

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**

Sacred Music Institute
Antiochian Village
July 12-16, 2017

Dear Choir Directors, Chanters, and Singers,

Glory to Jesus Christ!

I apologize I cannot be with you this year. I am blessed to be representing our archdiocese at the Pan-Orthodox Glorification of St. Mardarije, the first Serbian Orthodox Bishop of North America and founder of St. Sava Monastery in Libertyville, IL where his holy relics have reposed since his falling asleep in 1935.

This year's theme, *Music as Ministry: Looking Outward through Orthodox Hymnography* stresses how our hymns and music are not just a ministry during our Divine Services, but can and should be used to reach out to our communities across North America. Nativity, Lenten, and Paschal Concerts during the year let alone other creative and "out-of-the-box" ideas which can and should be used as missionary and evangelistic tools to let our neighbors "*taste and see how good the Lord is*" (Psalm 33:8).

I wish to thank Paul Jabara, our outstanding, hard-working chair of our Sacred Music Department, for all he does in encouraging us to *praise the name of God with a song, and ... magnify him with thanksgiving* (Psalm 69:30). I would be remiss if I did not express my profound thanks to the Very Rev. Dr. Chad Hatfield, President of St. Vladimir's Orthodox Theological Seminary and our keynote speaker, for his inspiring presentations helping us achieve our department's mission to *guide chanters, choirs, and congregations to musical excellence in worship for the glory of God*.

May God bless you and be with you always.

Yours in Christ,

A handwritten signature in black ink that reads "+ Bishop Anthony". The signature is written in a cursive, slightly slanted style.

+Bishop ANTHONY

**Bishop of Toledo and Episcopal Overseer of the Sacred Music Department
Antiochian Orthodox Christian Archdiocese of North America**

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

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COURSE DESCRIPTIONS

FIND OUT MORE ABOUT EACH SESSION HERE.

GENERAL SESSIONS

PRESENTATION: SMI CHAMBER CHOIR, BYZANTINE CHOIR (WEDNESDAY, 7:30-8:00)

The Sacred Music Institute Chamber Choir debuted six years ago, and the Byzantine Choir three years ago. They are auditioned choirs, comprised of distinguished singers and chanters from all over the Archdiocese. This year, under the able leadership of Valerie Yova and Deacon John El Massih, the choirs will present a diverse selection of music designed to inspire the SMI participants in their pursuit of musical excellence!

CHORAL REHEARSAL (WEDNESDAY THROUGH SATURDAY)

Regular rehearsals are one of the easiest and fastest ways to improve choral unity and performance. To that end, we will hold a group rehearsal each evening in preparation for the next morning's service. We will have the opportunity to observe a number of different directorial styles; our directors are all highly trained in specialties, varying from Byzantine chant to operatic conducting. These sessions are also useful in that they help us learn to recognize and fix common choral problems.

MUSIC AND MISSIOLOGY (THURSDAY AND FRIDAY, 11:30-1)

In his work in Orthodox academic circles, especially his field of missiology, Fr. Chad has had the opportunity to observe many examples of music's powerful ability to transform and strengthen church communities. His lectures will include recorded examples of diverse musical styles around the world that have evolved, through the work of dedicated missionaries, to reflect a closer connection with their indigenous populations. If you have a question for Fr. Chad, we ask that you write it (briefly and in the form of a question!) on one of the provided cards and place it in the basket in the lobby. He will respond to as many as he is able during his second session.

PACING AND PITCHING: A CONDUCTOR'S GUIDE (THURSDAY 8:30-10)

Pacing and pitching are the two most important and difficult aspects of conducting, whether you are leading a large group, a small ensemble or just yourself. The effects of a litany that is too fast, too slow or not properly tuned are legendarily horrendous, with good reason! But how can we determine what is right for each service in each parish? Paul Jabara and Nazo Zakkak will share some of their recent experiences working together to take on some recent choral challenges in Paul's parish, and our clergy will pitch in (sorry) to demonstrate the effects of quality conducting and preparation in a variety of situations.

STUMP THE LITURGISTS (FRIDAY 8:30-10)

Our Divine Services are as complex as they are beautiful, and this year, we want you to go home with some new knowledge about how they work. On Friday night, we'll invite some of our most brilliant liturgical wizards up to shed some light on whatever subjects you find most perplexing. What frustrates you most about preparing for services as a church musician? Are you confused by the Kontakion? Overwhelmed by the Oikos? Stumped by the Synaxarion? Submit your questions via Facebook or to the basket in the lobby, and our experts will choose from among them. In order to save time, there will be no "live" questions, so add yours as you think of them -- the more, the merrier!

MUSIC AS MINISTRY (SATURDAY 11-12)

High-quality music is one of the three vital elements that enable any parish to sustain growth. Fr. John will draw on his extensive experience working with congregations around the country in this talk, giving practical suggestions to singers, chanters and directors and encouraging them to strive continually for excellence as a form of outreach.

THE BUSINESS OF CHURCH MUSIC (SATURDAY 2-3)

Like our priests, our choir directors and cantors belong to a category of church service that has historically been paid and professionalized. This is, to say the least, not the current situation. This presentation will outline some of the issues related to paying musicians, examine different models of how it can work, and make suggestions for how to move forward.

YMM PRESENTATION (SATURDAY 12-1)

Since our Youth Music Ministry program debuted six years ago, performances by our young musicians have been one of the highlights of the Sacred Music Institute. This year, the youth are more involved than ever before in sessions with the adults, where they are sure to keep us on our toes! In their presentation, you will hear from them directly about what these pieces mean to them, to their church and to the world in which they live and shine.

BYZANTINE CHANT (FOR YMM) (SATURDAY 2-3)

Chanting in services requires the ability to switch between modes (and therefore scales) both from hymn to hymn and often even within hymns. In this class we will learn to chant the scales on parallage (the Greek equivalent of solfege), play some ear training games, and learn some important symbols from Byzantine notation. We will also learn some tricks to remember how the intervals vary and are similar from scale to scale.

BREAKOUT SESSIONS

WESTERN MUSIC NOTATION & THEORY

(WEDNESDAY, 10-1 AND 2-5)

This class will provide a foundation in the various elements of western music notation and theory. We will begin with the notes on the staff, followed by rhythm, meter, time signatures, and note values, then keys, intervals, major & minor scales and the circle of fifths. We will incorporate exercises into each session to help solidify your skills. We'll discuss techniques to help improve your sight-reading. In addition, we will learn about giving pitches from a pitch pipe, tuning fork or phone app; if you have any of these devices, please bring them to class.

BYZANTINE MUSIC NOTATION & THEORY

(WEDNESDAY, 10-1 AND 2-5)

Based on the heterogeneous makeup of past Byzantine Notation classes, it is likely that this class will split into two groups. Beginners will focus on ear training, chanting on parallage (Greek solfege), meter, and learning the symbols in Byzantine notation: interval symbols, rhythmic markings, martyrie (markers that indicate the correct pitch on a given syllable), and possibly mode change symbols. We will work to master the symbols through games, exercises and in the context of the brief Lord I Have Cried in Modes 1 and 2. Once the basics are established, students will make a deeper study of mode and tetrachord change symbols, more complicated rhythms, and interpretation. Ear training recordings and recordings of the hymns will be available in advance. Please listen as much as possible!

THE SACRAMENTS AS OUTREACH

(THURSDAY AND FRIDAY, 10-11:30)

Every sacramental service in the Orthodox Church is filled with symbolism and richness and is a teaching opportunity. We will talk about the actions, references and hymns that draw visitors in or pique their interest. Starting with the oldest service, the Rite of Baptism, followed by the Wedding Service, Funeral and the Eucharist, we will discuss, study and sing examples that best illustrate and explain these services. Certain hymns bring comfort to visitors, particularly when they can hear familiar Biblical references, either in recited text or sung hymnography. For baptized and chrismated Orthodox Christians, every time we are present at a sacramental service, we have the opportunity to look deeper, to see what our eyes have not focused on before, to make it a catechism for ourselves, as well.

CHANTING: A PATH TO SALVATION

(THURSDAY AND FRIDAY, 10-11:30)

Fr. Elias Bitar, despite his humility, has exerted more influence over the Antiochian Archdiocese than anyone else at the SMI, and therefore needs less of an introduction. Come and hear the "voice of the Archdiocese" talk about what music has meant to him personally and spiritually, and how he has seen it most effectively reach people inside and outside the Church. If we're really lucky, he'll chant for us too!

THE LIVING TRADITION OF BYZANTINE CHANT (THURSDAY AND FRIDAY, 10-11:30)

Often it can seem that Byzantine chant is an Orthodox sacred repertory that invites confusion and misunderstanding. This two-part presentation will clarify, de-mystify, and present plainly what Byzantine chant is, what it is not, and discuss its suitability for English language worship. Questions tackled will include: what are the modes (or tones) and why does it matter? Why does the notation look like that? What are the different kinds of compositions that exist, and how do they function? What is the deal with all the weird sounding intervals? Is it really the case that it is fundamentally an “Eastern” musical idiom? What resources exist in English? All this and more!

LEARNING TO UNDERSTAND CHURCH ARABIC (THURSDAY AND FRIDAY, 10-11:30)

Learn to recognize and pronounce the Arabic letters in order to properly sing the services of the Church! This session will give a good start to the whole process of learning Arabic and give you enough to start deciphering the written language in order to properly pronounce it. Along with the Trisagion Prayers, there is also a page to help with some common Arabic texts the singers in our churches encounter and need to make clear. You will learn to recognize and pronounce the written Arabic letters & numbers, begin reading and saying in Arabic the Trisagion Prayers through the Lord's Prayer, and read and pronounce in Arabic the Little Entrance Hymn, Trisagion and Anti-Trisagion Hymns.

IMPROVING YOUR VOCAL SOUND (THURSDAY AND FRIDAY, 10-11:30)

Proper vocal technique is something all singers work toward in perpetuity. In this limited amount of time, instructor Valerie Yova will point out five areas that she has found make the biggest difference in an amateur choir, a difference that is pretty immediately noticeable. After some discussion of these tips, the class will go through a thorough warmup and then work on some simple pieces, first with a quartet and then with the whole class, to demonstrate how these principles free up and unify the sound.

ORTHODOX MUSIC IN THE COMMUNITY (THURSDAY AND FRIDAY, 10-11:30)

The Orthodox Church is too often a well-kept secret in our communities. Why is it so difficult to simply issue St. Philip's invitation to "come and see?" Music is one of the easiest ways to open a conversation about the Orthodox Faith, and yet so many of our choirs have never sung outside the church walls. This session provides a window into two congregations that have ministered extensively to the surrounding community with incredible results. Fr. John will speak about the impact of using our gifts outside of the Divine Services, while Mareena will share ideas and stories from her decades of experience putting on performances for the community.

WORKSHOPS

CHANTING WITH ISON (THURSDAY AND FRIDAY, 2-5)

This workshop will endeavor to cover everything you ever wanted to know about holding the ison: function & theory, appropriate notes and contexts for each tone/mode, methods of vocalization, notation and direction, practical aspects, and technical considerations of breathing, pitch, and volume. Group exercises will include executing the ison for a given hymn in a variety of styles and techniques.

BYZANTINE TONE 5 (THURSDAY AND FRIDAY, 2-5)

These sessions will offer a systematic study of the theoretical and practical aspects of the Plagal First Mode, also known as Tone 5. We will study the various characteristics that are specific to this mode, its scale, and its laws of attraction. All the materials offered will be in the Heirmologic or Sticheraric styles selected from various composers, such as Basil Kazan, Chadi Karam, Papa Ephraim of Arizona, and Dn. John El Massih.

DIRECTING A CHOIR (THURSDAY AND FRIDAY, 2-5)

Designed for choir directors both novice and experienced, this workshop will delve into topics such as roles and responsibilities of the choir, director and chorister; how to work with the clergy; preparing and teaching new music; conducting both patterns and freestyle; and musical development and training. In addition, students will review the basic theory of tonal, major and minor chord recognition.

ORTHODOX COMPOSITION (THURSDAY AND FRIDAY, 2-5)

Under the guidance of two different compositional perspectives, students will identify and apply all steps necessary in order to compose and arrange an Orthodox hymn within the traditions of freely-composed chant and Byzantine chant. Instructors will provide examples and principles from their own work. The session will conclude with an analysis of how these two traditions may approach the exact same text of a hymn. Participants will come away with a better understanding of the process, so that they too may offer their musical gifts to God and the Church.

PRESENTER BIOGRAPHIES

MAREENA BOOSAMRA BALL, originally from Ottawa, Canada, received both a Bachelor of Music Education and a Master's degree in vocal performance from the University of Arizona. An established singer, engagements include numerous performances with the Arizona Opera Company, the University of Arizona Opera Theatre, and the Stewart Hall Singers of Montreal. Since 2000, Mareena has been the Director of Choral Activities at Rincon/University High School in Tucson. Her award-winning choirs have traveled to New York City and have appeared at both Carnegie Hall and Riverside Church. Mareena took 90 students and chaperones on a 9-day tour to Ireland, Wales and England where they performed at Killkenny Castle, Stonehenge and the beautiful St. Paul's Cathedral. Looking forward to July 2018 Mareena has been invited as the Guest Conductor for the 14th Annual International Festival of the Aegean on the Island of Syros, Greece. As a veteran of choral music in the Antiochian Orthodox Church, Mareena has been the Sacred Music Coordinator for the Western Region since 1989 as well as choral director at Holy Resurrection Antiochian Orthodox Church since 1979. She was co-editor of the "Liturgy of the Presanctified Gifts" music book, directed and produced two recordings done by the Western Region; "There is Joy in Bethlehem" and "Liturgy of the Presanctified Gifts". Mrs. Boosamra Ball is married to Bill Ball and frequently performs with his band, Still Cruisin' and the Shear DeLites. She is a mother of three, all of whom have sung in her various choirs.

RICHARD BARRETT is protopsaltis of Holy Dormition Greek Orthodox Church in Somerville, MA. He has studied Byzantine chant with Dr. Ioannis Arvanitis, Dr. Grammenos Karanos, and John Michael Boyer. He holds a performer's certificate in Byzantine music from Holy Cross Greek Orthodox School of Theology, and sings regularly with professional vocal ensembles such as Cappella Romana, the St. Tikhon's Monastery Chamber Choir, and Psaltikon. He has served as an invited clinician, speaker, and singer at Orthodox churches and sacred music conferences throughout the country. Since 2016 he has served as Chant Liaison to the Executive Board of the Metropolis of Boston Federation of Greek Orthodox Church Musicians. Richard is the Artistic Director and co-founder of the Saint John of Damascus Society, and also the Director of Operations and Development for AGES Initiatives. He lives in Boston with his wife and their two children.

THE VERY REVEREND FATHER ELIAS BITAR is the oldest of eight children, was born in Rabah, Homs, Syria in 1948. He entered the Balamand Seminary in North Lebanon at the age of 11, studying music, religious education, and Scripture, in addition to his regular subjects, and graduated in 1967 with a high school degree. He then served as the chanter at Saint George Cathedral of the Archdiocese of North Lebanon under the care of Metropolitan ELIAS Kurban. In 1969, he continued his studies in Theology and Byzantine Music in Thessalonica, Greece. Elias came to the United States in 1971. After a year of intensive English studies, he enrolled in St. Vladimir's Seminary, graduating with a Masters of Divinity in 1975, the same year he married his future Khouria Joanne and was ordained first to the Diaconate and then to the Priesthood. He served at Saint Nicholas Cathedral in Los Angeles, California for five years, at Saint John the Evangelist in Orinda, California for five years, and at St. George, Little Falls, New Jersey, for nearly thirty years. In addition to his duties as pastor, Father Elias also taught Byzantine music and chant and Practical Theology at Saint Vladimir's seminary, where he earned the title, "the voice of the Archdiocese" among the seminarians.

DEACON JOHN (RASSEM) EL MASSIH was born and raised in Anfeh, Lebanon, where he studied Byzantine chant under the tutelage of the renowned teacher, Fr. Nicholas Malek. He received his certification at the age of 18. After immigrating to the United States, he enrolled in Hellenic College and graduated with a Bachelor of Arts in Religious Studies with a minor in Human Development. He continued his studies at Holy Cross and graduated with a Masters in Divinity in December 2013. During his time at Hellenic College Holy Cross, Deacon John continued to study Byzantine Chant under Photios Ketzetzis 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, Rassem teaches classes on Byzantine music for the Antiochian Village summer camp in Pennsylvania.

STEPHEN A. ESPER, M.D., M.B.A., a Pittsburgh native, received an undergraduate degree from the University of Pittsburgh in Biochemistry as well as Molecular Biology, and subsequently went on to receive a medical degree at the same institution. He is currently a physician in the Department of Anesthesia at UPMC in Pittsburgh, PA, and recently graduated with an M.B.A. Additionally, Stephen is a professional musician, having played violin in multiple ensembles, also performing with the Pittsburgh Symphony Orchestra. Dr. Esper has studied Byzantine Chant and the structure of the services for the past thirteen years under the mentorship of Peter Papadakis, member of the Dormition of the Theotokos Church in Oakmont, PA, and Protopsalti of the Metropolitanate of Pittsburgh, PA, as well as the Priest of that Church, Father Polycarp Rameus. He is knowledgeable of English, Greek, and Arabic Byzantine Notation and is currently the director of the Pittsburgh Byzantine Choir. He has chanted with the Ecumenical Patriarchal Choir in Constantinople, Turkey, at St. George Cathedral during Holy Week and Pascha, as well as other choirs throughout Greece, and counts those experiences among the greatest of his life.

CHRIS FARHA has directed the St. George Cathedral choir in Wichita, Kansas since 1985. She is also the Sacred Music Coordinator for the Diocese of Wichita and has served in that role since 1994. She is a member of the Sacred Music Committee for the Antiochian Archdiocese and is the administrator of the Sacred Music list-serve. She was co-editor of the "Liturgy of the Presanctified Gifts" music book and sang on 2 recordings done by the Western Region, "There is Joy in Bethlehem" and "Liturgy of the Presanctified Gifts". As a choir director, the pinnacle of her career was directing a 60-voice choir at the Consecration of Bishop Basil in 1992. Chris has done workshops both in her Diocese and throughout the Archdiocese. She has given several general session talks at Sacred Music Institutes, one of which was published in its entirety in the Word Magazine. She also had the honor of developing two presentations with Master Iconographer, Kh. Erin Mary Kimmett on "Iconography and Hymnography; the Language of Our Prayer" on the topics of Holy Week and Great and Holy Pascha. Since 2012 she has been the administrator of the Youth Music Ministry Program and from 2013-16 the Coordinator for the West Coast Sacred Music Institute. Chris has a bachelor's degree in Business Administration and is Food Service Director for the Catholic Diocese of Wichita. Her "music education" is a composite of thirty plus years attending Sacred Music Institutes and studying the technique, styles and passion of those teachers, directors and mentors. She is married to Warren Farha, owner of Eighth Day Books, and has a daughter, two sons, a son-in-law, a daughter-in-law and a grandson.

THE VERY REVEREND JOHN D. FINLEY serves as a member of the Department of Missions and Evangelism for the Antiochian Orthodox Christian Archdiocese, and is a member of the Department of Sacred Music. He received his B.M. in Music Theory and Composition in 1975 from Oklahoma Baptist University, his Master of Sacred Theology in 1981 from St. Athanasius Academy of Orthodox Theology and his M.A. in Musicology from the University of California, Santa Barbara in 1983. He has served as Assistant Professor of Liturgical Studies at St. Athanasius Academy of Orthodox Theology, Goleta, California, from 1983 to 1992, during which time he also served as Choir Director of St. Athanasius Antiochian Orthodox Christian Church.

THE VERY REV. DR. CHAD HATFIELD is the president of St. Vladimir's Orthodox Seminary and a member of the Metropolitan Council of the Orthodox Church in America. Fr. Chad holds degrees from Southwestern College, Nashotah House, Pittsburgh Theological Seminary and Indiana University. He was ordained to the diaconate and the priesthood in 1994 by His Grace Bishop BASIL. Between 2002 and 2007 he served with great distinction as the Dean of St. Herman Seminary in Alaska. He served as Chancellor at St. Vladimir's from 2007 to 2016, when he was appointed Chief Executive Officer by the Board of Trustees. Shortly thereafter, he was appointed President of the seminary and has served in that capacity ever since, along with teaching courses on Missiology, Evangelism, Parish Administration and Christian Spirituality. Although Fr. Chad's activity focuses on administrative work, he is also editor of the Orthodox Christian Profiles Series, and author of several publications. The goal of the Orthodox Christian Profiles Series is to acquaint the reader on an intimate level with Orthodox figures that have shaped the directions of the Orthodox Church in areas of mission, ascetical and liturgical theology, scholarly and pastoral endeavors, and various other professional disciplines. His wife, Matushka Thekla, is a musician, graphic designer, illustrator and an integral part of seminary life, where she is the Coordinator for the St. Juliana Society. They have two sons and three grandchildren.

AMY HOGG is a chanter and iconographer at St. George Antiochian Cathedral in Pittsburgh, PA. In 2011, following a varied teaching career in which she taught bilingual kindergarten, first grade, and Suzuki Piano, she began her in-depth study of Orthodox visual arts and music. Amy has been guided in her study of byzantine chant by Dr. Stephen Esper, Dr Nicholas Jones, Richard Barrett, Samuel Herron and Dr. Nicholas Giannoukakis. 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. She is developing a sequence of cooperative games, materials, and recordings to teach byzantine chant called Byzantine Beginnings and has been testing them out with students for five years. Amy is the co-host of a new byzantine chant podcast, A Sacrifice of Praise, which will come out this fall. Amy studies voice with countertenor Andrey Nemzer and chants with the Byzantine Choir of the Greek Orthodox Metropolis of Pittsburgh. She lives in Pittsburgh with her husband and their three children.

CHRISTOPHER HOLWEY has been playing the piano since 1964 and chanting in the Church since 1981, and is always ready to learn in both areas. He graduated from St. Vladimir's Orthodox Theological Seminary in 1984 and served as a priest of this Archdiocese for over 18 years. During that time, he composed and arranged various types of Orthodox music for our liturgical services. He also served as Chairman of the Sacred Music Department for the Antiochian Archdiocese from 2006-2015 and as Midwest Regional Choir Director in the early 1980's. He recently completed the massive task of typesetting, proofing and updating Kazan's Byzantine Project, and continues to typeset and organize the online library and coordinate with the Liturgics Department to produce the Online Liturgical Guide.

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 Australia.

In addition to being the Coordinator of the Sacred Music Institute for the Antiochian Orthodox Archdiocese of North America, Paul was recently appointed the new Chairman of the Department of Sacred Music. He 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 Harmonized 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.

NICHOLAS J. JONES, PH. D. 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 is currently taking 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 8 years, and is the webmaster of ByzantineChant.org. He is currently on two CDs with the Byzantine Choir of St. George Cathedral, with more to come, God willing.

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. She has continued her musical career and education in the States and is currently completing her Doctorate degree in Choral Conducting and Literature at the University of Illinois, Urbana-Champaign. She teaches at the Music Academy at the University of Illinois. She is the founder and director of the Illinois Orthodox Choir, an Orthodox 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 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.

REGINA ROUM holds a BM in Music - Vocal Performance, a BA in Communications - Public Relations-Marketing, a California Teaching Credential for Music – K-12 and a Masters in Education. Regina invented and developed a music education business, LITERACY ONSTAGE, providing enrichment programs for many Orange County schools. She also directs and produces after-school musical theater programs for ten schools throughout the year and operates a vocal studio preparing students for competitions and auditions. Regina directs the St. Andrew Orthodox Church (Riverside, CA) Children's Choir and assists directing the Adult Choir. Regina has sung with the William Hall Chorale, Opera Chapman and Fullerton Civic Light Opera. She also serves as a member of the Sacred Music Committee for the Antiochian Orthodox Archdiocese. Regina resides in Anaheim Hills, CA with her husband, Dr. James Roum. All four of their sons are currently (or have been) members of the St. Andrew Teen Choir.

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.

NAZO ZAKKAK, an improvising pianist from an early age, entered the jazz world and, after performing (locally and internationally) with many notables in the field, graduated with an MFA in Composition from UC Irvine. Having also worked in the fields of ambient music, experimental music and minimalism, he turned his attention towards the spiritual music of the Orthodox Church and has been commissioned by churches and monasteries across the U.S. His works have been sung and recorded by various church and professional choirs. He is currently Composer-in-Residence for the Antiochian Archdiocese of North America and choir director at St. Anthony the Great Orthodox Church in San Diego.

Sacred Music Institute 2017 Evaluation Form

Please rate the content and presentation of the following:

<u>GENERAL SESSIONS</u>	<i>(Poor)</i>			<i>(Excellent)</i>	
1. Keynote Speaker: Fr. Chad Hatfield	1	2	3	4	5
2. Presentation: Chamber Choir / Byzantine Choir	1	2	3	4	5
3. A Conductor's Guide to Pacing / New Litanies	1	2	3	4	5
4. Stump the Liturgist	1	2	3	4	5
5. Music as Ministry	1	2	3	4	5
6. YMM Presentation	1	2	3	4	5
7. The Business of Church Music	1	2	3	4	5
8. Rehearsals for Divine Liturgy (3 Sessions)	1	2	3	4	5
9. Rehearsals for Orthros (2 Sessions)	1	2	3	4	5

Comments:

BREAKOUT SESSIONS

1. The Sacraments as Outreach	1	2	3	4	5
2. Chanting: A Path to Salvation	1	2	3	4	5
3. The Living Tradition of Byzantine Chant	1	2	3	4	5
4. Learning to Understand Church Arabic	1	2	3	4	5
5. Improving Your Vocal Sound	1	2	3	4	5
6. Orthodox Music in the Community	1	2	3	4	5

Comments:

BREAKOUT WORKSHOPS

1. Chanting with Ison	1	2	3	4	5
2. Byzantine Tone 5	1	2	3	4	5
3. Directing a Choir	1	2	3	4	5
4. Orthodox Composition	1	2	3	4	5
5. Western Music Notation & Theory	1	2	3	4	5
6. Byzantine Music Notation & Theory	1	2	3	4	5

Comments:

YOUTH MUSIC MINISTRY CLASSES

1. Choir Rehearsal	1	2	3	4	5
2. Enrichment	1	2	3	4	5
3. Using our Gifts for God's Glory	1	2	3	4	5
4. Byzantine Chant	1	2	3	4	5

Comments:

<u>GENERAL</u>	<i>(Poor)</i>			<i>(Excellent)</i>	
1. Schedule	1	2	3	4	5
2. Divine Services	1	2	3	4	5
3. Performances (<i>Chamber / Byzantine Choirs, YMM, Karaoke</i>)	1	2	3	4	5
4. Meals	1	2	3	4	5
5. Accommodations	1	2	3	4	5
5. Costs	1	2	3	4	5

Comments:

Reflections on this year's theme and Keynote Speaker:

How did you hear about the Sacred Music Institute, and what inspired you to attend?

What programs or presentations would you like to see at future Sacred Music Institutes?

Name and E-mail (optional; please provide if you would like a response to your comments)





