



ALOFT

"...not just singers; worshippers who sing"

Volume 2, Issue 1

♪ Notes from the Director ♪

My Friends

None of us would be entirely surprised to hear that singing is good for our health. Singing even prolongs life. According to the findings of a joint Harvard and Yale study, choral singing increased the life expectancy of the population of New Haven Connecticut. The report concluded that this was because singing promoted both a healthy heart and an enhanced mental state.

As described in The Independent (London), "people naturally sing when they are happy, without realizing that singing may actually make them happier still. Its benefits are manifold; it can increase lung capacity, improve posture, clear respiratory tubes and sinuses, and increase alertness through greater oxygenation." Further, it claims that "it can even tone the muscles in the face and stomach. Professional singers do not need anti-ageing creams; many look younger than they are as a result of the workout their faces receive every day."

I have never doubted that our choir is one of the best looking group of persons to be found.

The fact is, however, that singing is a very physical process that has, as a consequence, real and actual benefits. The psychological and emotional benefits are also obvious since people who sing together as group enjoy an increased sense of community and

belonging.

Having said this, however, we need to bear in mind that not just any singing provides health benefits. Singing correctly does.

The sound made by correct singing is, according to S Bradshaw (The Independent) "projected into a tiny space, and the only way this can be achieved is with smooth, consistent pressure from below." We often talk about diaphragmatic breathing when singing—the intake of air which expands or pushes down the diaphragm allowing a column of air to support tone production—correct breathing. This is in contrast to breathing shallowly into the lungs while lifting the shoulders which does little to support tone production. Classical singing involves using the muscles of the torso thus working the "core" muscles of the body surprisingly hard.

Singing also produces endorphins which gives you the same antidepressant rush that you would get with an exercise routine. Hearing your own voice in your head affects your inner ear in a way that connects directly with the area of the brain that registers pleasure. Bonus: a lot less calories than chocolates!

Better yet: sing because you want to declare the glory of God. And reap your rewards!

Robert Paul



REV. STEVEN TSICHLIS
Pastor

REV. STEPHEN KARCHER
Assistant Pastor

ROBERT A. HENNING
Choir Director

ROLAND JENSTER
Organist

CHOIR OFFICERS

DR. JIM MANOS
President

JIM MANTRAS
Vice President

ANNE MANTRAS
Secretary

JOHN SMITH
Treasurer

Mission Statement

"To Provide a Music Ministry worthy of the Worship of the One, True God, our Lord Jesus Christ and Support the Goals and Mission of St. Paul's Greek Orthodox Church in the Community and Abroad to the best of our abilities"

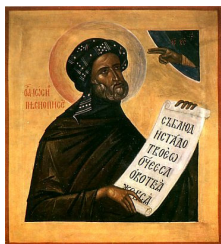
February 22nd	3rd Tone Kont.	Εὐφραίνέσθω τά οὐράνια: Let the heavens rejoice... Όταν ἔλθῃς ὁ Θεός When You come to the earth...
March 1st	4th Tone Kont.	Το φαῖδρον: When the tidings of the resurrection from the angel... Τῆς σοφίας ὁδηγέ Ο You Who are the source... Sunday of Orthodoxy-First Sunday in Lent
March 8th	1st Plagal Tone Apol. Kont. Megal.	Τον συνάρχον Λόγον: Eternal with the Father... Τὴν ἀχραντον Εἰκόνα Σου Your sacred Icon Christ our God... Τὴ ὑπερμάχῳ To you as champion... Ἐπί σοί χαίρει All creation rejoices...
March 15th	2nd Plagal Tone Apol. Kont. Megal.	Ἀγγελικάι δυνάμεις: When the angelic powers... Ὁρθοδοξίας ὁ φωστήρ Ο light of Orthodoxy... Τὴ ὑπερμάχῳ To you as champion... Ἐπί σοί χαίρει All creation rejoices...
March 22nd	3rd Plagal Tone Apol. Kont. Tris. Megal. Koin.	Κατέλυσας τῷ Σταύρῳ: Ο Lord by Your sacred Cross... Σώσον, Κύριε Save Ο Lord Your people... Τὴ ὑπερμάχῳ To you as champion... Τόν σταυρόν Σου Ο Your Cross do we venerate... Ἐπί σοί χαίρει All creation rejoices... Ἐσημειώθη ἐφ ἡμάς
March 29th	4th Plagal Tone Apol. Kont. Megal.	Εξ ὕψους κατήλθες: From on high did You... Ταῖς τῶν δακρῶν Like warm and gentle rain... Τὴ ὑπερμάχῳ To you as champion... Ἐπί σοί χαίρει All creation rejoices...
April 5th	1st Tone Apol. Kont. Megal.	Του λίθου σφράγισθέντος: The stone that had been... Ἐν σοί, Μήτηρ, ἀκριβῶς In you, holy mother Mary... Προστασία τῶν Χριστιανῶν Ο protection of Christians... Ἐπί σοί χαίρει All creation rejoices...
April 12th		Palm Sunday-See Separate Liturgical Listing
April 19th		Holy Week-See Separate Liturgical Listing
April 26th	Apol. Apol. Kont. Megal. Koin.	Ἐσφραγισμένου τοῦ μνήματος Χριστός ἀνέστη Christ is Risen... Εἰ καί ἐν τάφῳ Ο Christ our God... Σέ τὴν φαεινὴν λαμπάδα You are the shining light... Ἐπαινεῖ Ἱερουσαλήμ Exalt in the Lord, Ο Jerusalem...
May 3rd	2nd Tone Apol. Apol. Apol. Kont. Megal. Koin.	Ὅτε κατήλθες: When You descended to the realm of death... Χριστός ἀνέστη Christ is Risen... Ὁ εὐσχήμων Ἰωσήφ The noble Joseph... Ταῖς Μυροφόροις γυναιξί The angel stood by the tomb... Εἰ καί ἐν τάφῳ Ο Christ our God... Ὁ Ἄγγελος ἐβόα The angel said to her... Σῶμα Χριστοῦ Body of Christ...
May 10th	3rd Tone Apol. Kont. Megal. Koin.	Εὐφραίνέσθω τά οὐράνια: Let the heavens rejoice... Χριστός ἀνέστη Christ is Risen... Εἰ καί ἐν τάφῳ Ο Christ our God... Ὁ Ἄγγελος ἐβόα The angel said to her... Χριστός ἀνέστη Christ is Risen...



In Memoriam

We mourn the recent passing of our long-time friend and President-Emeritus, Terry Matantos. He will be sorely missed and his dedication and service will be an inspiration to us forever.

May His Memory be Eternal!



HYMNOGRAPHER
SERIES
ST. JOSEPH
THE HYMNOGRAPHER
APRIL 3

New Members

The truth is that many people wait to be asked to help or join in a group. A select few will offer their services unbidden, but they are the exception. We need new choir members to continually grow musically and enhance our sound and repertoire. Chances are good that the only way these new members will come into our ranks is if you ask them! If you know of someone who has singing ability and a willingness to give time to choir, then please, by all means, ask them to come to a rehearsal and give it a try!

Join Now!
Join Now!

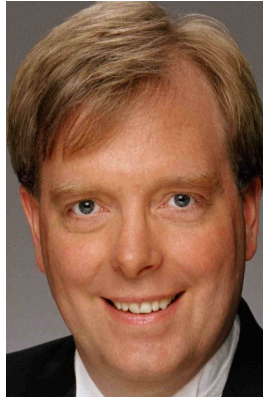
The Saint was from Sicily which was then under the Moslems. He passed from place to place coming to Constantinople with St. Gregory of Decapolis where he endured bitter afflictions because of his pious zeal. Traveling to Rome, he was captured by Arab pirates and taken to Crete, then again to Constantinople. There he received a portion of the relics of the Apostle Bartholomew and had a church built in memory of the holy Apostle but he was distressed that there was no Canon glorifying the holy Apostle. He prayed for 40 days, and on the eve of the Feast of the Apostle, Bartholomew appeared to him. He pressed the Holy Gospel to Joseph's bosom, and blessed him to write church hymns. After this miraculous appearance, St. Joseph composed a Canon to the Apostle Bartholomew, and from that time, he began to compose hymns and Canons in honor of the Mother of God, the saints, and in honor of St. Nicholas, who had liberated him from prison. He became an excellent Hymnographer who reposed in holiness shortly after 886. The melismatic canons of the Menaion are primarily the work of this Joseph; they bear his name in the acrostic of the Ninth Ode. He also composed the Troparia of the Akathist Hymn and most of the sacred book known as the Paracletike.

Vocal Wisdom

Maxims of Giovanni Battista Lamperti

“The beginning of a tone (mis-called ‘attack’) can be practiced only when vibration starts focused in the center of the skull (sphenoidal sinus) without effort or muscular impulse. It is a ‘freeing’ and not a ‘hitting’ process. The tone seems to come out of the head, instead of the throat.”

(Lamperti, (1839-1910) has been described as “the last master of the old Italian manner of singing.” He was a teacher of the Bel Canto style of singing. We will be examining his maxims, from time to time, to apply them when possible to our choral singing.)



Kevin Lawrence

Since 1991, Kevin Lawrence has directed the choir at Dormition of the Theotokos Greek Orthodox Church in Greensboro, NC. A violinist by profession, he is the chair of the string department at the University of NC School of the Arts in Winston-Salem, and Artistic Director of the Green Mountain Chamber Music Festival in Vermont, which he founded in 2005. Mr. Lawrence is known to the choir of St. Paul’s as he recently arranged for us the Troparion of St. Demetrios which was sung this past October and which

was well-received. Mr. Lawrence was professionally trained at the Julliard School as a scholarship student of Ivan Galamian and Margaret Pardee. Praised for his “vibrant intensity,” (The Times, London) and playing “supremely convincing in its vitality,” (Cleveland Plain Dealer) Kevin Lawrence’s violin playing has consistently elicited superlative responses throughout the United States and Europe. His assertive style and strong musical personality have thrilled audiences at Merkin Hall and Alice Tully Hall in New York, the National Gallery of Art in Washington, D. C., and in Chicago, Houston, Cleveland, London, Frankfurt, Dresden, St. Petersburg, Moscow, and Amsterdam, where the Dutch press described him as “simply miraculous.” (Het Vaderland). His release of the complete works of the American composer Arthur Foote on the New World label was “highly recommended” as “beautifully played” by the Washington Post.

As a church musician, Kevin Lawrence has made a national impact on the Greek Orthodox Archdiocese, which honored him in 2002 with the St. Romanos Medal. His compositions, arrangements and translations are used in Orthodox parishes of all jurisdictions throughout the US, at regional and national gatherings of the Greek Orthodox Church in America, and were sung at the 1998 World Council of Churches Assembly in Harare, Zimbabwe (Africa). He has conducted his own music at diocesan choir conferences in Ohio, North Carolina, Florida, New York, and Massachusetts, and was a featured performer in 2001 at a concert in Denver celebrating the 25th Anniversary of the National Forum of Greek Orthodox Musicians.

Rehearsal Schedule

(Lent Starts Monday, March 2nd)

Tuesday, February 24th 7:30pm

Tuesday, March 3rd 7:30pm

Tuesday, March 10th 7:30pm

Tuesday, March 17th 7:30pm

Tuesday, March 31st 7:30pm

Tuesday, April 7th 7:30 pm

(Sunday, April 19th, Great and Holy Pascha)

Wednesday, April 29th 7:30pm

Tuesday, May 5th 7:30pm

Tuesday, May 19th 7:30pm

Sunday, May 31st 12:30pm (Blitz)

Tuesday, June 9th 7:30pm

Tuesday, June 23rd 7:30pm



St. Anatoly Zertsaljev of Optina wrote the following to a new choir member: “The fact that you have started to chant is not important. The roosters out on the farm sing like anything. They will drown you out right away. But you are not a rooster, and you are not a hen. You have to remember that your singing should not be like that of a rooster, but like that of angels, that is, done with humility, fear, ardent love, and self reproach. Such is true and God-pleasing chanting. But the vainglorious kind, designed to please not God but men, is worse than that of roosters. And this is precisely what you did not specify for me, that is, whom did you come closer to imitating, when you chant, the angels or a hen?”

Excerpted from *The Ministry of Church Singers* by His Grace Bishop Basil.

New Music

We’ve planned a couple of introductions of new music for the Lenten Season this year. Both are pieces of music which will be used during the Friday night Salutations to the Virgin Mary (Akathist Hymn). The first is an arrangement of *Tin oreotita* for soloist and chorus. It is quite effective and we will be using Greek or possibly an English translation. The second piece is *Agni Parthene*, a composition by St. Nectarios extolling the virtues of the Mother of God. It will be used at the end of the Heretismi and is arranged for soloist with a choral ison. Both of these compositions will add greatly to the devotional atmosphere of the Salutations Service and are a joy to perform.

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METROPOLIS OF
SAN FRANCISCO