



HOLY TRINITY ORTHODOX CHURCH

Parish R E S T O N Newsletter

New Parish Center: 20937 Ashburn Rd., #110, Ashburn, VA January 2017

JANUARY—DAY 10 HOURS, NIGHT 14

- 28 Sat 5:00 p.m. Vespers
 29 Sun^{31•VII•Lk19} 10:00 a.m. Divine Liturgy—**Coffee Hour: Smith**

Our Annual Parish Business Meeting follows.

FEBRUARY—DAY 11 HOURS, NIGHT 13

- 4 Sat 5:00 p.m. Vespers—**BEGINS THE TRIODION (WHICH ENDS WITH PENTECOST)**
 5 Sun^{32•VIII•Lk20} **GOSPEL: A MAN WHO NEEDS GOD vs. ONE WHO DOESN'T** (Luke 18.9+)
 10:00 a.m. Divine Liturgy—**Coffee Hour: Tarassova**
 In light of the Gospel reading, no Wednesday/Friday fast.
 11 Sat 5:00 p.m. Vespers
 12 Sun^{33•I•Lk21} **GOSPEL: WAYWARD SONS, LOVING FATHER** (Luke 15.11+)
 10:00 a.m. Divine Liturgy—**Coffee Hour: Warden**
 18 Sat **Diocesan Council Meeting—No Vespers**
 19 Sun^{34•II•Lk22} **GOSPEL: JUDGMENT—BEFORE TIME RUNS OUT REACH OUT** (Mat.25.31+)
 10:00 a.m. Divine Liturgy—**Coffee Hour: Doyle**
 25 Sat 5:00 p.m. Vespers
 26 Sun^{35•II•Lk23} **GOSPEL: FORGIVENESS—LETTING GO** (Mat. 6.14+)
 10:00 a.m. Divine Liturgy—**Coffee Hour: Williams**
 5:00 p.m. Penitential Vespers, followed by Bliny and all the fixings.
 27 Mon **Day 1—Begin THE GREAT FORTY DAYS.**

For anyone who's interested.

This year the holy Pasch falls on the same Sunday—April 16—for the Eastern and Western Churches. That means Pentecost, our parish feast, falls on Sunday, June 4. The Great Fast begins February 27, and ends April 7. If things go to plan, we will have a baptismal Liturgy on Lazarus Saturday, April 8. We will schedule at least one memorial service one Friday evening during the Forty Days, and once again sing the Akathist Hymn—the Annunciation celebrated—on Friday, March 31. We have time to think about the Pasch; shall we do what we did last year?

Interesting Factoids.

2017 brings a double centenary: The restored Russian Church's long-overdue Council of 1917–1918, and the Bolshevik revolution that (among other things) brought the Council to an abrupt end. One thing the Council was able to do in 1917 was reverse Peter the Great's assault on the independence of the Church when he subordinated her to the secular power and refused to allow the election of a new patriarch, which stricture lasted for two hundred years.

Question is, will there be anyone be marking the second?



Quotable.

“I have always been moved by the gesture in the tradition of the [Orthodox] Eastern Churches, where the confessor welcomes the penitent by putting his stole over the penitent’s head and an arm around his shoulder, as if embracing him. It is the physical representation of acceptance and mercy.”

+Francis, Bishop of Rome

**Movin' on up:
 Holy Trinity to Host
 Diocesan Council Meeting
 Scheduled for 10am–2pm,
 Saturday, 18 February.**

The tentative agenda for this meeting is:

- Opening Prayer
- Remarks by His Beatitude
- Chancellor's Report (Fr. John Vitko)
- Financial Report from the Archdiocesan Treasurer (Matthew Matyuf)
- Final Budget Reports for 2015 and 2016 (these were not available at the 2016 Archdiocesan Assembly due to difficulties with Quick Books)
- Finalizing the 2017 Budget (the budget approved at the 2016 Assembly was a preliminary budget)
- Update on the auditing process
- LUNCH [*This is where we come in.*]
- Report of the Mission Board (Fr. Gregory Safchuk and Popadija Kitty Vitko)

Combining the 2017 Continuing Education Symposium with a Mission Board Retreat focused on “Evangelization and Outreach,” the 3rd pillar of His Beatitude’s Guiding Framework for the OCA (Fr. John Vitko)

Proposal by the OCA to centralize required criminal background investigations at the diocesan level (Metropolitan Tikhon/Fr. John Vitko). These are the background investigations required by the Policies, Standards and Procedures (PSPs) of the OCA on Sexual Misconduct.

New business (All)

Parish updates (All)

Closing prayer

Our community will provide refreshments—coffee, drinks, pastries, *etc.*, and lunch. All within our competence.

For the Record:

A review appearing in the journal *Worship*, November 2016

The Divine Liturgy of the Great Church with Melodies for Congregational Singing

By Paul N. Harrilchak. 2nd ed. revised, corrected, expanded. Reston, VA: Holy Trinity Church, 2013. Pages, 279. Price, \$30.00. ISBN 978-0-930055-03-5.

ANYONE INTERESTED in Byzantine Christian worship should acquire this superb resource. Rigorous scholarship permeates all of Paul Harrilchak’s publications and this book is no exception. For two decades I have used the priceless annotations from the first (1983) edition in my university courses on the Eucharist.

Harrilchak, a priest of the Orthodox Church in America (OCA), begins by citing from his introduction to that earlier edition: “The Divine Liturgy may be in English these days, but to most people it’s still Greek. With this

in mind, I have produced this annotated text for my small community in Reston, Virginia, so that we may all of us ‘pray with understanding.’ If it should prove useful beyond our circle, all the better” (p. v).

This book may not be used as a “pew book” because the English translation of the Liturgy found there is currently used only by Harrilchak’s church. One might have expected him to reproduce the New Skete translation, owing to his close association with that monastery, but he has not done so. Several Orthodox jurisdictions would greatly benefit from adopting his translation—or many parts thereof. The same applies to the music. A book-length review would be needed to treat the many fascinating issues regarding certain phrases and lexemes Harrilchak raises because his thinking and research in this area are rich and profoundly stimulating.

The book will facilitate people’s understanding of the theology, spirituality, and history of the Orthodox Divine Liturgy. The first section, “The Great Church of Christ,” contextualizes Orthodox worship within the history of the Byzantine Empire and *Agia Sophia* in particular. Superb photos and images abound throughout the volume and help illustrate this history. Harrilchak then explains “how to use this book” (p. xiii). Most appropriately, he writes: “[Worshippers] should *bathe* themselves in the Liturgy, not bury their noses in the book.” He then confirms what I have noted about the real benefits of this volume for most readers: “The rest of this book [beyond the music and translation] is for reflection and study, on one’s own terms” (p. xiii).

Twenty-three pages of astute commentary on everything from biblical roots of liturgical language, to posture, to chant styles precede the actual text and music of the Liturgy. Once Harrilchak arrives at the Liturgy *per se*, he



That November book review in *Worship* got Father Paul a free lunch at a favorite eatery. Above, the local coterie of geniuses welcomes the new inductee. Left to right: Father Denis Bradley (St. Nicholas), Father John Vitko (St. Luke’s Serbian), Father Robert Recusik, and our venerable Father George Kokhno; Father Valery Shemchuk (St. Nicholas) is behind the camera.

avoids reproducing the entire prothesis rite, no doubt for reasons he cogently hints at on page 22.

Pages 29 to 127 comprise the “ordinary” of the Divine Liturgy. The superb annotations—scriptural references, patristic quotations, historical notes, pastoral suggestions, extensive and profound glosses on the Liturgy’s vocabulary—provide a splendid feast for the worshiping mind and heart.

Texts and music for the *Artoklasia* (which Harrilchak nicely suggests can be used to bless “loaves destined for the coffee hour” after the Liturgy) and the *Trisagion* for the deceased follow. If the latter is joined to the Liturgy on Sundays and feasts—an unfortunate concession to North American geographical realities—including this “requiem” in the book makes it even more useful.

The next seventy-eight pages reproduce the “propers”—*troparia*, etc.—for the cycle of eight tones as well as several [10] major feasts. Most gratifying is the expansion of psalm verses for the *prokymena* and Alleluia. Sometimes individual communities attempt to redress the current—and long-standing—practice of reducing this biblical content to one verse by having the reader add the deleted verses from a marked up Bible or psalter. Harrilchak provides welcome help.

The next section, “Songbook,” consists of six chorales, or “metric hymns” from the vast repertoire of such compositions popular among Ukrainians and Rusyns. While formally the addition of such chorales can only be welcome, materially this section (along with the acerbity in a few footnotes scattered throughout the book) is the book’s only disappointment. Harrilchak has overcome the all-too-common tendency among some Orthodox to limit their hymnography to pieces composed before the Fall of Constantinople or more specifically to chants that entered printed liturgical books in the sixteenth century—and in genres limited to that time-frame. But as prone as the chorale can be to banality, there is no reason to reject the form out of hand: for every banal composition there are at least several gems. Harrilchak’s “Songbook” demonstrates his appreciation for this. Curiously, however, and this is the disappointing “material” side—several of the English translations of the chorales include the kind of banality that causes some Eastern Christians to avoid them. Besides, better lyrics are available for the melodies that Harrilchak has chosen to include. Although I cannot address the musical aspects of the book here, *textual* accent is misaligned with *musical* stress in some of the chorales. This is a very minor flaw.

Harrilchak includes four appendices, the last of which is a superb glossary. We then find an analysis of the OCA’s official text of the Liturgy and a select bibliography. While the latter is very dated, the analysis of the OCA text is almost worth the price of the book. Again, one

may disagree with aspects of Harrilchak’s translation theory or certain of his choices, but disagreeing with a genius is always instructive. And Harrilchak is a genius. Furthermore, liturgical publishers would do well to imitate his attention to beauty. This book is a masterpiece of graphic design—aesthetically commensurate with the beauty of the text.

I suggest that anyone interested in studying the Orthodox Divine Liturgy purchase this book and only then turn to the various reflections or commentaries on that Liturgy available today. The exercise should make it abundantly clear why I believe Harrilchak’s work is so good.

Peter Galadza

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About the Journal *Worship*:

Founded in 1926 by Virgil Michel, OSB, and the monks of St. John’s Abbey (Collegeville, Minnesota); described as “a peer-reviewed, international journal for the study of liturgy and liturgical renewal.” Published bi-monthly. Sister Vassa Larina is an editorial consultant (as was Father Alexander Schmemann so many years ago). The above review appears in *Worship*, volume 90, November 2016, pages 571–574.

BENEDICTINE MONASTICISM—founded by Saint Benedict of Nursia starting in Subiaco, Italy, in the sixth century. Revered in the Christian East and West, Benedict is considered the founder of monasticism in the West; he puts the rule of Saint Basil the Great into practice there. Through the centuries Benedictine monks and their monasteries have had a profound influence in Western European civilization. They pray and they *work* and thus preserve Basilian monastic values long lost to the monks of the Orthodox Catholic East. Father Alexander Schmemann’s teacher, archimandrite Kiprian Kern, was rather fond of the Benedictines he encountered during his exile in France.

Postscript:

From a review published when our book first appeared.

Fr. Harrilchak is perfectly at home with modern liturgical scholarship.... What is more important, he shows good sense when pursuing the implications of this scholarship for Orthodox worship today. The fact that he knows the difference between the Church and an archeological museum makes his recommendations for liturgical renewal particularly convincing. Fr. Harrilchak has done a remarkably thorough job of tracing and an-

alyzing the Liturgy's many biblical allusions.... Finally, Fr. Harrilchak's suggestions for revision of the [OCA] English text of the Divine Liturgy deserve to be given serious consideration....

The book will prove a valuable resource for all who sincerely desire to 'pray with understanding.'

This is a highly personal book... undertaken as a labor of love, by one who knows and loves the Liturgy and who therefore hates to see its meaning and beauty veiled by ignorance and obscurantism.... This book deserves a sympathetic audience....

Professor John Erickson,
St. Vladimir's Theological Seminary,
September 1984

Loudoun Hunger Relief Food List

1. Cereal
2. Dry Beans
3. Fresh Fruits & Vegetables
4. Canned Meats (tuna or chicken)
5. Mac and Cheese
6. Peanut Butter
7. Hearty Soups
8. Cooking Oil
9. Whole grain pasta, rice

Gifts cards to area grocery stores and monetary donations help support our mission and are greatly appreciated.

We provide fresh groceries for the whole family, plus we can help find further assistance to meet other needs through our network of partners. Often, we are the first place families seek out for help during times of need.



Four of the new ikons—Rublev's *Deisis*—courtesy of Sheryl Belinsky. Rublev worked in the early XV century, a time of renewal and revitalization of the Church.

CONGREGATIONAL SINGING

by Fr. Vladimir Soroka

A tradition I would like to speak about and which is most important for “experiencing” the concept of unity, both in our parishes and on a larger level, is congregational singing. If we want to “integrate our traditions,” this is the tradition *par excellence* that we must employ.

I have spent my life developing music for choirs. I grew up in a musical family, am professionally trained in choral music and have sung in choirs ever since I can remember. I love choral music and have devoted much of my life to it. And so, I want to preface my remarks by saying that I am not for the abolition of choirs.... Nevertheless, I would also like to see every parish take time to have the congregation participate by corporately singing some of the responses and hymns of the services.

In the most ancient Orthodox prayer books, the services were always written as a dialogue between “Priest” and “People.” The prayer book never said “Priest” and “Choir.” This was for obvious reasons. Everyone participates in the service. You cannot respond by just sitting and listening. When the Scripture admonishes us to “sing and make melody,” does it refer only to the choir? The very word “liturgy” means “common work.” That is, it is the common task of everyone in that church to sing praises to God. In fact, we might say, it is everyone’s solemn duty! One might answer, “Well, if the congregation wants to sing, they can sing with the choir.” Unfortunately, people tend to sit back and “enjoy” the service. They become somewhat of an audience. But is the choir’s task to “entertain” the congregation? No, we must be very careful to guard against such perceptions!

Another reason that congregational singing is essential is that it guards against passivity among the congregation. The absence of at least occasional congregational singing compels them to be passive listeners and mere viewers of the divine services. People who are passive in church tend to complain about the length of services and say things like “they don’t get anything out of coming to church. Congregational singing wisely employs every voice, because every voice was created by God, and every voice should be thanking him.

Finally, having the entire congregation sing together is a living icon of the church being of “one mind and one

heart.” There is a powerful unity that is expressed when the entire congregation sings from the very depth of their souls. St. Ignatius of Antioch said, “All of you together become a chorus so that being harmoniously in concord, and receiving the keynote from God, in unity you may sing with one voice through Jesus Christ to God the Father” (To the Ephesians, 4).

Conclusion.

And so, in our contemporary situation in North America, it is not uniformity of style that is most needed; it is oneness of mind and heart. The issues of our Church are of course, more important than which “Holy God” we will sing next Sunday. But the issues will see their resolution when we come together as a church, sharing our diversity while working in unity. We have much to learn and share with one another. Let us make the future a time to delight in our common Faith. Let us make the Liturgy a place where all participate and taste the goodness of the Lord.” And finally, let us press onward in all that we do, “doing all things to the glory of God,” (1 Corinthians 10.31).

In recent times, I have heard and read a great deal concerning congregational singing in Orthodox Church worship. There are those who strongly advocate congregational singing, even, going so far as to state that *all* the singing in church should be rendered by the entire congregation. Others, all should remain silent throughout the service. And, consequently, we have a third group that promotes the idea of only a partial participation by the congregation....

The tradition of all the faithful singing together and actively participating in the services with “one voice and one heart” was the oldest and most generally accepted style of vocal worship. St. John Chrysostom, in comparing his era to that of the apostolic age, wrote: “In the ancient church everybody sang together just as we do today; men, women, the old and the young, regardless of their age and stature—producing sweet, soft tones from their hearts.”

From apostolic times, the faithful in Christ came together to sing praises to God. St. Jerome, in his Epistle to the people of Galatia, said: “Often when the congregation of a church responded with an ‘Amen’ or ‘Lord have mercy’ you could hear a rumbling like that of thunder.”

<http://almoutran.com/2011/04/2957>