

Name:

Room Number:

SACRED MUSIC INSTITUTE

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Welcome, brothers and sisters, to a week of musical challenges and inspiration!

In this binder are the handouts you will need for our general sessions, along with instructions for inserting the five colored tabs within them. You will receive more handouts at breakout sessions.

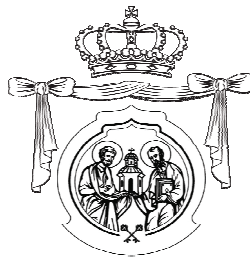
All materials are available online from <http://ww1.antiochian.org/2018-smi-handouts>.

Introductory Material

- a. Table of Contents (this page)
 - b. Welcome Letters (2 sheets)
 - i. His Eminence Metropolitan JOSEPH
 - ii. His Grace Bishop ANTHONY, Hierarchical Overseer
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 - a. Wednesday-Saturday Rehearsals (33 sheets): Divine Liturgy
 - 2) **RED Tab goes here**, before page titled *"Vocal Technique 1: Breathing to Sing"*
 - a. Thursday and Saturday General Sessions (2 sheets): Vocal Technique
 - b. Friday evening General Session (2 sheets): The Path of Growth
 - c. Thursday evening General Session (1 sheet): Color in Music
 - d. Thursday evening General Session (1 sheet): Understanding Orthros
 - e. Friday evening General Session (1 sheet): Understanding Vespers
 - 3) **WHITE Tab goes here**, before page titled *"Akathist to Jesus"*
 - a. Wednesday evening Akathist (5 sheets)
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 - 4) **GREEN Tab goes here**, before page titled *"Lord Have Mercy"*
 - a. Thursday evening Daily Vespers (8 sheets)
 - b. Saturday evening Great Vespers (17 sheets)
 - c. Sunday morning Orthros (20 sheets)
 - 5) **PINK Tab goes here**, for use with breakout sessions

If you brought a small binder or folder, you may simply transfer the music for each service from your main binder to the smaller one. Your shoulders will be thanking you by Sunday!

His Eminence
The Most Reverend
Metropolitan JOSEPH



Archbishop of New York and
Metropolitan of
All North America

ANTIOCHIAN ORTHODOX CHRISTIAN ARCHDIOCESE
OF NORTH AMERICA

2018 Sacred Music Institute
July 11-15, 2018

Beloved Choir Directors, Members, Chanters and Faithful:

It gives me great joy in welcoming you to the 2018 Sacred Music Institute at the Antiochian Village. This annual event has become a staple in providing for the stability and cohesion of our sacred music and chant throughout the archdiocese. As I travel around the archdiocese, the fruit of your labor and sacrifice is noticeable. I see improvement and consistency in more and more parishes. As the archdiocese continues to grow, so too, we hope and expect that this institute and the number of people who attend, will also continue to grow.

We are thankful to Mr. Paul Jabara, the chairman of the Department of Sacred Music, and his entire committee for working hard to insure the success of this gathering. We pray that it will not only be a learning experience, but a spiritual one as well. It is our desire that you return to your parishes uplifted and eager to teach, grow and impart what you have learned here to your brothers and sisters in Christ with “dynamis” or “strength”. While I am unable to be with you this year, be assured that you will all be in my prayers and I ask you all to pray for me as you sing praises to our Lord!

Your Father in Christ,

A handwritten signature in black ink that reads "Metropolitan Joseph". The signature is fluid and cursive, with a long horizontal stroke extending from the end.

+JOSEPH

Archbishop of New York and Metropolitan of all North America

“The disciples were first called Christians in Antioch” (Acts 11: 26)

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His Eminence
The Most Reverend
Metropolitan JOSEPH

The Right Reverend
Bishop ANTHONY



Archbishop of New York and
Metropolitan of
All North America

Diocese of Toledo and
The Midwest

ANTIOCHIAN ORTHODOX CHRISTIAN ARCHDIOCESE
OF NORTH AMERICA

2018 Sacred Music Institute and Youth Music Ministry
July 11-15, 2018

Dear Mr. Paul Jabara, Chairman and all Participants,

Glory to Jesus Christ!

It is a joy for me to be with you again this year for this most important work which God has provided us.

Our theme this year is **Music as Vocation: Looking Inward Through Orthodox Hymnography**. Most of us realize singing is a gift from God, but it might not be so obvious to use our gifts as a “vocation”.

One way of looking at it is perfectly explained by our Lord in His teaching of the *Parable of the Talents* (Matthew 25:14-30). Jesus makes it clear in His simple message: we cannot just have a gift, but to use the gift (25-29). “*I was afraid, and I went and hid your talent in the ground. Here you have what is yours.*” But his master answered him, “*You wicked and slothful servant! ... take the talent from him, and give it to him who has the ten talents. For to everyone who has will more be given, and he will have abundance; but from him who has not, even what he has will be taken away.*” The more we do what He wants (*Thy will be done on earth*), the more He will bless us!

This blessed Institute is also a gift from God, which provides us to sharpen, refine, and strengthen God’s gift for one thing, and one thing only, to glorify Him. I thank God you are all here and pray you may make use of these few days to enhance your gift and using your gift of music as a vocation in building up His Church, His Body.

May He bless us and be with us always.

Yours in Christ,

+ Bishop Anthony

+Bishop ANTHONY

Bishop of Toledo
Antiochian Orthodox Christian Archdiocese of North America

“The disciples were first called Christians in Antioch” (Acts 11: 26)

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THE ANTIOCHIAN ORTHODOX CHRISTIAN ARCHDIOCESE OF NORTH AMERICA

DEPARTMENT OF SACRED MUSIC

PAUL JABARA, CHAIRMAN

"...guiding chanters, choirs and congregations to musical excellence in worship for the glory of God."

WWW.ANTIOCHIAN.ORG/MUSIC

Welcome to the Sacred Music Institute!

Fifty years ago, Metropolitan PHILIP of thrice-blessed memory blessed the creation of the Department of Sacred Music. What a journey it has been! We have grown from a department with little experience but the best of intentions to one with focus, a clearly laid out agenda and plan of action for how to improve the quality of music through this God-protected archdiocese. Fifty years ago, the late Fr. James Meena created our music department. Though his leadership, and the leadership of all subsequent department chairs, Ray George, James Meena, and Christopher Holwey, the seeds were planted, and now, our roots grow deep.

This year's theme is *Music as Vocation: Looking Inward Through Orthodox Hymnography*. Each one of us is here for a specific purpose and is part of God's master plan. This past year, many people have asked me what my thoughts are regarding vocation and our role in the church.

Those who know me know the story of my troubled youth – some might be surprised to see me in a leadership role in any capacity! While struggling, as many teenagers often do, I held fast to two things: my love of music and this deep connection to my church. Too often, we focus on what is not going well in our lives and forget about the blessings that stand before us. Having had a wonderful career, thanks be to God, and having had so many wonderful opportunities, I nevertheless felt internally unsatisfied.

Rediscovering the words that many of us repeat every day of our lives, "Thy will be done" and "for Thine is the kingdom, the power and the glory," I began to realize that we have very little control over our lives. By giving ourselves to our Lord and Saviour, and by opening our hearts to whatever He has planned for us, I started recognizing that I had purpose, and that the greatest joy in my life emerged after I accepted His calling for me. Today, I am blessed to lead our beloved music department family, individuals who have also accepted God's will. Together, we offer our talents with the prayer that we can help glorify Him through music. This is our vocation.

Some years back, I heard Bishop BASIL say that because we believe God is perfect, we too must strive for perfection in everything we do. This, my beloved brothers and sisters, is my challenge to each of us, to be the best we can be, to learn, grow and embrace the gifts that He has given us.

In closing, we cannot discuss vocation without expressing tremendous gratitude to our dear Metropolitan JOSEPH and our hierarchical overseer Bishop ANTHONY. Their vision and continued support of our department over the years have enabled us to carry out our calling. Many years, Masters!

In Christ,
Paul Jabara

COURSE DESCRIPTIONS

FIND OUT MORE ABOUT EACH SESSION HERE.

GENERAL SESSIONS

CHORAL REHEARSAL (WEDNESDAY THROUGH SATURDAY)

As we examine our vocation as musicians this week, it is more important than ever to commit to regular rehearsals at our parishes. In these sessions, Paul and Valerie will do much more than teach us the music for the Divine Liturgy services on Friday and Sunday mornings. They will explain how, why and to what extent they have prepared for leading us; share the rationale behind each piece and the circumstances under which it could change; and as we sing and encounter the inevitable difficulties, they will offer strategies for handling these challenges with grace and good humor. Rehearsal is the heart of the Sacred Music Institute, and you will come away from each one with new ideas to try with your choir.

MUSICAL ASSESSMENT AND PROFICIENCY (WEDNESDAY, 8:30-10)

Recent developments in technology can aid musicians in improving their ear-training skills. This presentation will begin with an overview of the many applications and websites that can better sight-singing and dictation skills, as well as a discussion of their potential benefits and difficulties. Dr. Brown will then highlight some of the most useful applications using liturgical music and members of the audience, with a specific focus on how church musicians can use these tools. The seminar will conclude with a demonstration of additional apps that target particular skills such as tonic pitch retention, rhythmic accuracy, and intonation.

VOCAL TECHNIQUE I: BREATHING (THURSDAY, 12-1)

Breathing to sing is different from breathing to speak, in that it requires that we “manage” the exhale so that it is slow and steady. We will get a clear picture in our minds of how the breathing muscles work to support the singing voice. We will learn some exercises that we can do at home to build strength and coordination in those muscles, and we’ll apply what we learn to vocal exercises and samples of music. The class will start with a 10-minute vocal warm-up.

UNDERSTANDING ORTHROS (THURSDAY, 7-8:30)

It is important to know *what* to chant while learning *how* to chant! This general session will provide an overview of the Orthros / Matins service in the Orthodox Church and some of its many variations. Orthros is the longest and most complex of the daily cycle services. Unless it is celebrated as a vigil in the evening, Orthros (Greek for “early dawn” or “daybreak”) is celebrated in the morning. We will focus on the different parts of the regular Orthros service on Sundays while learning about how to conduct and chant this service, and which books are necessary to put the service in order.

COLOR IN MUSIC: VOCAL TYPES, RANGE, PLACEMENT AND BLEND (THURSDAY, 8:30-10)

Have you ever been to a church service when the choir sounded like it was struggling? More often than not, the reason is that singers are not singing the parts that best suit their voices. During this session, with audience participation, we will explore vocal ranges and determine where a singer's "comfort zone" is located. We will also explore the issues of blend, choral balance and placement.

UNDERSTANDING VESPERS (FRIDAY, 7-8:30)

It is important to know *what* to chant while learning *how* to chant! This general session will provide an overview of the Vespers service in the Orthodox Church and some of its many variations. The office of Vespers is the evening prayer given prior to the celebration of the next day, such as the feast day of a Saint, an event in the life of Christ or the Theotokos, or the Resurrection of Christ, which is celebrated on every Sunday of the year. Since in Orthodox tradition the day begins at sundown, Vespers is actually the first service of the day. We will focus on the different parts of the regular Vespers service on Saturdays while learning about how to conduct and chant this service, and which books are necessary to put the service in order.

THE PATH OF GROWTH: KNOWING WHERE WE ARE HEADED (FRIDAY 8:30-10)

We're all on a path of growth in our parishes, in our music ministry, and in our own spiritual lives. In what areas would you like to improve and grow in the next year as a Church Musician? What areas of your music ministry could use strengthening? We will describe the vision we share for the music in our worship services, and then we will discuss how we can continue to strive for that vision one day, week, month, and year at a time, and one rehearsal at a time. We will come out of the session with at least one individual goal and one group goal for the coming year. We will also have a short action plan with clear steps for moving toward our goals, including where to seek information, guidance, encouragement and expertise as needed.

VOCAL TECHNIQUE II: BLENDING (SATURDAY, 12-1)

Learning to make one's voice a part of the unique tapestry of each ensemble is not about singing more softly. It is largely about developing acute sensitivity to the sounds and vibrations of others' voices. How does our individual vocal technique help us to sing in an ensemble in a way that enhances the group sound? After a 10-minute vocal warm-up, we will zero in on vowels and learn how to use pure vowels in large and small ensembles to create a balanced group sound. We will do this by learning to listen more acutely, and also by becoming more aware of the vibrations of our own voice and the voices of the other singers.

BREAKOUT SESSIONS

INDIVIDUAL VOICE LESSONS (ALL BREAKOUTS)

We are excited this year to offer one-on-one voice lessons for any level of singer! Instructor Katie Boardman will offer techniques to improve breath, posture, and vocal production, as well as tips for how to practice at home, thoughtfully building good habits of musicianship. Private voice lessons are an opportunity for individualized learning, and finding a free and open sound. Students may bring music they are currently working on, though it is not required. This course is open to singers of any level, from those with no previous vocal study to experienced/trained vocalists looking for feedback.

CONDUCTING (ALL BREAKOUTS)

These conducting sessions are designed to meet the needs and abilities of every participant, from beginners to experienced conductors of church choirs. Participants at the beginner level will develop basic conducting techniques that include elementary patterns (2/4, 3/4, 4/4), conducting planes, preparatory gestures, various cutoffs, breathing marks, conducting articulations (legato and staccato), tempo, dynamics, etc. At the advanced level participants will refine their conducting skills, focusing on areas such as interpretation and style. At all levels a discussion of rehearsal strategies and vocal techniques, score study, and choral methods will be explored. Part of the sessions will focus on the new music presented during the SMI, which will provide conductors with necessary knowledge of how to introduce this music to their choirs and how to conduct it. There will be practical opportunities for all participants to ask and receive consultation with their individual needs.

SIGHT-SINGING (WEDNESDAY 3-5 AND THURSDAY 10-12)

The ability to sight-sing is one of the most important skills a musician can develop. In this workshop, Dr. Brown will highlight some of the most recent pedagogical approaches towards learning the art of sight-singing. Whereas previous pedagogies have advocated using an intervallic approach to find the next note one needs to sing, she proposes that one must retain certain pitches as “helper notes” from which singers can find any additional note they need. We will apply this approach to a variety of sight-singing excerpts ranging from easy to more difficult. The first part of the workshop will focus upon basics of note reading, major scales, and major key signatures. The second part of the workshop will allow us to sight-sing larger compositions, culminating in a reading of a composition by Nazo Zakkak. Participants will learn sight-reading strategies and will be given score packets to facilitate practicing their sight-singing skills at home.

INTRODUCTION TO BYZANTINE CHANT (WEDNESDAY 3-5)

This is an excellent class for those wishing to know more about Byzantine chant without necessarily becoming chanters! Participants will get an overview of the history of Byzantine Chant, its notation system, the main composers of the early church (both men and women) the office of chanters and its establishment, the Church Fathers' input and positions about church music, and contemporary composers from Greece, Lebanon, and the United States. The goal of this presentation is to offer participants a chance to learn how this music developed through the centuries and the importance of learning it well in order to preserve and teach it to the next generation.

INTRODUCTION TO BYZANTINE NOTATION (WEDNESDAY 3-5)

Students will learn the different types of symbols found in Byzantine notation so that they understand how these work together to form the notation system. We will briefly take a look at interval symbols, rhythm symbols, qualitative symbols, the symbols at the beginning of a hymn that indicate the mode, and the symbols placed within hymns to indicate a change in mode. Students will also learn how to chant on parallage (Greek solfege), as this is central to studying the system. Finally, students will be introduced to the most common interval and rhythm symbols so that they can experience reading basic phrases themselves. The course will include mini lectures, lots of visuals and interactive games. **Prerequisite:** *Please listen to the audio recordings "Playing with Parallage 2 & 3" before the session.*

BEGINNING BYZANTINE NOTATION (THURSDAY, FRIDAY AND SATURDAY)

This class will focus on chanting on parallage (the Greek version of solfege) and learning to execute interval, rhythm, and qualitative symbols in Byzantine notation. Students will be introduced to new concepts through mini lessons and will work for mastery using interactive games and exercises. Students will read and write short phrases in Byzantine notation and periodically students will be guided in chanting short hymns along with their teacher (the brief Lord I Have Cried in the 1st and 2nd modes) in order to see how their reading is improving. If time allows, students will test their sight reading skills at the end by reading a new, simple hymn with a small group. **Prerequisites:** *All students should listen to the ear training recording, Playing with Parallage 4, and the recordings of the 1st and 2nd mode Lord I Have Cried (if you have time, play the hymns on repeat until you can sing along). If students did not take Intro to Byzantine Notation, they should Listen to Playing with Parallage 2 & 3, watch the 3 introductory videos and read the session materials. The videos can be found on this Youtube playlist: <https://bit.ly/2sSAj8Y>*

INTERMEDIATE BYZANTINE NOTATION (ALL BREAKOUT SESSIONS)

Attendees will learn about scale changes, complex rhythms, basic interpretation, and introductory composition skills. Advanced Byzantine Notation will consist of five 2-hour sessions. Each session will build upon the prior lesson, and the skills acquired there. We will begin by discussing scale changes and ways to word paint. We will also introduce more complex rhythms that are found in Doxastica and Cherubic hymns. Interpretation will be discussed throughout the course, as needed. Finally, we will look at the basics of musical composition in the Byzantine style. **Prerequisites: All interested students must contact the course instructor before the SMI begins in order to determine their placement.**

A fluent knowledge of the byzantine note names (Ni, Pa, Vou...), basic up and down symbols, and simple rhythms is essential to begin this course. If you can read and chant an heirmologic / brief hymn from Vespers by yourself and at the appropriate tempo, you should be equipped to begin going deeper. For example, if you can chant this hymn by sight, you should be able to join the course: <https://bit.ly/2IIXDqk>

CHANTING ON THE SOFT CHROMATIC SCALE (THURSDAY 10-12 AND FRIDAY 11-1)

This class will cover the theoretical and practical aspects of the tones / modes that use the Byzantine soft chromatic scale. After studying the structure of the soft chromatic scale, we will examine how it is applied primarily in Tone 2 but also in versions of Tones 6 and 4. We will study the various characteristics that are specific to each of these modes when using the soft chromatic scale, including the melodic formulae and ison notes. We will also examine the various transcriptions of Ke / A in the soft chromatic scale. Class participants will practice singing examples from various composers.

CORRECT AND CONSISTENT PITCHING (THURSDAY 2-4 AND SATURDAY 10-12)

In this session, we will explore a new approach to learning how to give pitches: taking the pitch from the priest. This will involve building a chord on the tone of the priest's petition. But it will also require some quick decision-making on your part, as to where his pitch falls in the chord – and taking his pitch may put the choir in an uncomfortable range for the music that you are about to sing. We will address these challenges and more, and we will have plenty of time for practice. We can't have a pitching class without music theory, so you can expect some discussion about major and minor chords, and the circle of fifths. (If you aren't sure what that means, then this class is especially for you!)

CHANTING ON THE HARD CHROMATIC SCALE

(THURSDAY 2-4 AND SATURDAY 10-12)

This class will cover the theoretical and practical aspects of the tones/modes that use the Byzantine hard chromatic scale. After studying the structure of the hard chromatic scale, we will examine how it is applied primarily in Tone 6 but also in versions of Tones 2 and 4. We will study the various characteristics that are specific to each of these modes when using the hard chromatic scale, including the melodic formulae and ison notes. Class participants will practice singing examples from various composers.

MUSIC THEORY: INTERVALS AND KEYS

(FRIDAY 11-1)

At last year's SMI, all participants took a written assessment to determine our familiarity with basic Western music theory. In general, the sections involving notes and rhythms indicated a high level of proficiency. However, other areas showed less confidence. This session focuses on the fundamentals of intervals and key signatures – two areas that are imperative to musical knowledge and experience. How are B-flat major and G minor related? What's the difference between a minor third and a perfect fifth? And how can this knowledge help you be a better singer? Come and find out!

PRESENTER BIOGRAPHIES

KEYNOTE SPEAKER: HIS GRACE, BISHOP ANTHONY was born on January 17, 1956 Richard Anthony Michaels on the feast day of St. Anthony the Great to parents Anthony and Gertrude Michaels and was baptized at St. Symeon the Stylite Antiochian Orthodox Church in Ironwood, Michigan. His father is Lebanese and his mother is Serbian, and he has two siblings, Joanne and Craig. As a teenager in school, he was active in all varsity athletics, including his role as the starting quarterback of his football team. He received his B.A. from the University of Michigan, with a double major in History and English Literature. He then attended St. Vladimir's Orthodox Theological Seminary in Crestwood, New York, where he earned a Master of Divinity degree and graduated as a valedictorian of his class. Besides English, he has a reading knowledge of biblical Greek and is currently studying Arabic.

His Grace taught modern philosophy at Gogebic Community College in Ironwood, Michigan, and for two years was a pastoral assistant and youth director at St. Nicholas Antiochian Orthodox Church in Montréal, Québec. He and fellow seminarian Fr. Patrick Kinder were youth coordinators at St. George Antiochian Orthodox Church in Akron, Ohio. They also toured the country giving concerts and retreats as part of the group KERYGMA. Bishop Anthony also spent two years in Nashville, Tennessee, at St. Ignatius Antiochian Orthodox Church, recording for KERYGMA with Fr. Patrick and Fr. Michael (Alan) Shanbour.

His Grace was ordained to the diaconate on September 18, 2004, and to the priesthood on September 19, 2004 at St. George Antiochian Orthodox Church in West St. Paul, Minnesota, under the pastorate of the Very Rev. John Khoury, and by the laying on of hands of Bishop ANTOUN. He served at his home parish for seven months before being assigned to lead the faithful of St. John Chrysostom Church in Fort Wayne, Indiana where he oversaw the design and construction of the church's new facilities. On September 19, 2010, the sixth anniversary of his ordination to the Holy Priesthood, his Grace hosted Metropolitan PHILIP for the consecration of the new church, at which time he was elevated to the dignity of Archimandrite by the laying on of hands of the Metropolitan, who subsequently appointed him Dean of the Indiana Deanery.

On December 11, 2011, Bishop ANTHONY was consecrated as Auxiliary of the Diocese of Toledo and the Midwest, for the Self-Ruled Antiochian Orthodox Christian Archdiocese of North America. The consecration took place at the Church of the Dormition of the Theotokos in the Patriarchal Monastery of Our Lady of Balamand, Balamand, Lebanon. He continues his pastoral ministry in Fort Wayne, providing a consistent liturgical life for the faithful.

KATIE BOARDMAN is an active performer and music educator in the Boston area. A native of Wisconsin, she studied Vocal Performance and French at Augustana College, and holds a Master of Music degree in Historical Performance (voice) from Boston University. Katie is a sensitive performer of music both centuries old and brand new, and has a persistent interest in Byzantine chant. She is a founding member of Sourcework, an ensemble for preparing and performing polyphony from original notation, and regularly performs newly commissioned works with Genesis Chamber Singers, a versatile ensemble on Boston's South Shore. Other recent appearances include the Boston Camerata, Boston Early Music Festival Fringe, and the Chamber Choir of St. Tikhon's Monastery. A friendly and experienced voice teacher, Katie's students describe her as patient and encouraging. She teaches at MJ's Music School in Waltham, MA and maintains a private studio in nearby Brighton. She was on voice faculty at the Madison Early Music Festival in 2017. Her flexible teaching methods and positive attitude support students of many ages and skill levels, whether just beginning or experienced. Katie is a soprano and a member of St. Mary's Orthodox Church in Cambridge, MA.

DR. JENINE BROWN joined the Music Theory Department faculty at The Peabody Conservatory of The Johns Hopkins University in 2015. Courses taught include the undergraduate ear training core curriculum and an upper-level post-tonal ear training elective. These courses offer Dr. Brown the opportunity to guide students on their journey to hearing musical structure, a pursuit in which she is extremely passionate. Dr. Brown earned a Ph.D. in music theory from the Eastman School of Music in 2014. She also holds a BA in economics and a BM in music theory (University of Michigan–Ann Arbor), as well as an MA in music theory (Eastman). Dr. Brown's research explores the perception of post-tonal music, with particular interest in the interaction between empirical research and aural skills pedagogy. She has presented at the International Conference on Music Perception and Cognition (2014) and the biennial meeting of the Society for Music Perception and Cognition (2009, 2011, 2013, 2015, 2017). She has published her findings in *Music Perception* (2016) has collaborated with researchers in a publication in *Frontiers in Psychology* (2017). Dr. Brown is active in the Music Theory Society of the Mid-Atlantic, currently serving the society as secretary. She has also enjoyed grading the AP Music Theory Exam each year since 2011. Her mother, Linda Lawson, is the choir director at St. Mary Antiochian Orthodox Church in Livonia, MI, and is the inspiration for her desire to always sing in tune.

DEACON JOHN (RASSEM) EL MASSIH was born and raised in Anfeh, Lebanon, where he studied Byzantine chant under the renowned teacher Fr. Nicholas Malek. He received his certification at 18. After immigrating to the United States, he enrolled in the Hellenic College of Holy Cross, where he earned a Bachelor of Arts in Religious Studies and a Masters in Divinity. During his time at there, Deacon John continued to study Byzantine Chant under Photios Ketzetis and Dr. Grammenos Karanos. He was a key member of the school's Saint Romanos the Melodist Choir, the Antiochian Archdiocesan Choir, the Greek Orthodox Archdiocesan Choir, and the Choir of St. Mark. He served as a guest lecturer at the Crossroads Program for Hellenic College from 2007 to 2012. In 2009, he directed a CD project entitled "The Voice of the Lord: Selected Hymns from the Feast of Theophany." He served as the protopsalti of St. George Antiochian Orthodox Church in Boston, Massachusetts until being assigned as an assistant and chanter for His Eminence Metropolitan PHILIP in June of 2013. In March 2017, he was ordained to the Diaconate and currently serves Metropolitan JOSEPH, an assignment that includes leading and directing the Antiochian Archdiocesan Choir and teaching Byzantine music at Saint Vladimir's Seminary. In addition to his teaching at St. Vladimir's, Deacon John teaches classes on Byzantine music for the Antiochian Village summer camp in Pennsylvania.

AMY HOGG chants at St. George Antiochian Cathedral in Pittsburgh, PA. In 2011, following a varied teaching career in which she taught bilingual kindergarten, Spanish reading, first grade, and Suzuki Piano, she began studying iconography and Byzantine chant. Amy has been guided in her study of Byzantine chant by Dr. Stephen Esper, Richard Barrett, Samuel Herron and Dr. Nicholas Giannoukakis. Amy studies voice with countertenor Andrey Nemzer and chants with the Byzantine Choir of the Greek Orthodox Metropolis of Pittsburgh. During her seven years of study she has been developing and testing Byzantine Beginnings, a curriculum to teach Byzantine chant. Byzantine Beginnings blends the best practices from other fields of education with the theory and praxis of Byzantine chant by using visual and concrete models, cooperative games, and ear training exercises. She loves teaching people who have struggled to learn to chant through other methods. Amy has a performer's certificate in Byzantine music from Holy Cross Greek Orthodox School of Theology and is a member of the board of the St. John of Damascus Society, a nonprofit with the mission of supporting public outreach and education through excellence in Orthodox sacred music.

PAUL JABARA has served as Chairman of the Sacred Music Department for the Antiochian Archdiocese since his appointment by Metropolitan JOSEPH in 2015. He was born in Montreal and is a graduate of McGill University. Originally a trombonist, he obtained his undergraduate degree in voice and piano and a Master's degree in choral conducting, and presently divides his time between conducting and teaching. He has been music director at St-George Antiochian Orthodox Church in Montréal for over thirty years. He is co-founder of the period instrument ensemble l'Orchestre de la Nouvelle France and is the founder of the Saint Cecilia Chamber Choir. Past engagements include performances with the Vancouver Symphony, Orchestra Metropolitan de Montreal, Montreal Sinfonietta, Vancouver Bach Choir, the Stewart Hall Singers and the McGill Choral Society. He was also the artistic administrator and assistant conductor of the International Opera Festival, performing Verdi's AIDA in Montreal, Vancouver, Tokyo and Sydney.

In addition to being the Chairman of the Department of Sacred Music, Paul is the founder and director of the Sacred Music Chamber Choir and was instrumental in establishing the Youth Music Ministry, the Sacred Music Byzantine Choir and the Young Conductor's Apprentice Program. He is also invited regularly as a guest conductor/clinician for choral workshops throughout the Archdiocese. Deeply passionate about choral music, his love of both Orthodox Slavonic Music and Byzantine music is strong. He was among the first to introduce Canadian audiences to the Orthodox music of Rachmaninov, Tchaikovsky, Chesnokov, Bortniansky, Grechanninov and Kastalsky. A dynamic conductor, he brings out the very best in his singers and inspires them to achieve new levels of performance standards.

DR. NICHOLAS J. JONES is a Subdeacon of the OCA and currently leads the Byzantine and Slavic chanting at the Protection of the Mother of God Orthodox Church in Falls Church, VA (in the OCA-ROEA), where he is also the choir director. He was one of the lead chanters of the Byzantine Choir at St. George Antiochian Orthodox Cathedral in Pittsburgh, PA. He has a BS, MS, and PhD in Materials Science and Engineering from Carnegie Mellon University (CMU), a BA in Chanting from Aigaleo Conservatory in Athens, Greece, and currently works for the Naval Surface Warfare Center, Carderock Division in Bethesda, MD as a Materials Engineer. He has taken extensive courses on Western Music theory, and, in the area of Byzantine Music, he has taken lessons from George Theodoridis of Washington, DC. He has also been guided by Dr. Stephen Esper, Protopsaltis Peter Papadakos and Dr. Nicholas Giannoukakis from Pittsburgh, Dn. Niphon of Iveron Monastery on Mount Athos, as well as various internet resources. He has been teaching Byzantine Notation and Theory in the Pittsburgh and Northern Virginia areas for 9 years, and is the webmaster of ByzantineChant.org. He is currently on two CD's with the Byzantine Choir of St. George Cathedral, with more to come, God willing.

DR. ZHANNA LEHMANN has been working with choirs for over 20 years. She started her musical career after graduation from the Kazan State Conservatory in Russia (the city where St. Raphael of Brooklyn worked and taught Arabic at the Kazan Theological Academy). Upon completion of her education at the Conservatory, Zhanna was an instructor and assistant principal for a Music School in her hometown of Dimitrovgrad, Russia. She has continued her musical career and education in the States and completed her Doctorate degree in Choral Conducting at the University of Illinois in 2018. She teaches at the Music Academy of the University of Illinois. She is the founder and director of the Illinois Orthodox Choir, a choral group open to singers of all faiths in Champaign-Urbana, IL. The Illinois Orthodox Choir is committed to spreading the beauty of Orthodox music to the general public and has performed in a variety of settings.

KH. NANCY HANNA LONG has been directing choirs and chanting in Orthodox churches for over 35 years. After graduating from The Ohio State University with Bachelor degrees in Voice Performance and Music Education, she moved to Pittsburgh and sang for many years in the Pittsburgh Opera Chorus and the professional core of the Mendelssohn Choir, performing multiple solos with Pittsburgh Opera, the Pittsburgh Symphony, and other local organizations. Kh. Nancy is now the assistant director of the Pan-Orthodox Choir of Pittsburgh and chants at her home parish of St. Elias in New Castle, PA, where her husband, Father Gregory, is pastor. She especially enjoys mentoring aspiring Orthodox choir directors, helping them to become independent and confident. At the Sacred Music Institute, Kh. Nancy has taught many classes, including Pitch-Giving, Vocal Technique, and Western Music Theory.

EMILY LOWE holds a BA in Classical Civilizations from the Catholic University of America and an MAT in Secondary English from Loyola University Maryland. She teaches English and French at Mount de Sales Academy in Catonsville, Maryland, but her first love is music, which she has studied in some form for most of her life. She studied and performed piano throughout grade school and began singing in the church choir as a catechumen. The music of Orthodoxy helped bring her family into the church twenty years ago, and shortly thereafter she began studying Byzantine chant, where she found her deepest passion. She has been protopsalti of Holy Cross in Linthicum, Maryland for over ten years, has sung on several albums, and was featured in an episode of Religion and Ethics Newsweekly focusing on Byzantine chant. She is exceedingly grateful for the encouragement, inspiration and challenges offered by her mentors over the years, many of whom are here this weekend!

CHARLES MARGE has been the Head Chanter at St. Mary's Orthodox Church in Cambridge, MA for over 20 years and has taught Byzantine chant at the parish and diocesan level. He served for over 10 years as the Assistant Conductor of the MIT Concert Band. Charlie began studying music at an early age from his father, a well-known New York City studio musician. While studying Mathematics, Operations Research, and Management at MIT, Mr. Marge minored in Music and studied conducting from John Corley. During these years, he also studied Byzantine Chant from Bishop BASIL Essey, Rev. Alexis Kouri, the Reverend Fathers John Namie and Gregory Phelan of blessed memory. Charles founded the Boston Byzantine Choir in 1993 with the goal of making Byzantine music accessible to the English-speaking world. The choir, under his direction, has recorded several CD's. In 2012, Charles was appointed Sacred Music Director for the Diocese of Worcester and New England.

DANIELLE PRONTKA received a Bachelor of Arts in music performance from Northwestern State University of Louisiana. Her love of music began with the violin at the age of five, and by seven years old she was already singing with the St. George Choir. She continues to be an active member of St. George Orthodox Church, Houston and has been the Events Chairperson for the 2013 Archdiocese Convention, and numerous galas. Her professional engagements include performances with the South Arkansas and Shreveport Symphonies, conductor of the Memorial Orchestras, the Highlands Orchestra and the Virtuosi of Houston. She has conducted the musicals and has toured with A Night of Opera. She is the recipient of numerous awards and accolades including conducting at Carnegie Hall and Chicago's Symphony Hall. Danielle is a guest clinician and conductor across Texas. She is a recipient of the PTA Lifetime Achievement Award and the SBISD Teacher Appreciation Award. Most recently, Danielle won the Memorial High School Teacher of the year and the SBISD District Teacher of the Year.

THE VERY REV. FR. MARK SAHADY graduated from Westminster Choir College in Princeton, New Jersey with a Bachelor of Music Education, and later earned a Masters of Divinity and a Master of Arts in Liturgical Music from St. Vladimir's Seminary. He earned a third Master's in Military Arts at Maxwell Air Force Base in Montgomery, Alabama. He directed choirs at St. Vladimir's Seminary; St. Nicholas Cathedral, Brooklyn, New York; St. Stephen Church, South Plainfield, New Jersey; and Holy Ghost OCA Church, Ambridge, Pennsylvania and then became a priest. As an Air Force Chaplain, Fr. Mark served at Orthodox churches and missions all over the USA and in Europe, Middle East and Japan. After serving the Life-Giving Font Greek Orthodox Convent in Dunlap, CA, he was asked by Metropolitan Philip to retire from the Air Force and serve St. Thekla Convent in Arabic, English and Greek. Fr. Mark produced a weekly radio broadcast called "Orthodoxy Speaks" in the Brownsville-Pittsburgh area, published an Orthodox music book for Vespers, Matins & Liturgy and also compiled the service music booklet for the Paraklesis to the Theotokos used throughout North America. He has delivered numerous lectures and taught workshops on Orthodox chant and choral music and beginning Arabic.

VALERIE YOVA has been the Parish Administrator and Music Director at St. Athanasius in Santa Barbara, California since January of 2010. Prior to that, she was Music Director at St. Anthony in San Diego and Director of Public Relations for Project Mexico / St. Innocent Orphanage for six years. Before moving to California in 2003, Valerie was Music Director at St. George Romanian Orthodox Cathedral (OCA) in Southfield, Michigan for 14 years and Assistant Director of the Lyric Chamber Ensemble for 8 years. She taught private voice lessons at Concordia University and The Ann Arbor School for Performing Arts in Ann Arbor, Michigan and was one of the founders and the Artistic Director of the Orthodox Christian Chorale of Metropolitan Detroit. From 1987 to 2003, Valerie actively pursued a solo performing career in New York and then in the Midwest, performing in opera, oratorio, chamber music concerts and recitals. Valerie received a Master of Music Degree in Vocal Performance from New England Conservatory and a Bachelor's Degree in Vocal Performance from Baldwin-Wallace Conservatory. She was a national winner of the Metropolitan Opera Auditions at the age of 23. In 2006, Valerie served as National President of PSALM (Pan-Orthodox Society for the Advancement of Liturgical Music) and coordinated the organization's first national conference.