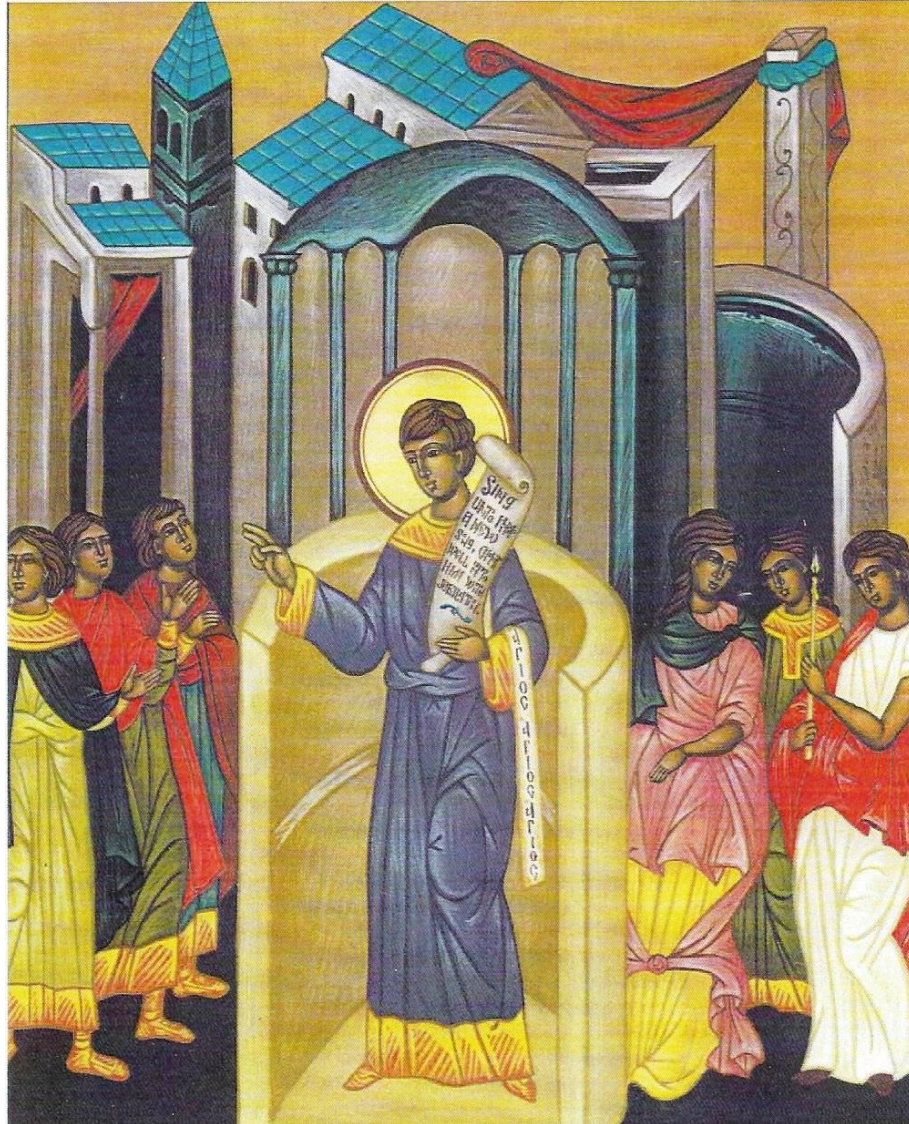


DEPARTMENT OF SACRED MUSIC
A Musical Journey



History of Antiochian Orthodox Music
in the self-ruled
ANTIOCHIAN ORTHODOX CHRISTIAN ARCHDIOCESE
OF NORTH AMERICA
1906-2020

Michael G. Farrow, Ph.D.
Department of Sacred Music



Original Saint Nicholas Syrian Orthodox Cathedral, 301 Pacific Street, Brooklyn, New York

EARLY ROOTS

The Antiochian Orthodox Department of Sacred Music had its official beginning in 1968 with the appointment by Metropolitan Philip Saliba of its first chairman, Fr. James C. Meena. Its roots, however, began earlier with the enthronement of Bishop (Saint) Raphael in 1904 followed by the 1906 publication in English of the *Service Book of the Holy Orthodox-Catholic Apostolic Church* by Isabel Hapgood. This book provided the first standardized text in English for major church services. It laid the groundwork for transliterated, translated, and composed music in the English language and allowed priests and chanters for the first time to chant services in English.

TEXT TRANSLATIONS

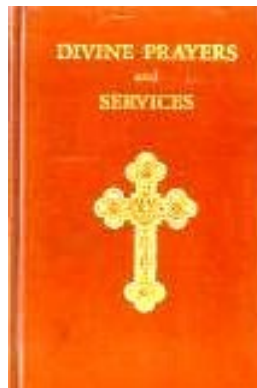
In general, the original and present translations of the Antiochian Orthodox Christian Archdiocese in North America were derived from two early 20th century translations of the church services into English.

The first was the 1906 Hapgood book which relied heavily on language of the then-current Anglican Book of Common Prayer considered a major work of English literature. The second was the 1939 *Divine*

Prayers and Services book by Archimandrite Seraphim Nassar, a translation of services used throughout the year.

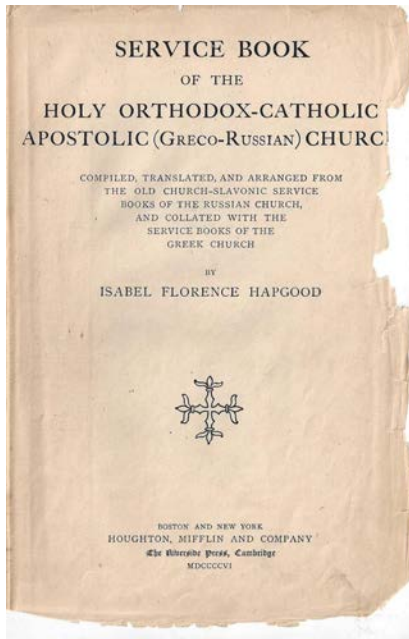


This massive 1,123 page manuscript was typewritten by three sisters in his parish of St. George in Spring City, Illinois, Mary, Sadie and Elizabeth Abraham. It was the only definitive source for translations for over 80 years and used by many Orthodox jurisdictions.



“Nassar Five-Pounder”, the massive, 2-inch thick service book in use for over 80 years.

Both these books are still in print (the Hapgood book in its 1996, 7th edition; the Nassar book in its 1993 4th edition) and are available from the Archdiocesan bookstore at the Antiochian Village.



90 THE DIVINE LITURGY

And the Deacon, standing in his accustomed place, shall say:
 Let us all say, with all our soul and with all our mind let us say: (15)
Choir. Lord, have mercy.
 O Lord Almighty, the God of our fathers, we beseech thee, hearken, and have mercy.
Choir. Lord, have mercy.
 Have mercy upon us, O God, according to thy great mercy, we beseech thee: hearken, and have mercy.
Choir. Lord, have mercy. (Thrice.)

Here follow petitions for the Ruler of the Land and for all the Authorities (Emperors or Kings and Ruling, Hopes, or Presidents, according to the elements and nationalities of which the Parish is constituted).

For our Holy Synod (or Patriarch); for our Bishop (or Archbishop, or Metropolitan), N.; for the honourable Presbytery, the Diaconate in Christ; for all the clergy and the laity. *℞*

Furthermore we pray for all their Christ-loving Army and Navy. *℞*
 Furthermore we pray for our brethren the Priests; for ordained Monks, and for all our brotherhood in Christ. *℞*
 Furthermore we pray for the blessed and ever-memorable most and holy Orthodox Patriarchs, and God-fearing Tzars and Tzaritzas; and for the founders of this holy Temple; and for all our devout fathers and brethren, Orthodox believers, departed this life before us, who here and in all the world lie asleep in the Lord. *℞*
 Furthermore we pray for those who bear fruit and do good works in this holy and all-honourable Temple; for those who labour in its service; for the singers; and for the people here present, who await in firm hope thy great and rich mercies. *℞*

Exclamation.
Priest. For thou art a merciful God, who lovest mankind, and unto thee we ascribe glory, to the Father, and to the Son, and to the Holy Spirit, now, and ever, and unto ages of ages.
Choir. Amen.

94 THE DIVINE LITURGY

For the peace of the whole world; for the welfare of God's holy Churches, and for the union of them all, let us pray to the Lord.
Choir. Lord, have mercy.
 For this holy Temple, and for those who with faith, devoutness, and in the fear of God have entered therein, let us pray to the Lord.
Choir. Lord, have mercy.
 That he will deliver us from all tribulation, wrath, peril and necessity, let us pray to the Lord.
Choir. Lord, have mercy.
 Succour us, save us, have mercy upon us, and keep us, O God, by thy grace.
Choir. Lord, have mercy.

the power of thy Holy Spirit for this ministry, and grant us utterance, in the opening of our lips, to invoke the grace of thy Holy Spirit upon the Gifts which we are about to set forth.]
Deacon. Wisdom!

Then shall the Deacon enter through the north door.
Exclamation.
Priest. That being kept always by thy might, we may ascribe glory to the Father, and to the Son, and to the Holy Spirit, now, and ever, and unto ages of ages.
Choir. Amen.

THE CHERUBIC HYMN.
Choir. Let us, the Cherubin mystically representing, and unto the Life-giving Trinity the thrice-holy chant intoning, all cares terrestrial now lay aside. (17)
(After the Great Entrance, with the Holy Gifts, is made. And after it the Hymn is finished.)
 That we may raise on high the King of all, like conqueror on shield and spears, by the Angelic Hosts invisibly up-borne.

may stand here before thy holy Altar. Grant also, O God, unto us and unto those who here with us make their supplications unto thee, prosperity of life and increase of faith, and of spiritual understanding. Grant that they may serve thee continually with love and fear, and that they may partake of thy Holy Mysteries in blamelessness of heart and without condemnation, and be deemed worthy of thy heavenly kingdom.
 [Or, if the Liturgy of St. Basil the Great be used:
 O God, who in mercy and bounties hast visited our lowliness; who hast set us, thy humble, and sinful, and unworthy servants before thy holy glory, to serve thy holy Altar: Strengthen us by the power of thy Holy Spirit for this ministry, and grant us utterance, in the opening of our lips, to invoke the grace of thy Holy Spirit upon the Gifts which we are about to set forth.]

Isabel Hapgood's 1906 Service Book title page (left); Litany for the Czar (center); and Cherubic Hymn with the phrase "That we may raise on high the King of all, like conqueror on shields and spears, by the Angelic hosts invisibly up-borne" (right).

Liturgical text changed during the twentieth century and accompanying music was adapted to those changes. The style of English affected the musical setting along with the deletion and addition of words. An example of a change is the phrase "shields and spears" dropped from the cherubic hymn. Hapgood inferred this phrase from the Slavonic. It does not appear in Greek or Arabic texts.

Also deleted in most parishes is the triple litany after the Cherubic Hymn.

While not affecting the music, "air" in the litany "travelers by land, sea, and air" was inserted after World War II. After the moon landing in 1969, the word "space" was added in some parishes although it was not printed in liturgical texts.



Roman Legion formations in which a conquering hero could be raised upon "shields and spears" and carried in a victory parade. In the cherubic hymn, Christ is the conqueror.

MUSIC TRANSLATIONS AND SETTINGS

Based on existing documents, the earliest known musical works in English to appear were issued by Metropolitan Germanos Shehadi. In 1920 he issued a booklet in English, *The Paradise*, containing the Divine Liturgy and liturgical hymns. The music was in unison, but written in four parts for organ accompaniment. The unison portion kept the original Byzantine tone and did not have the English text forced into the melody. If sung using the organ, the result was pleasing to the Western ear.



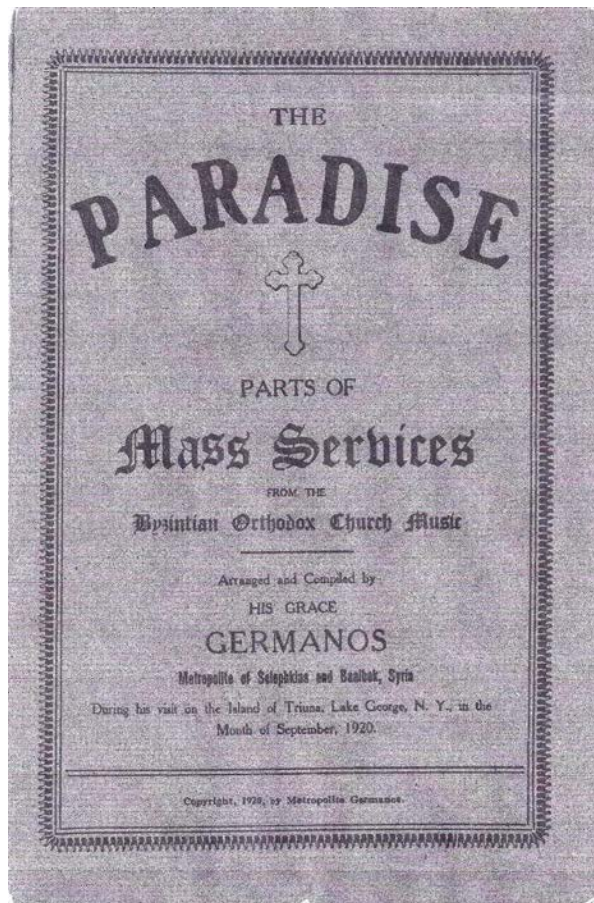
Metropolitan Germanos Shehadi



St. Raphael, seated; Deacon Emanuel

Another early work issued in English, was that of Archbishop Emanuel Abo-Hateb whose 1926 manuscript is still extant at the Antiochian Village Heritage Center. Although it is certain that other clergy and musicians issued arrangements of music in English, none is known to have survived.

Right top Cover of Metropolitan Germanos' 1920 published music. **Right bottom** Great Litany of Metropolitan Germanos. English words were set into the organ part by the Sacred Music Department.

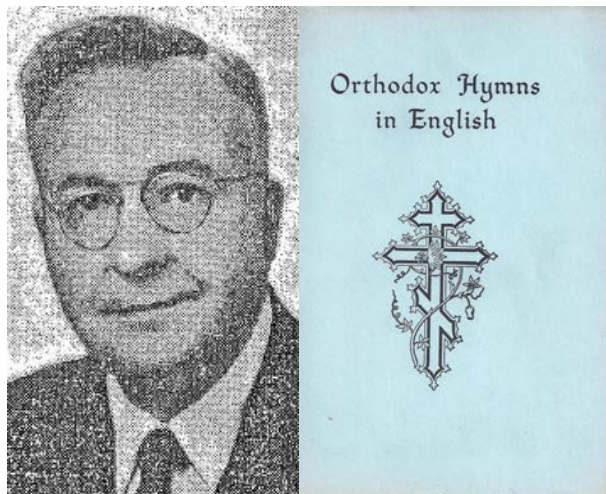


Lord, have mercy

Met. Germanos

Copyright 1920 Metropolitan Germanos

By 1936, Archbishop Antony Bashir, sensing the increasing need for English in the music of the church, asked a new convert, Michael G. H. Gelsinger of St George, Niagara Falls, New York to put together a book of four-part Orthodox music.

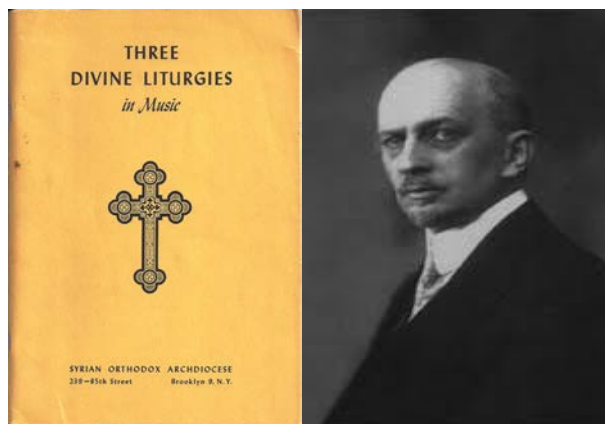


Michael Gelsinger and his “Blue Book”

Michael Gelsinger, who later was ordained to the priesthood, was a scholar of Greek. He included in his work Byzantine settings in four-part harmony with translations in English based on the meter of the Greek. In addition he included translations and adaptations of Russian choral composers. Fr. Gelsinger’s son, John (later ordained by Archbishop Antony,) formed the first choir of the Archdiocese at St. George using then-unpublished manuscripts of his father. By 1939, Fr. Gelsinger’s work was finished and the second professionally published music book of the Archdiocese appeared as *Orthodox Hymns in English*. This collection of 45 four-part Russian and Byzantine melodies is still in use today. It is commonly referred to as the “Blue Book” because of the pale blue cover with a traditional triple bar cross and flowering lily entwined. The book also contains a description of many of the common church service books, a description of Byzantine hymnology, a glossary of Byzantine musical terms and a pronunciation guide of transliterated Greek texts. The book is now out of print.

After formation in the 1940s of the Archdiocesan youth organization, the Syrian Orthodox Youth Organization (*SOYO*), the music came, of necessity, under their auspices. They appointed a choir director each year to organize the music for the Archdiocesan annual convention. *SOYO* became, *de facto*, the “Music Department” and issued, in an informal manner, any new music. This was usually through musical exchanges at national and regional conventions and through informal gatherings of the musicians. Through *SOYO* and national conventions, music of the Archdiocese became universal throughout parishes. Certain pieces became standardized. Examples of music which were introduced at that time and are still sung today throughout the Archdiocese, are the *Entrance Hymn* by Archpriest Dmitri Razumovsky and the *Hymn to the Theotokos*, by Dmitri Bortniansky, both from the Gelsinger book.

In the late 1940s, Fr. Michael Simon, serving St. George, Patterson, NJ (later Little Falls, NJ) began searching for someone who could combine Byzantine chant, so familiar to immigrants and first generation parishioners, into four-part choral music with transliterated Arabic text. The task fell to Professor Michael Hilko, choir director of nearby St. John Carpatho-Russian Orthodox Church in Perth Amboy, New Jersey. Professor Hilko subsequently became choir director at St. George.



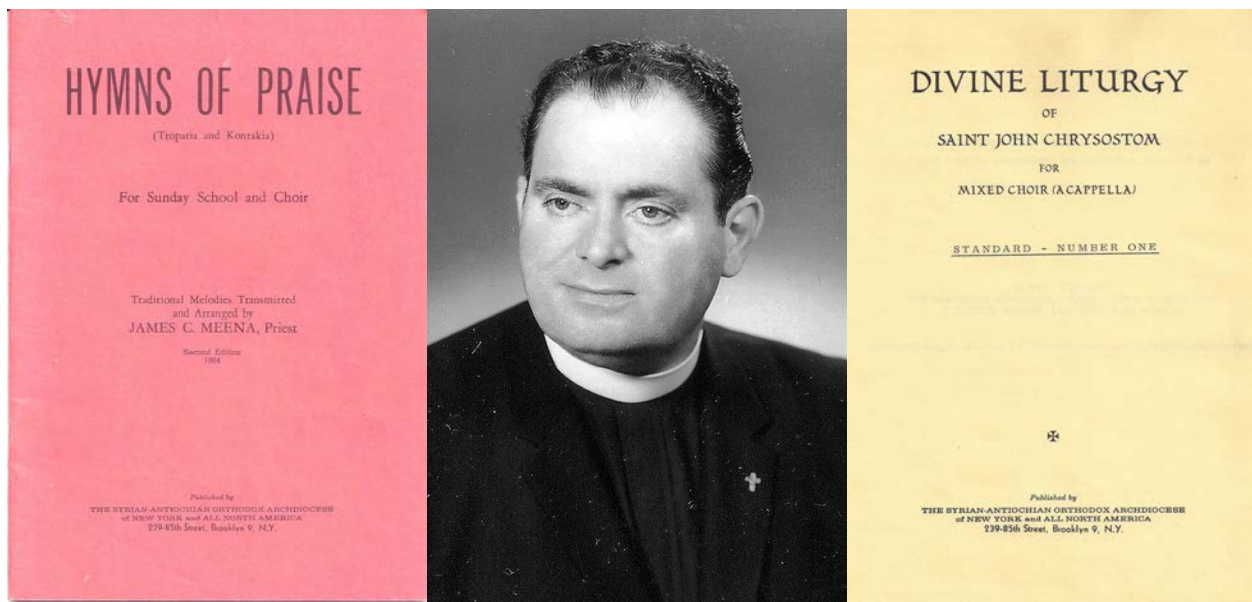
Professor Michael Hilko and the “Yellow Book” of *Three Divine Liturgies in Music*

Professor Hilko wrote Byzantine melodies for two Arabic liturgies by listening to the chanting of Rev. Michael G. Simon for the first liturgy and Rev. Wakim Dalaak of St. Nicholas Cathedral, Brooklyn, for the second. He wrote the notes in Western musical notation and harmonized them into four parts. Professor Hilko also added eight resurrectional tones harmonized in four parts. These were from Byzantine melodies sung on 78 rpm records recorded by Archbishop Samuel David of Toledo, Ohio. The book also contained additional hymns in Arabic transliteration in four parts including the Paschal troparion, *Christ is Risen* and Hymn to the Theotokos, *In Thee Rejoiceth*, from St. Basil's Liturgy. He then arranged a third Liturgy, a simple setting based on Russian tones, entirely in English.

In 1950, Professor Hilko completed his task and Archbishop Bashir, continuing his backing for choral music, had the Archdiocese publish Professor Hilko's *Three Divine Liturgies in Music*. The Arabic liturgies of this book were used throughout the 1950s and 1960s. This book is now out of print.

Although the "Yellow Book" eventually fell into disuse due to loss of Arabic in church services, the English liturgical music is still widely sung throughout the Archdiocese. Much of it has become standard music and appears in convention music settings. To preserve the beautiful melodies, the two Arabic liturgies and eight resurrectional tones have been combined into one liturgy. These were adapted into English by Michael G. Farrow and are on the Archdiocesan website.

Also issued during the decade of the 1950s were two works of Fr. James Meena (later Archpriest). The first, *Hymns of Praise* (1955), contained Byzantine selections in English in four-part harmony. These included eight resurrectional troparia, 14 feast day troparia and two kontakia. Also included were kontakia in the eight tones for ordinary Sundays. This publication marked the first time such a large measure of Byzantine music was set to four-part harmony in English. During the next half-century, Byzantine music in four-part harmony would encompass selections for all major services of the church.

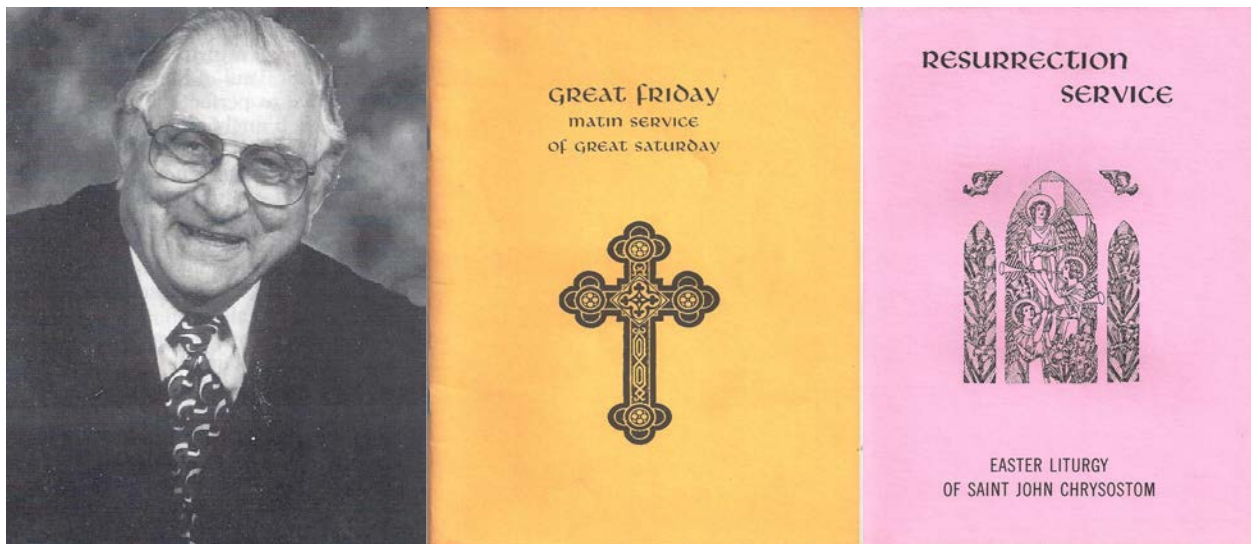


V. Rev. James Meena and the covers of his 1955 *Hymns of Praise* book of troparia and kontakia and the English adaptation of Peter I. Tchaikovsky's *Divine Liturgy*.

A second publication, issued in 1959 by the Archdiocese, was an English adaptation by Fr. Meena of the *Divine Liturgy of St. John Chrysostom* by Peter I. Tchaikovsky. This booklet highlighted the growth of choirs in the Archdiocese, which now were able to sing works of the greatest Russian composers. Selections from the works of Sergei Rachmaninov, Nikolai Rimsky-Korsakov, and other great Russian composers of the 18th to early 20th century were becoming part of the usual repertoire of Archdiocesan choirs during this period. Choir contests and festivals were the norm at Archdiocesan conventions. Large and small choirs from throughout the Archdiocese took great delight in competitive singing at *SOYO* gatherings.

In the Great Friday book, Ray included the hymn *Noble Joseph*, which he set to Greek village-style harmony. These publications contain four-part music in English set to traditional Byzantine and Slavonic melodies. This music has been computerized and is available on the Archdiocesan website.

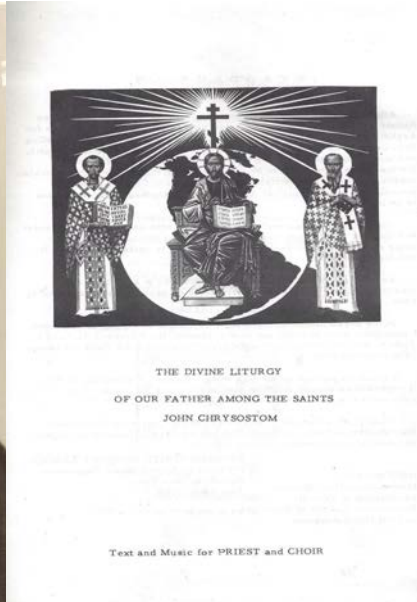
During the late 1950s, Fr. David Abramtsov was assigned to St. George Church in Bridgeville, Pennsylvania. He initially directed the choir and composed music for his church. The music was mostly in Slavic and Byzantine melodies but included compositions of Carpathian and Galician origin. Among his compositions were a rendering in English of



Raymond George and the Great Friday and Resurrection Service books issued in 1964. These were still available from the Archdiocesan bookstore until 2015. The music now is available in computerized format on the Archdiocesan website.

Responding to requests for books of music containing entire services aside from the Divine Liturgy, Archbishop Bashir asked Ray George, choir director at St. George in Detroit, Michigan to compile two small booklets. These were issued by the Archdiocese in 1964: *Resurrection Service* and *Great Friday, Matin Service of Great Saturday*.

Memory Eternal using the Syro-Byzantine melody and traditional Christmas carols of Eastern Europe. He was probably the first Antiochian composer to incorporate elements of America into his music. Examples are his antiphonal refrains for the liturgy on Christmas where he included three to four notes of traditional American carols. Father Abramtsov was typical of many priests who wrote music for their parishes.



Archimandrite Gregory Abboud, St. Nicholas Cathedral; music from the Divine Liturgy.

Metropolitan Antony asked Archimandrite Gregory Abboud to compile music for the Divine Liturgy, Vespers, and the Wedding Service. These were issued in 1966 with the requirement that they reflect the Greek musical tradition of the Archdiocese, but with Russian music of merit included. These publications contained no original compositions but used existing music to give singers a choice of selections

In 1969, the Archdiocese published the *Standard Divine Liturgy, No. 1*, compiled and arranged by Fr. Meena. This publication contained four-part arrangements in English of both Byzantine tones and Slavonic settings. Included in this publication were musical selections in Byzantine tones 1, 2, 5 and 8; the *Many Years* for a Bishop; the *Hierarchical Trisagion*, and various selections from the Slavic tradition. There were, however, no subsequent numbered Divine Liturgies.

In 1966 Metropolitan Philip succeeded to the office of Archbishop. He realized the pressing need to make church services meaningful and relevant to younger generations and to many converts in the church. He immediately instituted programs for increasing the use of English in church music.

By 1968, SOYO had successfully completed its task of forming and supporting parish choirs. Metropolitan Philip realized many new functions and duties pressing on the Archdiocese in the realm of music. He envisioned new programs and established the Department of Sacred Music in 1968. The Rev. James C. Meena was appointed its first Chairman.



***Divine Liturgy, Standard No. 1* by V. Rev. James Meena, issued in 1969**

Fr. Meena left the Department of Sacred Music on a firm foundation. After establishing initial programs, he was transferred in 1972 to the large parish of St. George in Cleveland, Ohio. His duties there precluded him from devoting time and attention to the growth of the Department.

In that same year, Ray George was appointed as the second chairman of the Department of Sacred Music. He held that position for 30 years until his death in 2002. Immediately in his first year, he began issuing hymns in English in loose-leaf form.

As the 1970s progressed, Metropolitan Philip recognized that a program was essential to preserve Byzantine chant. This music was



Basil Kazan, chanter at St. Mary's, Brooklyn, and composer of the Byzantine Project

disappearing in parishes due to deaths of older immigrant chanters and the difficulty of instructing new ones. The fast growing Archdiocese was losing ancient and beautiful chant. In response, Metropolitan Philip asked the protopsalti, Basil Kazan, formally trained in Thessalonika, Greece and Lebanon, to write Byzantine chant for the entire church year in Western

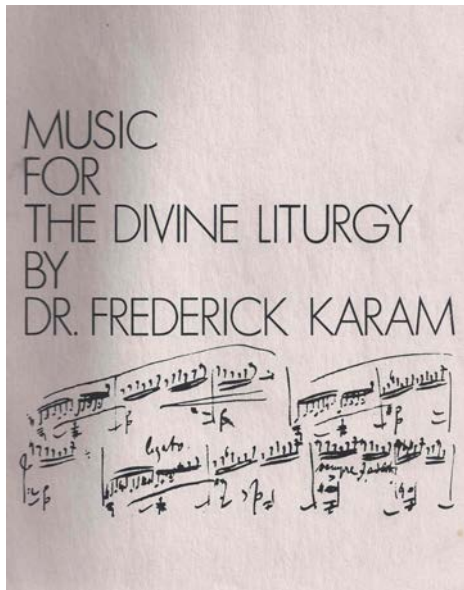
musical notation with English text. This loose-leaf, multi-volume set included 1) Vespers, 2) Matins, 3) Holy Week [2 volumes], 4) the Pentecostarion [3 volumes], 5) the Triodion [2 volumes], and 6) Hymns of the Menaion [2 volumes]. All volumes were issued over a period of 25 years. This became known as the *Byzantine Project*.



A page from the Kazan *Byzantine Project*.

Each volume was mimeographed by Ray George in his basement where he laboriously cut stencils and printed the music on an old AB Dick machine. The effort proved to be key to training generations of chanters. It standardized the chants throughout the Archdiocese. Chanters in parishes widely scattered from Alaska, California, Texas, Florida, to Massachusetts could chant the same hymn together with a common melody and identical text. Later, Basil Kazan composed Byzantine music for the Akathist of Ss Peter and Paul, the services of Holy Unction, Marriage, Funeral, and many individual troparia. He was always happy and willing to take requests from choir directors for compositions that were missing in the Archdiocesan repertoire.

Basil Kazan's *Byzantine Project* served the music needs of the Archdiocese for almost half a century. This basic chant has been updated and an ison added to the chant music. His music has spurred interest in a generation of musicians to study and compose Byzantine chant in a variety of styles.



Hymns
from the
Festal Menaion



Frederick Karam, Ph.D., was one of the most prolific Antiochian composers of the 20th century. Above are covers of his music for the Divine Liturgy and hymns from the festal menaion with an illustration of the *Hymn to the Theotokos* sung on September 21.

One of the most prolific Antiochian composers of the 20th century was Frederick Karam, Ph.D., a talented choir director at St. Elias in Ottawa, Canada. During the 1970s, Dr. Karam composed both a major and minor liturgy and music for feast days in four-part harmony. All this work was set to traditional Byzantine melodies. In 1978, the department issued *The Festal Music*, most of it composed by Dr. Karam. Among the selections were four feast day troparia, 12 kontakia for ordinary Sundays and feast days, and 14 hymns to the Theotokos for various feast days. The music was computerized and issued by the Department beginning in the 1990s. It was later reissued with the Archdiocesan standard liturgical texts.



Dr. Frederick Karam
Photo courtesy
Ottawa Chorale Society

music was computerized and issued by the Department beginning in the 1990s. It was later reissued with the Archdiocesan standard liturgical texts.

By the 1980s, Kazan's project was being used throughout the Archdiocese. It led to the formation of Byzantine choirs - groups of individuals all chanting the same melody together. These choirs were a great accomplishment and continued a tradition that heretofore was only heard in the Middle East.



Kh. Joyce Black

at Sacred Music Institute (SMI) gatherings from 1986 through 2009, and taught many others how to sing in this ancient manner. Her organizational talent for arranging books of music with colored pages and tabs was legendary.

VERSES for Psalm 140 Stichera

Tone 1

1) If thou, O Lord, shouldst mark iniquities, O Lord, who shall stand;
for with thee there is forgiveness.

2) Because of Thy name have I waited for Thee, O Lord; my soul hath waited upon Thy word; my soul hath hoped in the Lord.

3) From the morning watch until night, from the morning watch, let Thy voice be heard in the Lord.

4) For with the Lord there is mercy, and with him is abundant redemption;
and he will deliver us from all his iniquities.

5) Praise the Lord, all ye nations; praise him, all ye peoples.

6) For his mercy is great toward us, and the truth of the Lord endureth forever.

O ISAIAH, DANCE THY JOY

Tone 6
Fr. J. Black

O I-sai-ah dance thy joy, for a Vir-gin was with child
(Bass) O - - - - - for a Vir-gin was with child
and hath borne a Son, Em-man-u-el, both God and man;
(Tenor) and hath borne a Son, - - - - -
and O-rient is his name; whose mag-ni-
fy-ing we call the Vir-gin bless-ed.

HYMNS for Trisagion for the Dead

Tone 4

with the spir-its of the right-eous made per-fect,
give rest to the soul of thy ser-vant, O Sa-ving-er;
and pre-serve it in that life of bless-ed-ness which is with
Thee, O Thou who lov-est man-kind.
In the place of thy rest, O Lord, where all thy saints re-
pose, give rest to the soul of thy ser-vant;
for thou alone lov-est man-kind.

Kh. Joyce Black's colored coded page with verses from Psalm 140 (left). A page from the wedding music (center). A page from the *Trisagion Service for the Dead* (right).

Kh. Joyce arranged many hymns that were easy to teach and sing, including a four-part wedding service based on Byzantine tones, the Communion Hymn, *I shall Take the Cup of Salvation* and the *Trisagion for the Dead*.

He computerized compositions and set music for the entire ecclesiastical year. Beginning his composing before he was ordained, he continued after he became a priest. Fr. David also taught Byzantine music classes for many years at the SMI and has a website, *Saint Romanos Chanters Training Program*. The self-directed course is designed to teach Byzantine tones in English and includes theory, Western notation and audio compact discs.

Other composers began setting Byzantine tones to English using Western musical notation. Among the most prolific was Fr. David Barr of St. Elias in Austin, Texas.



Troparion for an Ascetic

Tone 8

Fr. David Barr

With the streams of thy tears, thou didst cul-ti-vate the barren-ness of the desert; and by thy sigh-ing from the depths, thou didst bear fruit a hun-dred-fold in labours; and thou be-camest a lu-min-ar-y, shi-ning with mir-a-cles up-on the world, our right-eous Fa-ther, our right-eous Fa-ther, N.
In-ter-cede with Christ God that our souls be saved.



Left Fr. David Barr before ordination; Center Troparion for an Ascetic; Right Fr. David Barr as a priest.

Another composer and arranger of Byzantine music in Western notation is Charles Marge



Charlie Marge

of St. Mary's in Cambridge, Massachusetts. In 1993 he formed the Boston Byzantine Choir which has performed throughout the Archdiocese, at the SMI, and elsewhere. Charlie began teaching chant at the SMI in 2010. He has composed Byzantine music for over 30 years, including melodies that were not commonly known.

Original manuscript, *Of Thy Mystical Supper*, by Charlie Marge

Another composer of the late 20th century was Ivan Voronkoff, choir director at St. George in Montreal, Canada. He was one of the first paid choir directors. His four-part music used Byzantine melodies and original compositions. He composed using Arabic transliterations and adapted Russian works into English.

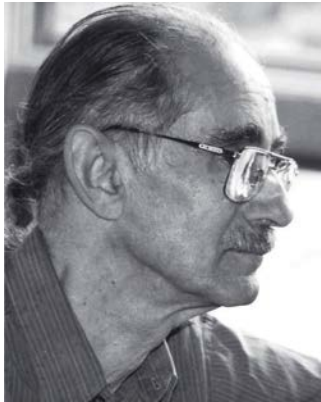


Ivan Voronkoff

Original manuscript by Ivan Voronkoff. This anaphora, dedicated to Metropolitan Antony Bashir, was a popular Arabic melody sung in parishes. Voronkoff translated it into English and harmonized it.

With the acceptance of the Evangelical Orthodox Church into the Antiochian Archdiocese in 1985, Michael Farrow sensed a need for four-part Byzantine music for many, new parishes. Kazan's project provided parishes with chant, but a large body of four-part Byzantine music was not widely available. The works of Dr. Frederick Karam were a wealth of such music but were local to his Ottawa parish. In 1990, Michael embarked on a 20-year project of standardizing texts to the official Archdiocesan service books for all of Karam's feast day music. In cases where Karam had not composed a specific hymn, Michael set the missing music to Karam's melodies and harmonies using the appropriate tones. The works were computerized and placed on the Archdiocesan website.

Among many 20th century composers of the Antiochian Archdiocese, some were not well known. One was Peter Michaelides who composed Byzantine music in a style he felt respected the original chant. His *Troparion*



Peter Michaelides
Byzantine music.

for the Nativity of Christ using the Syro-Byzantine melody in Tone 4 is a prime example. Other composers include Fr. Antony Bassoline, Albert Hazeem, Edward Ghazel, and Fr. Elias Meena. Their compositions encompassed original melodies, Byzantine chants, and four-part

Another composer that is not well known is Peter Parshall, a professor of English and former choir director at St. George church of Indianapolis, Indiana. Although Peter was not Orthodox, through the influence of Fr. George Rados, then at St. George, he captured the tonalities and ethos of Orthodox music and composed a beautiful, 4-part arrangement of the *Kontakion for the Annunciation* in Greek. It was later put into English by Michael Farrow. Peter also composed arrangements of the eight resurrectional tones using Fr. James Meena's melody lines from his 1955 *Hymns of Praise* book. Peter has said "I consider myself to be an adopted Orthodox".



Peter Parshall

Norman Mamey, was the director- composer of the Glendale (California) Symphony Orchestra. He



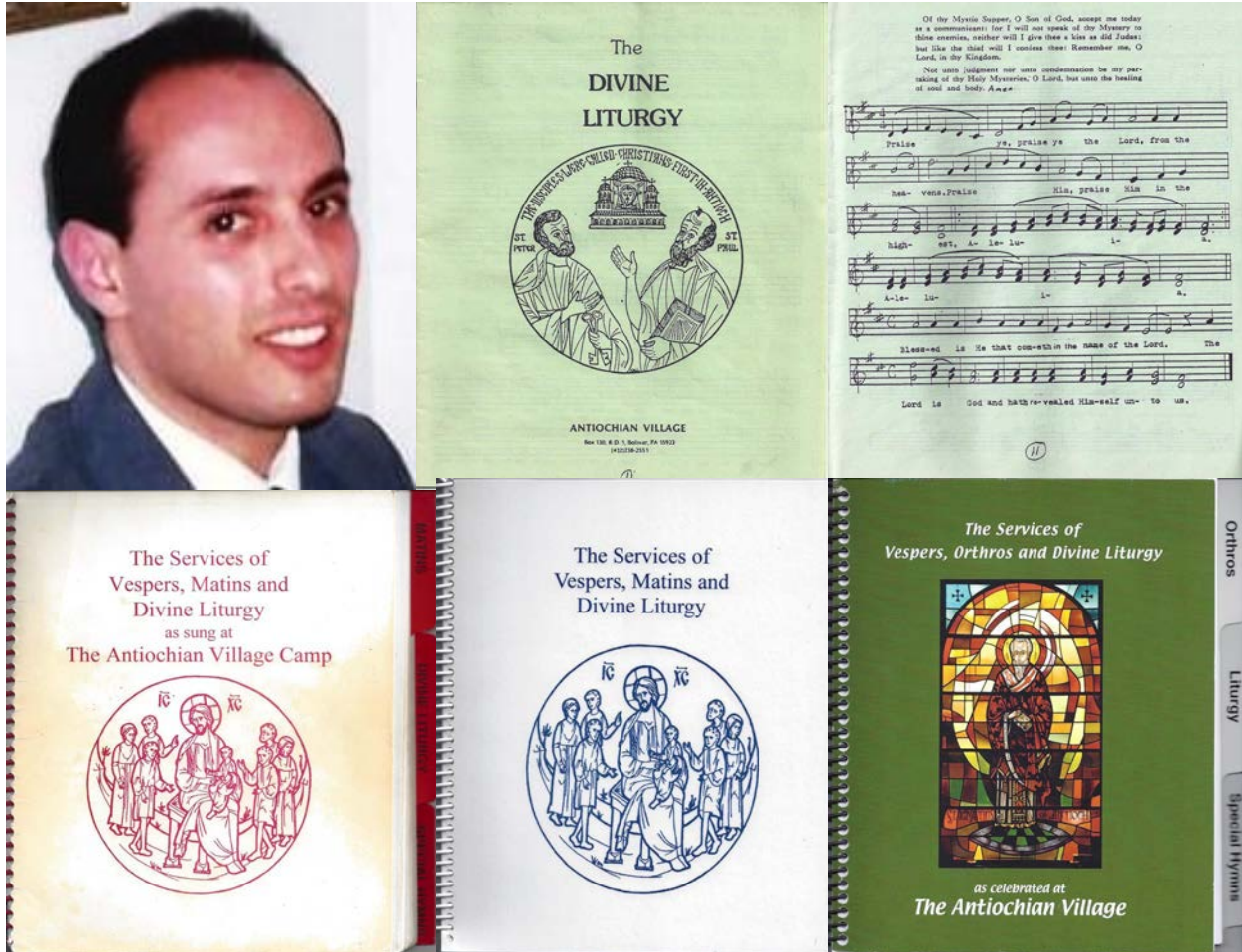
Norman Mamey

worked in film, television, and recording projects and produced *Christmas Spectaculars* at the Dorothy Chandler Pavilion in the Los Angeles Music Center. Norman taught at the SMIs during the 1990s and presented his famous

Christmas spectaculars for many years. His spectaculars showcased Christmas music composed in Hollywood and Broadway arrangements. His performances were always welcome at the end of an intense week of music instruction. Liturgically, he composed the eight resurrectional tones in four-part harmony, using Basil Kazan's chant. Among his other compositions were *Saint Simeon's Prayer*, the *Troparion of the Nativity of Christ*, *Of Thy Mystical Supper*, *Psalm 140*, *The Great Litany*, and *God Grant You Many Years*. Norman served as choral director of St. Nicholas Orthodox Church (later Cathedral) in Los Angeles from 1972 until 1990.



Mamey's Nativity Troparion



Series of camp music books for Vespers, Divine Liturgy, and Matins
Top -Mark Sahady as assistant camp director and first camp book cover and pages, 1989.
Bottom - Camp books from 1997, 2009, and 2011

In 1979 the camp opened at the Antiochian Village and music for children to sing during church services became necessary. Rt. Rev. John Namie, the first Director of the Antiochian Village, and himself a Byzantine musician, composed Byzantine music for the Divine Liturgy, Vespers, and Daily and Sunday Matin Services. In 1989, Mark Sahady, assistant Camp Director, (later Fr. Mark Sahady) gathered all the loose papers of Fr. Namie and produced booklets for vespers, matins, liturgy and two supplicatory services: one for St. Thekla and one for St. Artemios. Fifteen years later, Fr. Joseph Purpura, Camp Director, asked Michael Farrow to compile a revised edition (in 1993) in which selections

were added to services as well as additional hymns and extra-liturgical music. A compact disc recording of the music was made in 1995. In the 1997 edition, the Antiochian Archdiocesan congregational liturgy arranged in 1996 by Fr. Elias Bitar and Kh. Laila Corey was substituted for the earlier edition. Later editions were revised and hymns added by subsequent camp directors. This easy-to-use booklet has been invaluable in teaching children Byzantine tones in English. Children at the camp sessions took this music home and introduced it to their congregations and choirs. Requests to harmonize it resulted in at least two versions, one by Fr. John Finley and a second by Daniel Johnson.

SACRED MUSIC INSTITUTE

In 1984, Metropolitan Philip initiated a more formal format for teaching musicians of the Archdiocese. With Ray George at the helm along with Kh. Grace Aswad, Kh. Laila Corey, Fr. Gregory Phelan, and later James Meena, he established the first series of music instruction classes originally known as the *Choir Directors Seminar* and later changed to the *Sacred Music Institute (SMI)*. The sessions began in 1985 at the Antiochian Village and were aimed at choir directors. To emphasize its importance, the Metropolitan required each parish in the Archdiocese to sponsor their choir director's attendance. Over the years, the institute expanded and now brings together instructors, lecturers, musicians, choir members, choir directors and clergy for an exchange of music and knowledge. In the early 1990s, chanting classes were added. Each year the SMI met at the Antiochian Village and by the year 2003, it had expanded from the original site at the Antiochian Village to various Western venues in California.

"We who mystically represent the Cherubim"

CHOIR DIRECTOR'S
SEMINAR

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Bolivar, Pennsylvania

August 21-22-23-24, 1986

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- Liturgical Responsibilities
- Vocal Techniques
- Organization
- New Music
- Rehearsal Techniques
- Materials and Their Use
- Pitch
- Conducting
- Panel Discussions

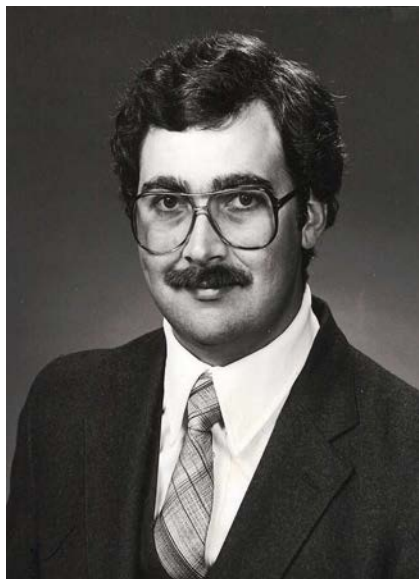
Important Information for Antiochian Archdiocese Choir Directors
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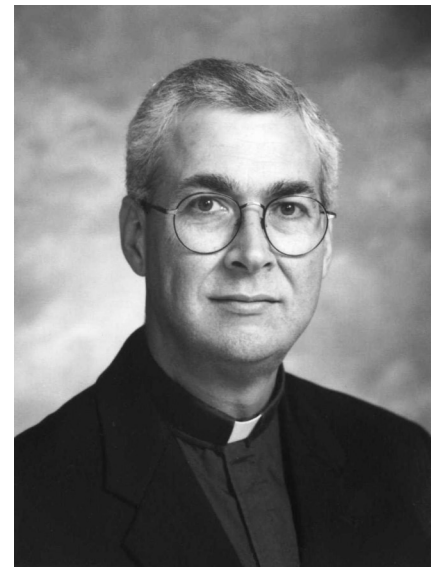
An announcement for the 1986 Choir Director's Seminar



Musician John Finley, c1970s



Trisagion Hymn



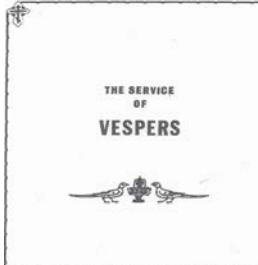
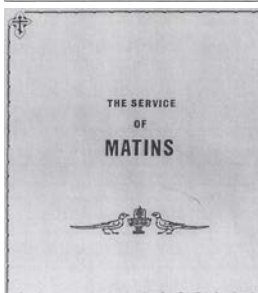
Fr. John Finley as a priest

In 1985, the Evangelical Orthodox Church joined the Archdiocese. It was initially assimilated as the Antiochian Evangelical Orthodox Mission (AEOM). This group was composed entirely of converts to the Ortho-

dox faith who used Orthodox texts set to Protestant hymns. A goal of ten years was established by Metropolitan Philip for them to become acquainted with Orthodox hymnology

Although music from the Slavonic tradition was readily available in English, four-part Byzantine music was mostly lacking in the 1980s. With that in mind, Father John Finley began composing music in four parts using Byzantine tones. One of Fr. Finley's compositions from his Evangelical Orthodox days became a lasting favorite upon his entry to the Antiochian Archdiocese. This was his uplifting *Trisagion Hymn*, Holy God. Fr. Finley went on to compose many pieces in four-part Byzantine music including several Divine Liturgies, feast day music, the eight resurrectional tones, and many troparia and kontakia.

In 1987, while at St. Vladimir's Seminary, Mark Sahady, director of the seminary octet, was asked by Metropolitan Philip to tour AE-

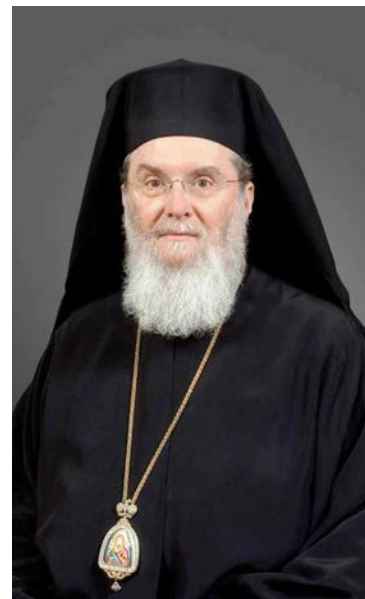


Mark Sahady's small church and AEOM missions books

OM missions to acquaint them with Orthodox hymnology. Having produced a series of music books for small churches, he made them available for AEOM missions and workshops.

Mark also produced a series of cassette tapes for teaching Byzantine chant. These were used by converts as they transitioned into Orthodoxy. Fr. Elias Bitar of St. George in Little Falls, New Jersey, and Fr. Elias Meena of St. Luke in Chagrin Falls, Ohio, likewise produced tapes (later CDs) with the eight resurrectional tones in Byzantine chant as a teaching tool. These were popular throughout the Archdiocese and at SMI sessions...

The Department grew quickly in the early 1990s. Metropolitan Philip appointed Bishop Basil Essey, a musician of Byzantine chant, as the Overseer of the Department of Sacred Music. He provided guidance to the Department during the following decades. Bishop Basil had composed many Byzantine chants in English before becoming Bishop and continued with hundreds more afterwards. His music is much sought after because of its excellence at matching the English language to authentic Byzantine chant. Many hymns were previously unavailable in English or not composed to a proper musical setting. An example is his music for the Service of Artoklasia where words flow naturally to the chant.



Bishop Basil, Overseer of the Department of Sacred Music

Rich Men Have Turned Poor

Clergy sing once, choir repeats twice. Byzantine Chant, Tone 7 (Grave) Arr. + Basil (Essey)

Melody

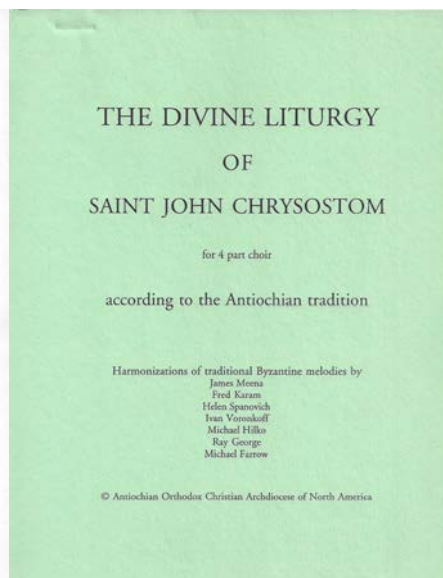
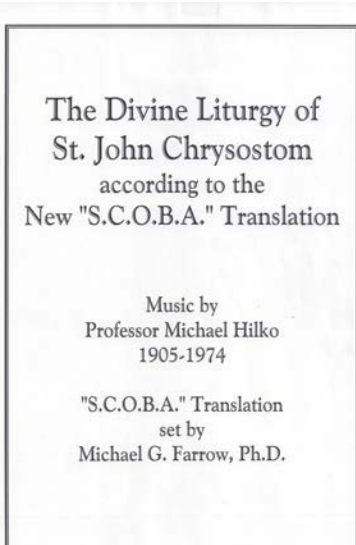
Rich men have turned poor and gone hun - gry, but

Ision

they ___ that seek ___ the Lord ___ shall not be de-priv-ed ___ of

an - y good ___ thing. an - y good ___ thing.

An example of among hundreds of hymns composed by Bishop Basil



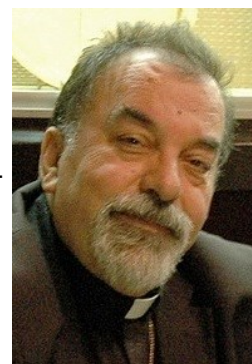
Covers of the Orthodox Church in America (left) the Antiochian (center) and the Greek (right) for the music of the SCOBA Divine Liturgy.

In 1993, the Standing Conference of Canonical Orthodox Bishops of America (SCOBA) agreed on a common English translation of the Divine Liturgy of St. John Chrysostom to be used in all canonical jurisdictions. Two years later, at the request of SCOBA, the music was set to well-known melodies of Antiochian, Greek, and Orthodox Church in America (OCA) traditions. Michael Farrow adapted the Antiochian and OCA music versions and Kevin Lawrence the Greek. SCOBA then sent the music to selected churches for testing. The hope was that choirs would not have to learn new music, but using familiar melodies with new text, could concentrate on the new text.

There were two major reasons for the three versions. The break in the Cherubim is different between the Antiochian/OCA and Greek versions. Also, the *Dismissal* at the end of the liturgy is different among all three jurisdictions. Shortly after sending out the music, however, SCOBA went on hiatus, and the project did not go forward. All versions of the music, however, are in the Department of Sacred Music archives.

CONGREGATIONAL SINGING

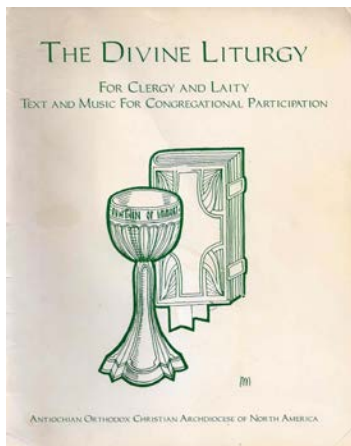
In the last decade of the 20th century, several trends arose that gave rise to the need for a musical setting for the congregation to sing. The assimilation of the Evangelical Orthodox Church into the Archdiocese sparked an interest in congregational participation. This coincided with the wish of Metropolitan Philip and many clergy to involve congregations more in celebration of the Divine Liturgy. Explosive growth of many small missions and churches during this period often precluded the formation of choirs. To address these concerns, Metropolitan Philip tasked Fr. Elias Bitar and Kh. Laila Corey to compile a book for congregational use.



Fr. Elias Bitar



Kh. Laila Corey



1997 congregational music book issued (left) and an alternate *Trisagion Hymn* from the book (right)

Appendix III: Alternates for the Trisagion Hymn 303

III. ALTERNATES FOR THE TRISAGION HYMN
 "AS MANY OF YOU AS HAVE BEEN BAPTIZED"

This hymn (Galatians 3:27) replaces the Trisagion on all baptismal feasts, i.e., Pascha and Bright Week, Lazarus Saturday, Pentecost, Christmas, Theophany and their love feasts.

Lord, have mer- - cy.

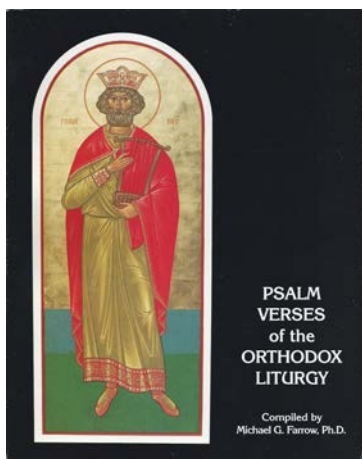
Tone 1
 A - - man, As ma - ry of you all
 have been bap- - tized in to Christ,
 have put on Christ.
 Al - le - lu - ya.

The psalm book reinforced the fact that antiphons and the communion hymn commonly sung in the liturgy were really refrains of verses. Over the years and due to their introduction at the SMI, the verses have become standard in many churches.

While the psalm verse book was not one of music, Michael did compose and adapt many pieces of music for the Department. One of the first was a series of communion hymns in Byzantine tone 8 for all the feast days of the church year.

Byzantine music was combined with Fr. Nabil Hanna's illustrations and rubrics. This form of ancient singing had become familiar to many converts to the faith through the *Kazan Byzantine Project* and from the children at the camp. Although the *Kazan Byzantine Project* provided the music for feast days and other services throughout the year, a Divine Liturgy was never included in his *Byzantine Project*.

In the year 1997, Michael Farrow published *Psalm Verses of the Orthodox Liturgy*, a book of Psalm verses used in the liturgy and other services. These verses for the antiphons, entrance hymn, alleluia, and communion hymns were never before printed in a single publication. Now published by SVS Press, the book introduced the use of these verses to attendees at the SMI that year. It is now used in the United Kingdom, Australia, New Zealand and



Psalm Verses of the Orthodox Liturgy

Canada.

He set 33 different refrains to one melody so choirs could quickly learn them. He likewise set all the different entrance hymns for the year to one melody. Among his other compositions were the *Memorial Service*, the *Great Doxology* and the *Wedding Service*, all in four-part Byzantine settings. He also composed four-part music using Carpathian tones.



Michael Farrow

Alleluia A

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

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

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

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

Alleluia from the set of 33 communion hymns composed by Michael Farrow



Example of an AAApproved hymn

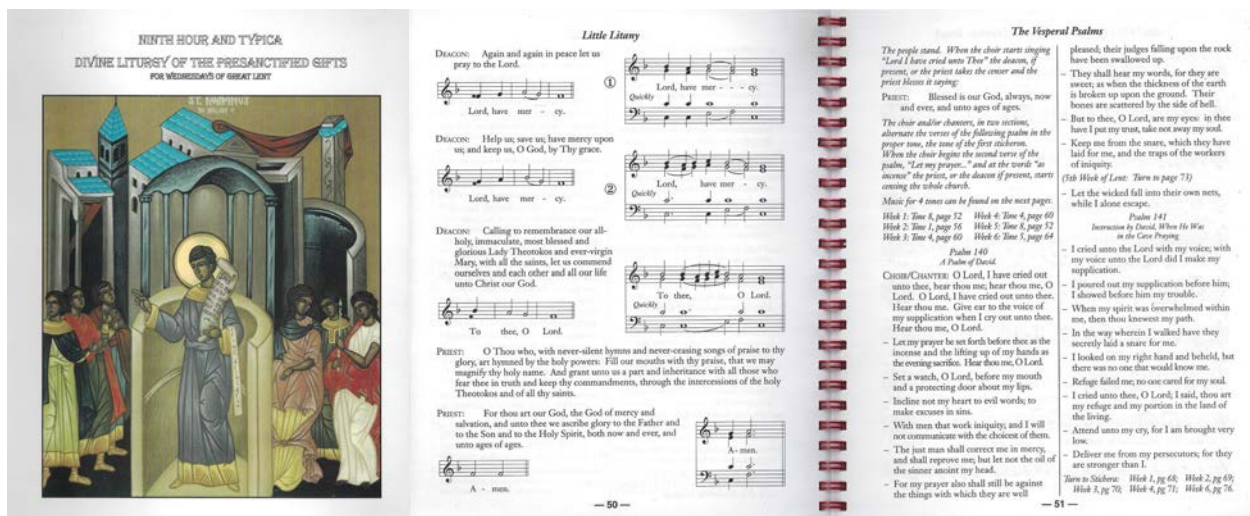
As the decade of the 1990s progressed and his duties increased, Ray George needed help to implement the goals of the department. He established a Department of Sacred Music Committee composed of musicians throughout the Archdiocese. Due to photocopying machines, sheet music was proliferating with many hymns set to multiple texts and translations. To control this, and with the input of the Department of Liturgics under the leadership of Fr. Edward Hughes, Ray instituted a policy that music issued by the Department be approved. This meant it had to be set to standard translations of the Archdiocese and conform to texts issued by the Department of Liturgics.

To that end, he stamped each piece of music issued with a rubber stamp, AAApproved, signifying *Antiochian Archdiocese Approved*. This triple-A stamp brought a chuckle from the committee and musicians. After a few years it was discontinued.



Chris Farha and Mareena Boosamra Ball

Ray George’s last major project, in 2000, was the music and text for weeks during Great Lent for the Presanctified Liturgy. The book was the idea of Michael Farrow, to reduce the number of books needed to perform the service. It was compiled and edited by Mareena Boosamra Ball, Chris Farha and Robert Stadler, who also computerized it for use by choirs and congregation. It contains Byzantine and non-Byzantine musical settings.



Presanctified liturgy book, issued in 2000, showing the two music settings, Byzantine and non-Byzantine (center) and directions for page turning (right).

By the turn of the 21st century, with Ray in frail health, Michael Farrow assisted him in the organization of SMIs. Upon the sudden



James Meena, third Chairman of the Department of Sacred Music

Chairman of the Department, Fr. James C. Meena and was the general director and principal conductor of Opera Carolina, in Charlotte, North Carolina. Reflecting growth of the music program within the Archdiocese, Metropolitan Philip appointed Michael Farrow as first vice chairman of the department to assist the chairman with expanded goals set for the new century.

James Meena immediately expanded the goals of the Department of Sacred Music. In less than two years, new endeavors were initiated with a degree of music professionalism never before seen. Rules on copywriting, composing and adapting were adopted based on current professional standards. A departmental website instituted by Michael Farrow in the late 1990s, was greatly expanded and free music downloads were made available. A standardization of format for musical scores was insti-

death of Ray in 2002, he continued in an interim position until April of that year when Metropolitan Philip chose a young, talented, professional musician, James Meena, as the third Chairman of the Department of Sacred Music.

James was the son of the first

downloads were made available. A standardization of format for musical scores was instituted including proper composer citations and tone numbers where applicable. James also reviewed and updated all of his father's compositions.

To accommodate a growing cadre of composers, James established an *Editorial Board*, with Al Mamary as administrator. The purpose was to gather all newly composed music for review and adherence to Archdiocesan and Departmental guidelines. Additionally it assisted new composers in achieving music goals of the Department and Archdiocese and encouraged them to write new music.

Guidelines for computerizing music were issued to assure a standardization of printing for all Archdiocesan music. The computer software *Finale* was chosen as the official departmental software. Text was further standardized. Relations with sister Orthodox jurisdictions were put on an official basis with Michael Farrow, as Vice Chairman, the liaison. An e-mail system linked all priests, choir directors, and head chanters in 250 parishes with announcements and music downloads.

Anaphora

Priest Vasily Starorusky
(1818 - 1871)
English Adaptation by
Raymond George
(1917 - 2002)

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04/01/2014 Rev. 0 DA

Example of score citation with musician dates (top); Example of footnotes on computerized music showing date of computerization and copyright (bottom)

This e-mail system reached Antiochian and other Orthodox jurisdiction in parishes in the USA, Canada, the United Kingdom, Ireland, Australia and New Zealand.

Jim also began the computerization of the multiple-volume *Byzantine Project* of Basil



Michael Kargatis

Christopher Holwey continued the task. He revised it to make accents of syllables accurately match the notes and added an ison.

James Meena resigned the chairmanship in 2006 due to his increasing workload as director of Opera Carolina. Metropolitan Philip



Christopher Holwey, fourth Chairman of the Department of Sacred Music

chant and choral versions and include all music necessary for the liturgical year. Chris was meticulous with music, correcting errors found in

Kazan. This was undertaken by Michael Kargatis, choir director at St. George in Niagara Falls, New York. While computerizing many other hymns placed on the new website, Michael worked on the Kazan project twelve years when he became ill. He passed away in 2012.

appointed Christopher Holwey as the fourth chairman of the department and retained Michael Farrow as vice chairman. During his leadership, Chris restructured the departmental website. The number of hymns increased to over 1,000, representing more than 80 composers, 26 of them Antiochian.

The postings are

older music and adding the proper isons where they were missing. His body of special melodies (prosomia) heretofore, not generally available, all cite the original melody from which they were derived. Chris also composed many selections in four-part harmony.

During this period, Michael Farrow completed his 20-year task of adapting all the works of Canadian composer Frederick Karam to Archdiocesan standard texts. The bulk of these were originally computerized by Vladimir Morosan and later by Chris Holwey. This work was placed on the website for free downloading. The website is used extensively by parishes of the Archdiocese as well as by other jurisdictions throughout the English speaking world.

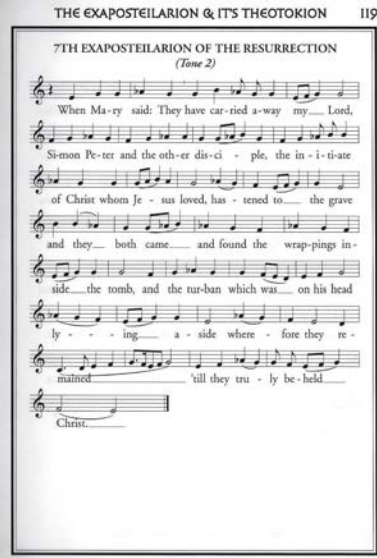
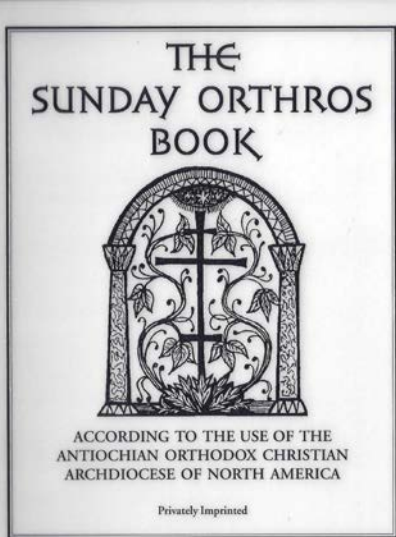
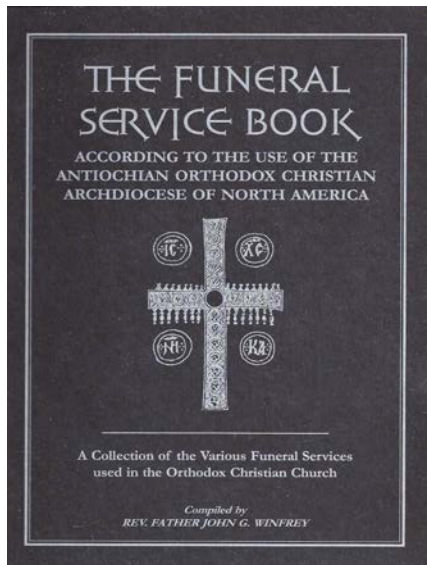
Also at this time, Michael established the Department of Sacred Music Archives at the Antiochian Village Library. The archives include 78, 45 and 33 rpm religious and secular records, 8-track and cassette tapes, books, manuscripts, copies of Archdiocesan music; photos, historical documents, and copies of SMI sessions.

In 2001, the Archdiocese published the *Funeral Service Book* with texts for a layman, priest, bishop and child, compiled by Fr. John G. Winfrey.

While only text, it provided choir directors and chanters the order of hymns and aided in selecting appropriate pieces. Fr. John also compiled a self-published Sunday Orthros book of text and music, copyrighted by the Archdiocese. This 240-page work with Byzantine music was designed for easy use by chanter or parishioner.



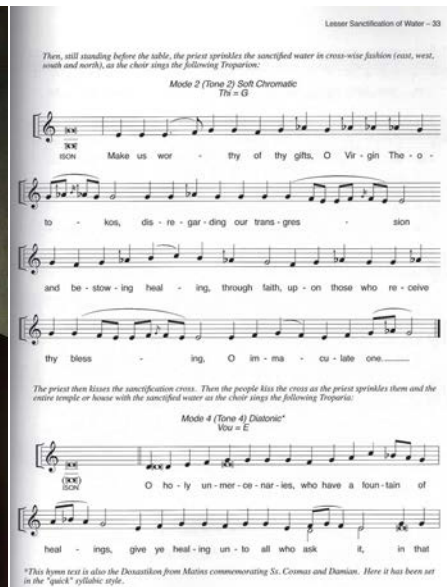
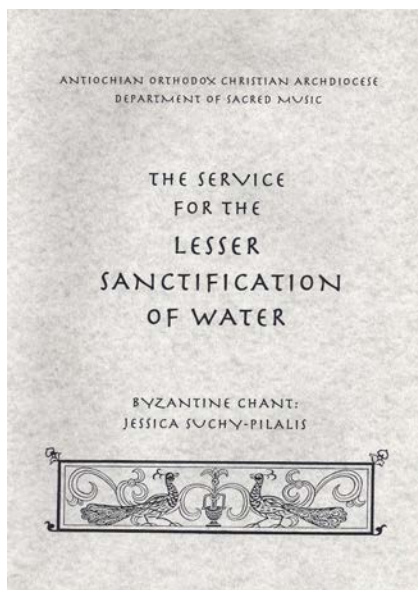
Fr. John Winfrey



Fr. John Winfrey's *Funeral Service Book*, 2001 (left) and 2002 *Sunday Orthros Book* cover (center) and an example page (right)

A long-term project continuing through the first decade of the 21st century was a complete setting of *The Service for the Lesser Sanctification of Water*. It was undertaken by Jessica Suchy-Pilalis, Ph.D, Byzantine music scholar and protopsalti of the Greek Orthodox Archdiocese. The work was completed for the 30th Anniversary of the SMI in July, 2015.

Dr. Suchy-Pilalis taught Byzantine chant at the SMI for many years. Her classes on beginning chant and Byzantine music composition were always sought after because of her structured teaching which was easy for beginners to follow. Dr. Suchy-Pilalis has also set many troparia from Rev. Seraphim Nassar's service book to the proper Byzantine tones.



Protopsalti Jessica Suchy-Pilalis and the 2015 *Service for the Lesser Sanctification of Water* book

The Choir of Shepherds
 Matins for the Nativity of Christ
 Canon II, Cantic III, Stanzas II
 Adapted, Fr. Jack Sparks
 Richard Toensing

Allegretto; gently and not too fast

1. The choir of sheep leads the field
 2. Their eyes he held me all that
 3. They saw as well the as god, mark, Who
 we were held by grace in wait. For they were
 My pain and so do find The Bride who
 was in pain and heart felt words Of Christ, the
 pier light he held a strong and glo runs some us
 we were knee man And here the Son by sac rit
 King of vine earth, by eye may through me Vir gin
 REFRAIN (leader and voice joyful each time)
 Child is born, Child is born, glo ri fy Him!
 Child is born, Child is born, glo ri fy Him!

FOR PARA-LITURGICAL USE ONLY - NOT INTENDED FOR USE IN THE MATINS SERVICE.



Your Bridal Chamber
 Expositio for the Wedding Matins
 Richard Toensing

Not too fast

Soprano 1
 Your bride - at cham - ber I see a - dorned,
 Soprano 2
 Your bride - at cham - ber I see a - dorned,
 Alto
 Your bride - at cham - ber I see a - dorned,
 S 1
 O my Sav - in, and I have no wed - ding
 S 2
 O my Sav - in, and I have no wed - ding
 A
 O my Sav - in, and I have no wed - ding
 S 1
 gar - ment that I may en - ter. O Glv - or of Light, en -
 S 2
 gar - ment that I may en - ter. O Glv - or of Light, en -
 A
 gar - ment that I may en - ter

***The Choir of Shepherds*, a Christmas carol by Richard Toensing based on the Nativity Odes (left); Richard Toensing (center); page from *Your Bridal Chamber* (right)**

During this time, one of the more prolific American Orthodox composers, Richard Toensing, a professor of music, produced several complete musical settings for the Divine Liturgy including a congregational and one-, two-, and four-part settings. Much of Richard's Orthodox music was professionally recorded on CDs including his *Kontakion for the Nativity of Christ*. Among his many achievements, Richard took the rhymed, theologically correct textual settings from the Evangelical Orthodox December Menaion of Fr. Jack Sparks and composed 40 Christmas carols which reflect Orthodox theology. Richard, who converted to Orthodoxy in his later years, was very devout and desirous of producing music that expressed the Orthodox ethos. When he became terminally ill with cancer, he composed another Cherubic hymn and submitted it to the Department with these words: I plan to keep writing Orthodox sacred music until I can no longer do so – the pace may just slow down a little. Then, on June 8, 2014, one month before he passed away, he emailed “Dey’s life in dem ol’ bones yet” and he submitted his last composition which he said came to him during the middle of the night: *Your Bridal Chamber I See Adorned and I have no Wedding Garment*

that I may enter. It proved to be one of his most spiritual works.

In 2007, the leadership of the Sacred Music Institute (SMI) was passed from the Vice Chairman, Michael Farrow, who directed it for 10 years, to Paul Jabara, conductor of St. George Choir, Montreal, Canada.

Paul founded the SMI’s chamber choir, selecting auditioned voices. The choir provided a challenge to those singing and was instrumental in presenting SMI attendees with music that they otherwise might not have heard.

Following the success of the Presanctified Liturgy service book published in 2000, Michael Farrow, in 2009, organized the text for the *Little Compline with the Akathist Hymn to the Most Holy Theotokos* for all of the five weeks of Great Lent. It was designed for congregational use in a similar manner to the Presanctified service book, omitting the need for multiple books. Robert Stadler computerized the text. The work was edited by Chris Farha. This pew book featured Byzantine music of Bishop Basil (Essey) and Basil Kazan and contained the proper ison note for each hymn.

First Friday in Lent
Konkouion of the Kontakion


Tone 8 Fr. Basil Eney

To thee the Cham-pion Lead-er do I of-fer thanks of
 Vic-to-ry, O The-o-to-ki, thou who hast de-liv-ered
 me from ter-ror; but as thou that hast that pow-er in-
 vin-ci-ble, O The-o-to-ki, thou a-lone canst
 set me free from all forms of dan-ger free me and de-
 liv-er me, that I may cry un-to thee: Hail, O Bride
 with-out Bride-groom.

*The service of the Little Compline continues:
 Turn to Page 72*

— 25 —

LITTLE COMPLINE
 WITH THE
 AKATHIST TO THE MOST HOLY THEOTOKOS



Fifth Friday in Lent
Oikos 19

P. Thou, O Virgin Theotokos, art a protect-
 ing wall to virgins and to all who run to
 thee; for the Maker of heaven and earth
 prepared thee, O pure Maiden, and dwelt
 in thy womb, and taught all to sing out
 unto thee.
 Hail, Pillar of virginity; Hail, Gate of sal-
 vation.
 Hail, Source of spiritual reformation; Hail,
 Leader of divine goodness.

Hail, for thou didst regenerate those con-
 cerned in sin; Hail, for thou didst re-mind
 those who were mindless.
 Hail, thou who didst annul the corruption
 of hearts; Hail, thou who didst bear the
 Sower of chastity.
 Hail, Bridal chamber of a virgin marriage;
 Hail, thou who joined the father to the
 Lord.
 Hail, fair Nursing-mother of virgins; Hail,
 Bride-maid of holy souls.
 Hail, O Bride without bridegroom.

Hail, O Bride, Hail, O Bride
 with-out Bride-groom.

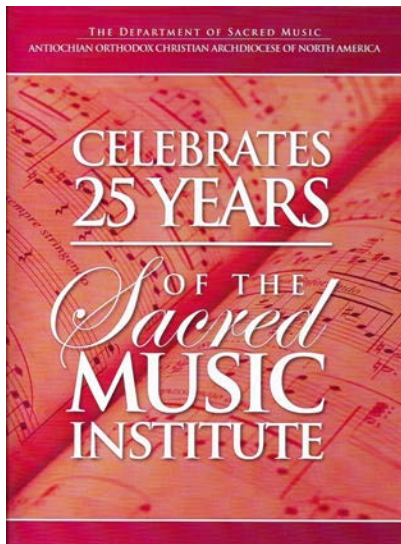
Oikos 20

P. Unworthy is every hymn that seeks to
 encompass the multitude of thy many
 mercies; for if we should offer to Thee
 hymns of praise as numberless as the
 sands, O Holy King, we should still have
 done nothing worthy of that which Thou
 hast given to us who cry out unto Thee:
 Alleluia.

Al-le-lu-(a), Al-le-lu-(a).

The 2009 Akathist Book Cover (center) and pages from the book.

In 2010, the SMI celebrated its 25th year with special programs and features including the newly formed chamber choir, byzantine choirs, and special lectures by musicians and theologians from several jurisdictions.



25th Anniversary Program designed by Venise Koussaie of St. George, Toronto, Canada

Under Paul's direction, the institute extended its reach to the youth of the Archdiocese. In 2012 he created the Youth Music Ministry (YMM). The purpose of this ministry is to teach Antiochian teens music technique and theory for both choral and chant activities; to orient their energy into the church; and encourage them in establishing long-term friendships with their fellow musicians.

The program brings together teens from throughout the Archdiocese to the Sacred Music Institute's east and west sessions. The teens are selected from applicants in each diocese and the YMM raises funds to send them to the Sacred Music Institute. In addition to learning music, the teens form choirs at these sessions and practice and perform what they have learned. The program has been a great success and grew over 50% in the first few years. Coordinator for the Youth Music Ministry is Chris Farha.

The second decade of the 21st century saw the development of music specifically for children and teens. Realizing that the future of choral music and chant was dependant on teaching pre-school, young children and teens, three members of the Department of Sacred Music Committee produced music for these groups—Elizabeth McMillian, Regina Roum, and Elizabeth Beck. Their efforts have provided a wealth of music for both Sunday School and youth programs that are specifically designed for Orthodox Christian education.

Elizabeth McMillan, in 2012, created a program for teaching preschool and young children hymns of the church including simple



Elizabeth McMillan

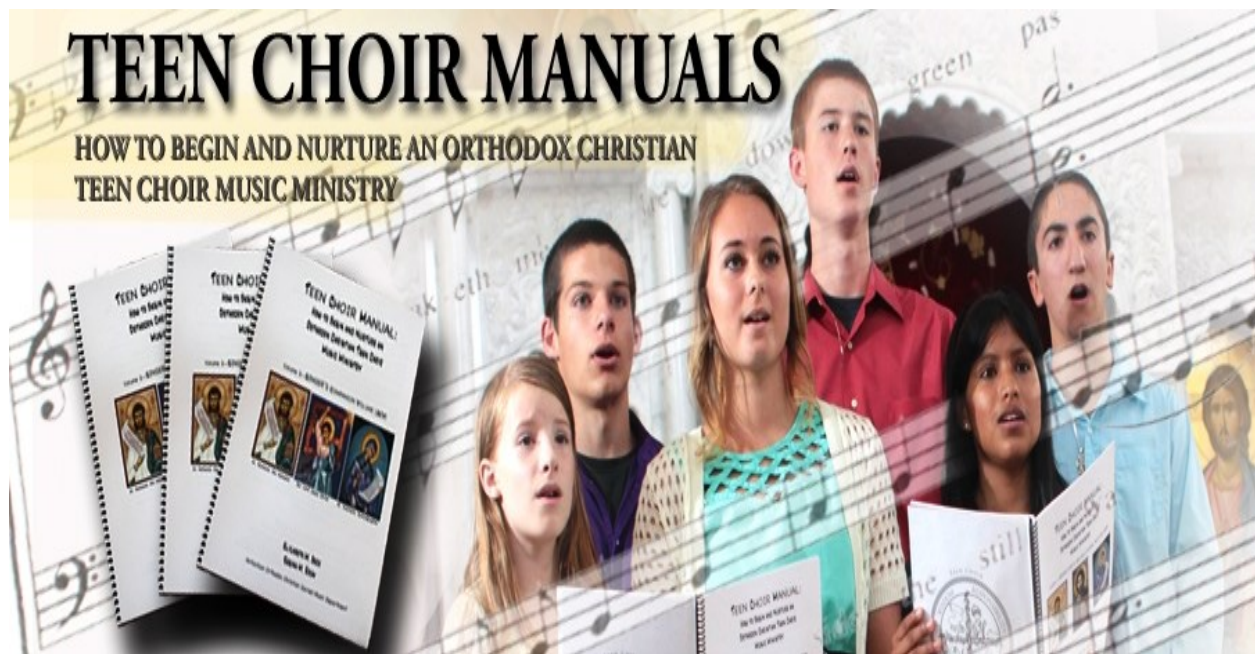
troparia and other hymns from the liturgy. Also included are paraliturgical melodies. The latter was especially useful for preschoolers to learn about the events and people mentioned in the Bible as well as the Orthodox order of the Biblical books. The manuals also include detailed instructions for teachers to direct the children in singing the music. The music and instructions have been posted on the Sacred Music Department's website.

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Regina Roun (left) and Elizabeth Beck produced *Teen Choir Manuals* and made them available to Orthodox of all jurisdictions.

In 2013 Regina Roun and Elizabeth Beck created and published a music program for teenagers which included bound music along with accompanying instructional manuals. These are available to Antiochian parishes and parishes of other Orthodox jurisdictions. The proceeds support scholarships and projects of the Youth Music Ministry.

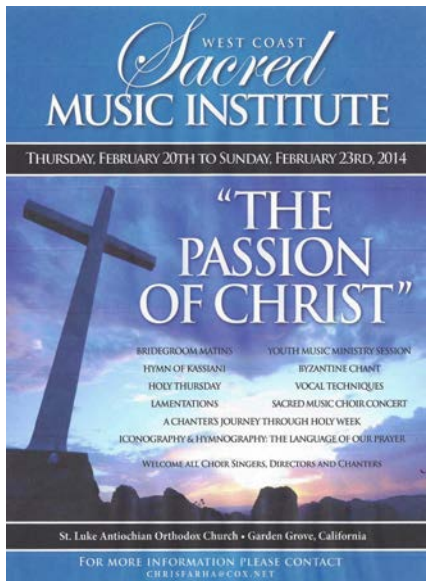


Poster designed to showcase the Teen Choir Manuals produced by Regina Roun and Elizabeth Beck. The manuals feature music appropriate to teens and young adults along with instructions for teaching and learning. The manuals are available for sale and were designed for use in all Orthodox jurisdictions.

The image shows three columns of musical notation. The first column, titled 'Books of the New Testament', is composed by Susan Nipp and includes lyrics for Matthew, Mark, Luke, and John; Acts and the letter to the Romans; First and Second Corinthians; Galatians and Ephesians; Philippians; Colossians; First and Second Thessalonians; First and Second Timothy; Titus and Philemon; Hebrews and the book of James; First and Second Peter; and First and Second John, Jude, and Revelation. The second column, titled 'Receive the Body', is composed by Regina Roum and includes the lyrics 'Re-ceive, the bo-dy of Christ, taste the foun-tain of im-mor-tal-i-ty. Al-le-lu-ia, Al-le-lu-ia.' The third column, titled 'Psalm 24 [25]', is composed by Elizabeth Beck and includes the lyrics 'Teach me to know Your ways, O Lord; teach me Your paths. Lead me in Your truth and teach me, for You are the God of my sal-vation. For You I wait all the day long.' Each column contains a vocal line and a piano accompaniment line.

Music composed by Susan Nipp from the preschool and young children’s manual (left) and from the teen manual composed by Regina Roum (center) and Elizabeth Beck (right)

The West Coast Sacred Music Institute was organized by Fr. John Finley in 2002. The initial session was combined with the Department of Missions and Evangelism’s conference in Goleta, California. The theme was *The Gospel in Song: Music, Missions and*



2014 Poster for the West Coast SMI designed by Venise Koussaie

Evangelism. The West Coast Institute usually meets in February while the SMI in the East holds its sessions in July. After ten years at the helm, Fr. Finley resigned. In 2013, Chris Farha assumed leadership. Under Chris’ direction, the West Coast Sacred Music Institute has seen an increasing number of young children and teens attending the sessions. Due to the large geographic area covered, the West Coast Sacred Music Institute often changes its venue in order to reach as many musicians as possible.

Deborah Abraham of St. Elijah, Oklahoma City, has computerized over 200 hymns from the Archdiocese’s Slavonic tradition to complement Byzantine music on the website as well as many Byzantine selections. Working with Michael Farrow, many of these hymns have already been posted on the Archdiocesan website. The remainder will follow. Among the hymns are the works of



Deborah Abraham

Professor Michael Hilko, Fr. David Abramtsov, Fr. Antony Basoline and music by the great Russian composers, Nicolai Rimsky-Korsakov and Ivan Turchaninov, among others. Deborah has also computerized music from the Department’s archives making them easily accessible for researchers.

The image shows the musical score for 'Communion Hymn'. It includes a vocal line and a piano accompaniment line. The lyrics are: 'O Son of God, re-ceive me to-day, as a par-tak-er of thy mys-si-cal Sup-per. For I shall not speak of thy Mys-si-try to-thing'. The score is marked 'Slowly' and 'p'.

Lvov’s Communion Hymn

After nine years at the helm of the department, Chris Holwey announced in 2014 that he was stepping down to pursue his career in hospital chaplaincy. In July 2015, Michael Farrow retired after 30 years with the Department of Sacred Music.

In May 2015, Metropolitan Joseph appointed Paul Jabara as the fifth chairman to lead the Department of Sacred Music. The position was designated full-time, allowing Paul to grow the music program of the Archdiocese into its second century. At his first SMI as Chairman of the Department, Paul introduced the works of several

new American composers, along with Byzantine music (chant and choral) and American and European polyphony, reflecting the diversity of the Archdiocese's musical tradition. Among the new works were those of Nazo Zakkak, Roman Hurko, Kurt Sander, and Rassem El-Massih, Stephen Esper, and Richard Toensing. Also at this SMI were a younger generation of instructors and speakers and twenty-two youth attending on scholarships from the Youth Music Ministry. The youthfulness of these attendees and participants instilled a vigor and enthusiasm into the sessions.

Newly elected Metropolitan Joseph attended the session and stated

The Holy Orthodox Faith is blessed with a rich tradition of hymnology which is woven together with our worship services and prayers to form a beautiful tapestry of praise.



Paul Jabara, fifth Chairman of the Department of Sacred Music

In November 2019, Paul Jabara resumed his full time duties at St. George Antiochian Orthodox Cathedral in Montreal, Canada and Mareena Boosamra-Ball was appointed by Metropolitan Joseph as the Chairwoman of the Department of Sacred Music. She is the first woman and the sixth to head the Department.

Within months of her appointment, she was confronted with the pandemic Covid-19 virus outbreak in the United States which was responsible for closing the venues for the SMI. With little

time to reorient the Department, and especially the Sacred Music Institute, Mareena embarked on designing the first virtual SMI (VSMI) in the Archdiocesan history. It was held in July of 2020 and proved to be well received. Over 350 registrants, using Zoom video, attended the three-day sessions. Arrangements for interaction and exchange of ideas and questions proved to be most successful with all agreeing that virtual sessions would be useful for future endeavors.



Mareena Boosamra-Ball, sixth Chairperson of the Department of Sacred Music

During her stewardship, the Department's website has reached over 2000 pieces of individual music, both chant and choral. There has been a wealth of new chant music added reflecting the prosomia and special melodies found in Vespers. With this amount of music, and still growing, Christopher Holwey, who manages the website, is working with the Department of Internet Ministry in reorganizing it to make it more user-friendly. Where possible, audio is also being added.

Also, during her tenure, over 100 of Michael Hilko's arrangements of church services and individual hymns were collected by Michael Farrow and computerized by Deborah Abraham as part of an on-going 20-year project of collecting and computerizing the works of the 20th century American and Canadian Antiochian Orthodox composers.

Mareena's vision for the Department is

to embrace the best of all traditions and to build on what we know as "American Orthodox music" that kindles the fire of our Holy Orthodox Church through music, just as our Hierarchs have taught and led us to do. The music of the Antiochian Orthodox Church has a long and beautiful history, comprised of music from so many different traditions. North Americans are known to be a "melting pot" of peoples from all over the world, coming together with their own traditions, customs, and languages. This, of course, is also reflected in the music of the Holy Orthodox Church. In our churches we embrace music from many different Orthodox jurisdictions, even using native languages, bring a sense of home and comfort to immigrants and a broader view of Orthodoxy to North Americans. Music is our best means of evangelization, both within our congregations and reaching out to our communities. In keeping with the vision of the Sacred Music Department, we must all commit to our calling, to be the best musicians possible with ongoing education, practice, and prayer. May this and all things be done to the Glory of God.

Over 100 Years of Antiochian Music

With over a century of English language usage beginning with Isabell Hapgood's Service Book in 1906, the Antiochian Orthodox Christian Archdiocese with its nearly 50 year-old Department of Sacred Music has established itself as a leader in Orthodox music throughout North America and the English speaking world. Its music in North America embraces all Orthodox traditions and nourishes a developing American tradition

This clear and consistent trend has appeared throughout the history of the Antiochian Archdiocese. Each Metropolitan, from St. Raphael to the present, in some manner, has encouraged the use of both the English language and all musical traditions that reflect the ethos of the Orthodox in the new world.

The late Metropolitan Philip stated that a truly American Orthodox tradition blends the old with the new; any kind of music is welcome in the church. Newly elected Metropolitan Joseph, in his inaugural presentation at the 30th Anniversary of the SMI in 2015 stated

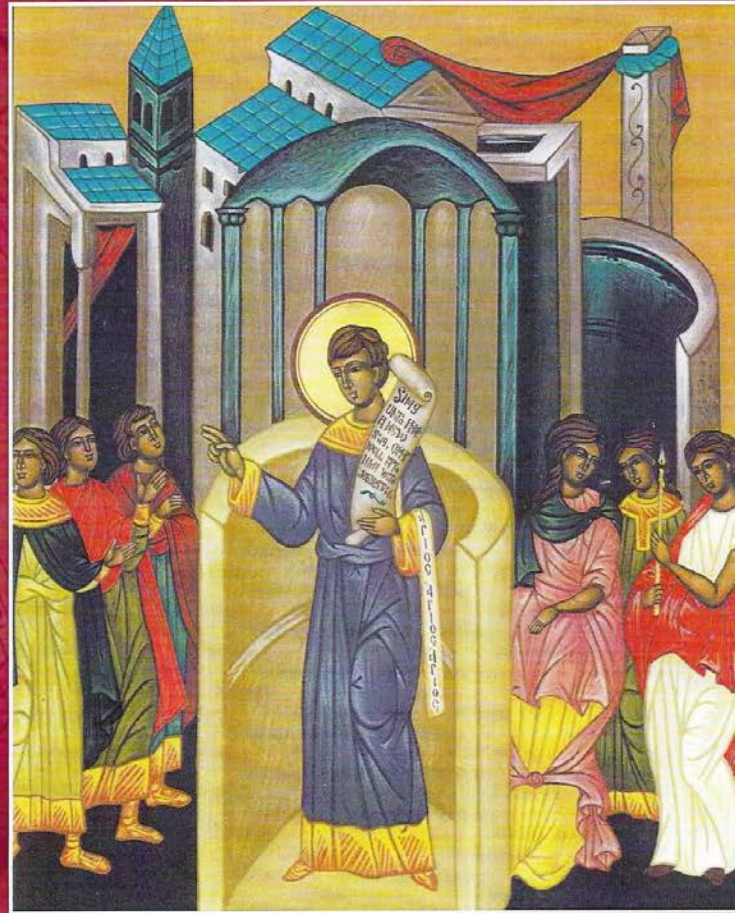
Liturgical music does not have ethnic borders. It does not have ethnic characteristics. It is not Greek, Arabic or Russian. The church fathers did not create ethnic borders for worship. If music lifts you up; if it is a vehicle for prayer, not Western, Eastern, Arabic, Greek, Russian or Byzantine, it is "church music".

These statements continue the tradition and fulfillment of visions of Antiochian prelates since the church's 1904 founding in America.

APPENDIX

Orthodox Musicians, Composers, Arrangers Music used in the Antiochian Orthodox Tradition in North America

Priest David F. Abramtsov	1924-1994	Grigori F. Lvovsky	1830-1894
Alexander A. Archangel'sky	1846-1924	Pavel Makarov	Mid 19 th century
Yuri K. Arnold	1811-1898	Leonid Dimitrievitch Malashkin	1842-1902
Nikolai Ivanovich Bakhmetev	1807-1891	Norman Henry Mamey	1948-2015
Mily Alexeyevich Balakirev	1837-1910	Charlie Marge	1962
Archpriest David G. Barr	1957	Archpriest James C. Meena	1924-1995
Priest Antony Bassoline	1944-1993	James Meena	1951
Archpriest Elias Bitar	1948	Priest Elias Meena	1954-2005
Khouriye Joyce Black	1935	Peter Michaelides	1930
Priest Joann Bokshay	1874-1940	Fyodor Myasnikov	1874-after 1930
Dmitri S. Bortniansky	1751-1825	Archimandrite John Namie	1932-2001
Wakeem Dalack	1892-1969	Peter Parshall	1937
Frank Desby	1922-1992	Michael Pilot	
Ivan Dvoret'sky	mid 19 th century	Sergei Rachmaninov	1873-1943
Michael G. Farrow	1939	Archpriest Dmitri V. Razumovsky	1818-1898
Vasily Aleksandrovich Fateyev	1868-1942	Nikolai A. Rimsky-Korsakov	1844-1908
Priest John Finley	1953	Nicholas Roubanis	1885-1968
Archpriest Michael Fortunatto		John Sakellarides	1854-1938
Priest Michael G. H. Gelsinger	1890-1980	Giuseppe Sarti	1729-1802
Archpriest Sergei Glagolev	1925	Met. Germanos Shehadi	d. 1934
Raymond George	1917-2002	Aleksandr Dmitiyevich Sheremetev	1859-1931
Edward E. Ghazel	1923-2001	A.F. Shishkin	mid 20 th century
Mikhail I. Glinka	1804-1857	Nikolay A. Sokolov	1859-1922
Yury N. Golitsin	1823-1872	Stepan V. Smolensky	1848-1909
Greek (Grecheski) Chant	17 th century	Priest Igor Soroka	1925
Alexander T. Gretchaninov	1864-1956	Archpriest Vladimir Soroka	1922-2005
Albert Hazeem	1928-2010	Dmitry Soloviev	1843-1909
Professor Michael Hilko	1905-1974	Helen Spanovich	19--
Christopher Holwey	1955	Priest Vasily Starorussky	1818-1871
Mikhail. M. Ippolitov-Ivanov	1859-1935	Yakiv Stepanovych Stepovyi	1883-1921
Victor S. Kalinnikov	1870-1927	Mikhail Strokin	1832-1887
Frederick T. Karam	1926-1978	Jessica Suchy-Pilalis	1954
Alexander D. Kastalsky	1856-1926	Peter I. Tchaikovsky	1840-1893
Alexei V. Kastorsky	1869-1944	Richard Toensing	1940-2014
Basil Kazan	1915-2001	Aleksei Turenkov	1886-1958
Nikolai Kedrov, Jr.	1905-1981	Paul G. Tschesnokov	1877-1944
Nikolai Kedrov, Sr.	1871-1940	Archpriest Peter Turchaninov	1779-1856
Andreevich Rimsky-Korsakov	1844-1908	Artemi Vedel	1767(?) - 1808
Maxime Kovalesky	1903-1988	Emelian M. Vitoshinsky	1869-after 1928
William Kraftician	19--	Priest John Von Holzhausen	1902-1961
V.E. Krupitsky	Mid 19 th century	Ivan Voronkoff	1894-1983
Boris M. Ledkovsky	1894-1975	John Warren	19--
Vassily Lirin	1840-?	Dmitry Yaichov	1869-1953
Gavril Lomakin	1846-1924	Znamenny Chant	10 th -17 th century
Alexis F. Lvov	1798-1870	Alexander P. Zhavoronkov	1888-1971



Icon presented to Raymond George in 2012 on the occasion of his 30th year as Chairman of the Department of Sacred Music. The icon, painted by Matthew Garrett, depicts St. Romanos directing an antiphonal choir of men on the left and women on the right.