music is diverse, presenting settings from both the Byzantine and Slavic musical traditions.

Rather than presenting a festive Christmas program in advance of the Feast, *Sample Program 2* reinforces the preparation to which we are called by the Church, beginning on November 15. This presentation was accompanied by a printed program which contained a brief, but comprehensive, introduction to the hymnography of Advent prepared by the rector of the parish. The

program's first half presents hymns from the feasts and saints' days which fall within the period of Advent. The printed program points out that the manner in which these saints lived is a perfect example of the proper way to prepare to celebrate the Feast of the Lord's Nativity. The second half of the program concentrates on hymns from the Pre-feast proper, emphasizing that all creation is called to prepare for the birth of its Creator. Included with the printed program were the parallel texts of both the *irmosi* of the Compline Canon (Dec. 24) and the *irmosi* of the Holy Saturday Canon to compare and contrast. (Note: the *irmosi* of the Holy Saturday Canon are prototypes upon which the *irmosi* of the Compline Canon of Dec. 24 are based. Although the texts are similar in structure, the content of the *irmosi* of the Compline Canon is specific to the Pre-feast of the Nativity of Christ.) The use of special melodies (*podobni*) brings musical variety to the program. Good diction is key to a program of this nature, since the message to the listener, as during a service, is dependent upon comprehension of the text being sung. ✚

Sample Program 2: Orthodox Hymnody of Advent

Entrance of the Theotokos (Nov. 21)

Stichera on Lord, I Call Special Melody, Tone 4: "As noble among martyrs..."
 Post-Gospel Stichera Kievan Chant

St. Andrew (Nov. 30)

TroparionGreek Chant, Tone 4

St. Nicholas of Myra (Dec. 6)

Litya SticheronBulgarian Chant, Tone 1
 Litya Sticheron Kievan Chant, Tone 6
 Sedalen after the Polyeleon Special Melody, Tone 5: "Let us the faithful..."
 Paraliturgical Hymn. Ukrainian

St. John of Damascus (Dec. 8)

Stichera on Lord, I Call Special Melody, Tone 8: "What shall we call you?"

St. Herman of Alaska (Dec. 13)

Stichera on the Praises Special Melody, Tone 8: "Most glorious wonder..."
 TroparionValaam Chant, Tone 4

Sunday of the Holy Forefathers

Aposticha Sticheron. Tone 3, Common Chant
 Stichera on the Praises.Special Melody, Tone 2: "House of Ephratha..."

Sunday of the Holy Ancestors

Stichera on Lord, I CallSpecial Melody, Tone 6: "Having set aside..."

Pre-Feast of the Nativity

TroparionAbbreviated Greek Chant, Tone 4
 Sticheron on the Praises (Dec. 20) Samopodoben, Tone 6: "Angelic powers..."
 Stichera on Lord, I Call (Dec. 23)Special Melody, Tone 4: "Called from on high..."

Nativity Eve (Dec. 24)

Compline Canon Lesser Znamenny Chant, Tone 6
 Troparia of the Prophecy Kievan Chant, Tone 6
 Stichera on Lord, I Call Tone 2, Common Chant

Nativity of Christ

TroparionSerbian Chant, Tone 4
 Kontakion Samopodoben, Tone 3: "Today the Virgin..."

NEW RECORDINGS

Associate Editor, Anne Schoepp

The Next Generation

*“From the mouths of babes and infants
You have perfected praise.” Psalm 8*

When children lift their voices in songs of praise to their Creator, they join the children of old who sang on the first Palm Sunday, “Hosanna! Blessed is He who comes in the name of the Lord!” fulfilling the words of the Psalmist, “From the mouths of babes and infants You have perfected praise.”

Singing comes naturally for children. They don’t work very hard at it or think about it much. Sing them a line and they can repeat it back to you. Although a trained choral director can produce a beautiful choral sound with children, anyone who can carry a tune can begin to teach children the hymns of the church. Unfortunately, our culture does not include singing as a natural part of life. We have become musical observers, buying CDs, going to concerts, and watching music videos, but confining our own vocal strains to the shower. Orthodoxy is one of the few enclaves where people still sing.

When we sing the hymns of the church we learn our faith, internalize it, and act upon it, adding our own voice to the eternal liturgy before the throne of God. This is a beautiful and simple way to pass on our faith to our children. Through participation in liturgy they learn the Psalms. Through singing the troparia they learn the essential meaning of each feast. They begin to learn about and identify with their patron saint through the stichera, troparion and kontakion for that saint. They also have a wonderful ability to memorize so much more quickly than adults do. Our family incorporates this into home life by singing the festal troparion when we gather to bless our evening meal. Often it is my daughters who remember all the words if we don’t have the text readily accessible. By inviting our children to sing, we welcome them as integral worshipping members of our community and initiate them into Orthodox life.

This year we are blessed with the first fruits of our next generation: three new liturgical recordings by Orthodox youth choirs. They will provide a wonderful resource for music children can sing.

The Lord Is My Shepherd is sung in English by the Seraphim Six Orthodox Children’s Chorale, which produces a very joyful, youthful sound. The recording includes selections from the Divine Liturgy which were arranged for and used by children for mid-week Divine Liturgies. It also includes favorite settings from festal seasons, hymns to the Theotokos, carols, and a new setting of Psalm 23 (22). Lower alto parts reflect the needs

of the “changing” voice. This recording was directed by Alice Hughes and me and is available from Conciliar Press, 1-800-967-7377.

Hosanna!, an Orthodox girls’ choir from Topeka, Kansas, sings 31 festal hymns, primarily from the Byzantine tradition, from throughout the liturgical year with a pure and calm beauty on *Praise the Lord through the Church Year*, directed by Khouria Joanna Mack. This recording is in English and is also available from Conciliar Press.

Chants of the Russian Church is sung in Church Slavonic by the Ss. Cyril and Methodius Youth Choir. This recording features flowing chant from the All-Night Vigil, Divine Liturgy, Nativity, Lent and Pascha. Musica Russica reviews this recording as “a tremendous effort on the part of the Russian Orthodox emigré community in San Francisco, California, to preserve and perpetuate liturgical singing traditions among the younger generation. The 20 voices of the Ss. Cyril and Methodius choir are young, fresh, and energetic. They are not ‘specialists’ or ‘professionals,’ as are some youth choirs in Russia and elsewhere, but they are dedicated ‘amateurs,’ who have been carefully prepared and are capably conducted.” This recording is available from Musica Russica, 1-800-326-3132.

Also worthy of note is *Living in an Orthodox World*, a recording of “singable songs for the young and young at heart” performed with guitar by Alan Shanbour, formerly of Kerygma. Children sing along on many of the songs inspired by liturgical texts and themes. This disc is also available from Conciliar Press. ✝

CONFERENCES

✠ Announcements ✠

Liturgical Singing Seminar 2000

*St. Seraphim of Sarov Orthodox Church
Santa Rosa, California
February 4–6, 2000*

After a one-year hiatus, the Liturgical Singing Seminar is back and will be held at St. Seraphim of Sarov Orthodox Church in beautiful Santa Rosa, California. As in previous years this seminar will provide informative lectures on the nature of liturgical singing, practical workshops for both the choir director and liturgical singers, new music settings and morning and evening worship.

If you are interested in receiving additional information contact Anne Schoepp: (831) 336-3019 or schoepp6@cruzio.com. ✠

Liturgical Institute of Music and Pastoral Practice

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

The Year 2000 Liturgical Institute of Music and Pastoral Practice [Summer Institute], will be held June 25–30, 2000 on the topic of "The Divine Liturgy." Among the topics presented and discussed will be: "The Structure, Origin, Shape"; "Pastoral Aspects"; and "Byzantine and Other Traditions (including: Armenian, Coptic, Western)." The invited speakers include: Fr. Daniel Findikyan, Professor of Liturgical Theology, St. Nersess Armenian Seminary; Paul Meyendorff, The Fr. Alexander Schmemmann Professor of Liturgical Theology, St. Vladimir's Seminary.

Courses and workshops in practical conducting skills, in the composition of liturgical chants, church reading, and vocal technique will also be offered. Participants will be responsible for serving, conducting, singing and reading at daily liturgical services throughout the week. For more information call St. Vladimir's Seminary: (914) 961-8313 or go to: www.svots.edu. ✠

✠ Reviews ✠

14th Annual Antiochian Archdiocese Sacred Music Institute

Over 100 persons attended the Fourteenth Annual Antiochian Archdiocese Sacred Music Institute held August 19–22, 1999, at the Antiochian Village Heritage and Learning Center in Ligonier, Pennsylvania. The theme of the Institute this year was "A Journey through the Presanctified Liturgy." Guest Hierarch for the occasion was His Grace, Bishop ANTOUN.

Focusing on this theme, Fr. Boniface Black of St. Philip's Antiochian Orthodox Church in Souderton, Pennsylvania, spoke of the history and development of the Liturgy of the Presanctified Gifts. Fr. Edward Hughes, the Co-Chairman of the Archdiocese Department of Liturgics and Translations, presented a session on the rubrics of this Liturgy. Fr. Elias Bitar of the Byzantine Music Committee of the Institute presented the Byzantine music for the Presanctified Liturgy in Tones 3, 5, 6, and 8. The conclusion and one of the highlights of the Institute was the presentation by Chris Farha and Mareena Boosamra-Ball, Choir Directors from St. George of Wichita, Kansas, and St. George, Tucson, Arizona, of a computer-typeset draft booklet for congregational use of the entire Presanctified Liturgy for Wednesday evenings during Lent. This booklet was complete with celebrant text and choir/chanter responses in two musical settings, Byzantine and non-Byzantine, arranged side by side on the page to allow a congregation a choice of music. All attendees joined in a working, walk-through session of the Liturgy with Fr. Black, using this booklet. Now it will be finalized, taking into account the comments and lessons learned at the session. It is anticipated that it will be released sometime in the year 2000.

In addition to the major focus on the Presanctified Liturgy, this year's Institute had successful sessions on "Ways to Get Your Choir Motivated," by Norman Henry Mamey, "Giving Pitches," by James Meena, "The Music of Fred Karam: Feast Day Magnifications," by Venise Wihbey, "How to Use the [Archdiocese] Byzantine Project," by Fr. Elias Meena, "Vocal Ills and Remedies," by Al Hazeem, and a "Computer Music Rap Session," by James Meena. This session focused on the Archdiocese's goal of computer-typesetting all of its music; Jim presented the status to date and the work still to be done.

At a session attended by all, entitled "Origins of Antiochian Musical Tradition in English," lectures were given by Fr. George and Khouria Grace Aswad on the sixtieth anniversary of the publishing of Fr. Michael G.H. Gelsinger's *Blue Book* of Orthodox music in 1939. Each Institute participant received a copy of this book. Fr. Gelsinger translated from the original Greek into English, methodically keeping the original Greek meter in the English. He was also one of the pioneers in translating works of the great Russian composers. At this session, Michael Farrow lectured on the contributions and the history of Isabel Hapgood, who translated the Service Book of the Orthodox Church in 1905, basing her English on the Book of Common Prayer; and on the history and work of Fr. Seraphim Nassar, who translated the "Five-Pounder," the Service Book still being used over 65 years later by all jurisdictions. Mention was also made of Fr. James Meena, who set the English translation of the Divine Liturgy to four-part music in Byzantine tones in 1969, thirty years ago.

The Music Breakout Sessions for this year's conference focused on the ending of the Divine Liturgy, from "We Have Seen the True Light" to the end of the Liturgy. Fred Karam's music for his major- and minor-key liturgies was learned, as were the traditional Carpatho-Russian melodies for this portion of the Liturgy and the music of Peter I. Tchaikovsky. After learning all of this music in the sectional breakout sessions, the entire group recombined to sing it all. The Fred Karam minor setting was then selected to be sung at the Hierarchical Divine Liturgy which concluded the conference. This Liturgy was recorded and it is anticipated that the recording will be made available later this fall.

The formal sessions of the Institute ended on Saturday evening with participants taking part in a talent show hosted by Norman Henry Mamey and singing choral renditions from *Phantom of the Opera*, conducted by Al Hazeem.

Work has already begun on the Fifteenth Annual Institute, to be held at the same location in the year 2000, August 17–20, according to Ray George, Chairman of the Department of Sacred Music. ✚

—Reviewed by Michael Farrow

St. Vladimir's Summer Institute 1999

This was the second year I attended the Liturgical Music Institute. As often happens, all the scraps of information I picked up the first year seemed to solidify into meaningful concepts. The big picture of Orthodox choir singing and directing emerged. As five-day workshops go, it was a great success. By Tuesday afternoon we seemed to have been there for days already. But by Thursday night, as we all stood around on the porch of St. Vladimir's Orthodox Theological Seminary's main building, enjoying refreshments and casual conversation, we couldn't believe that it would all be over by lunchtime the next day.

When I registered, they asked me what I wanted to learn. "The Eight Tones" was at the top of my list. "Cradle" Orthodox Christians grow up with them and sing them instinctively; since I am a recent convert, not much of my lifelong musical training prepared me for such an exotic system. And when I tried to read books about it, I found virtually nothing in print. Helen Erickson, a member of the music faculty at St. Vladimir's, was in charge of the "Seekers of the System of the Eight Tones." We learned from her how to recognize, improvise, and direct each Tone. Although the system she taught was Bahkmetev's Obikhod and my parish uses Kievan chant, the principles I learned enabled me to make sense of the whole business really for the first time. Other sessions dealt with more advanced choir topics, including directing and composing.

Each morning we joined the black-cassocked clergy who were there for the pastoral side of the institute. The theme, "Private Prayer and Corporate Worship," was relevant to them as well as to us. A number of speakers dis-

cussed various aspects of this theme. Matins each morning and Vespers before dinner were part of the practical, hands-on part of the Institute. And, as usual, we celebrated a Pontifical Divine Liturgy with Metropolitan Theodosius to celebrate the Nativity of St. John the Forerunner. Now *that* was about as good as church music gets—antiphonal choirs of about fifty singers in all. And Mark Bailey really worked us hard on Tuesday night. I now know what a choir rehearsal should really be like!

But the Institute was not only for tyros like myself. (I'm the default choir director of a small mission parish in remote northwestern California—default because I'm one of the few parishioners who can read music!) But lots of other church musicians were there as well. In many ways, the other extreme was my fellow attendee Leonard Soroka, who is the full-time choir director at St. Mary's Cathedral in Minneapolis.

And then there was Fr. Sergei Glagolev. We all know the name, of course. It is at the upper right-hand corner of a number of standard liturgical settings. When I heard he was an announced guest speaker at the Institute, I don't know what I expected: dry-as-dust theological discussions of the relationship of words and music in the Divine Liturgy, I guess. This small man whom I saw working his way slowly and painfully up the hill with the aid of a cane became a twenty-year-old when he talked to us on Thursday night. Jumping up out of his chair with a twinkle in his eye and a spring in his step, rushing to the piano to give musical examples, he shared vivid recollections of American Orthodox parish life in the 1920s, '30s and '40s. Those were the days of enormous ethnic urban parishes with sixty-voice choirs, when you had to audition for membership and rehearse twice a week. Fr. Sergei himself grew up with the Slavonic Liturgy (he comes from a family with a priest in each of twenty successive generations). He was a boy soprano at eight, and wrote many of his compositions simply because there was nothing available in English as the large parishes split and the younger generation moved to the suburbs. But despite the loss of the Great Russian Tradition, Fr. Sergei talked enthusiastically about the future of American Orthodoxy. "It's a great time to be alive!" he said.

I guess if you live in some parts of the country, where every small town seems to have had a local Orthodox church for the last hundred years, you feel in touch with the tradition, musical and otherwise, of our Church. But for me, and others like me, visiting St. Vladimir's in the summer for five days at the Institute is an invaluable opportunity to share and learn. I plan to go again next year, when the overall theme will be "The Divine Liturgy." ✚

—Reviewed by Jack Turner

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Correction:

Volume 3 #2, page 11, *Welcoming the Bishop*

The second sentence of paragraph one should have read:
“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.”

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