

THE USE OF THE BOKSHAJ PROSTOPINIJE IN THE UNITED STATES

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During the episcopacy of Bishop Julius Firczak at the end of the nineteenth century, the emigration of Greek Catholics from the Austro-Hungarian Empire to the United States was at its height. Coming almost penniless to this country, they brought their love for their church, its liturgy, and its song as their most beloved treasure. They established churches, paid for priests and cantors to come to the United States, and built up what was to become the Byzantine Catholic Metropolis of Pittsburgh. Since there was neither seminary nor cantors' institute in the United States, the Greek Catholic parishes were dependent on the institutions in the Old Country for training their priests and cantors.

Cantors brought with them the *Tserkovnoje Prostopinije* and, not infrequently, the *L'viv Irmologion*, and these books were handed down with jealous care from cantor to cantor in our parishes. Cantors often set up a "kliros" of men and boys who acted as the nucleus of the congregation's singing of the prostopinije.

However, it became harder and harder to get copies of the *Tserkovnoje Prostopinije* in the United States. In 1925, a cantor trained in Europe, Theodore Ratsin, compiled a collection which he entitled "Prostopinije," that contained everything that was in the Bokshaj volume, but with considerably more material from category (a) for the celebration of Matins. This book was typewritten, preserving the Cyrillic script of the older service books.

The chapter titles and organization in Ratsin matches that of Bokshaj exactly. The table of contents, however, is much more complete, with each octoechos item and each liturgical day noted.

1. Octoechos

Ratsin presents the Bokshaj Octoechos with few noticeable changes; the order of items in each section is the same. The Alleluia at the Liturgy of Bokshaj is labeled simply "Alliluia". The following items, not in Bokshaj, appear in Ratsin:

- Tone 4 samohlasen stichera melody
- Tone 4 poboden, "Skoro predvari"
- Tone 6 Matins prokeimenon (same melody as the Liturgy prokeimenon)
- Tone 6 bolhar melody
- Tone 8 poboden, "Premudrosti"

2. Order of Matins and Vespers: same as in Bokshaj.

3. The Great Fast: The following items, not in Bokshaj, appear in Ratsin:

- Sunday of the Prodigal Son, Matins katavasia, tone 2
- Sunday of Meatfare, Matins katavasia, tone 6
- Weekday triodia of the Great Fast; each irmos is presented at the **last** place it occurs during the fast, not the first. Ratsin provide approximately 80-90% of all the weekday irmosy sung during the Great Fast:
 - o Thursday in the 3rd week
 - o Friday in the 3rd week
 - o Monday in the 4th week
 - o Tuesday in the 4th week
 - o Wednesday in the 4th week
 - o Thursday in the 4th week
 - o Friday in the 4th week
 - o Monday in the 5th week
 - o Tuesday in the 5th week
 - o Wednesday in the 5th week
 - o Friday in the 5th week
 - o Monday in the 6th week
 - o Tuesday in the 6th week
 - o Wednesday in the 6th week
 - o Thursday in the 6th week
 - o Friday in the 6th week
- Sunday of the Cross, Matins katavasia, tone 1
- Thursday of the Great Canon, second irmos for ode 2; triodion of the apostles
- Lazarus Saturday, Matins irmosy (in other places in Bokshaj, such as July 20; gathered in one place in Ratsin); “All you who have been baptized”, including Glory / Now and ever, and the repeat (Bokshaj provides this on Pascha)
- Great Monday, triodion of Bridegroom Matins; svitlen “Certoh Tvoy”; but Ratsin does NOT provide the tropar “Behold the Bridegroom”
- Great Tuesday, triodion of Bridegroom Matins
- Great Wednesday, triodion of Bridegroom Matins
- Great Thursday, Matins irmosy (Ratsin provides the verses before and after the Gospel on Great Friday instead of on Great Thursday, as in Bokshaj)
- Great Friday, Alleluia; troparion to same melody as the Alleluia; melody for the Beatitudes; triodion of Matins (Ratsin does not provide the tropar “The noble Joseph”)
- Great Saturday, Communion Hymn (Ratsin does not provide the stational verses, or the Liturgy prokeimenon)

4. Paschal Season

Ratsin does not provide the Liturgy Prokeimenon on Thomas Sunday.

The following items not in Bokshaj appear in Ratsin:

- Mid-paschal Wednesday, irmos ode 9 (in place of “It is truly proper”) (Bokshaj provides this on September 8)
- Pentecost, Matins irmosy, tone 7

5. Feast-days

The following items not in Bokshaj appear in Ratsin:

- September 8, magnification before ode 9
- September 14, svitilen
- December 25, irmosy to second canon at Matins
- January 6, irmosy to second canon at Matins
- January 30, irmosy of canon at Matins (cross-reference only)
- April 23, irmosy of canon at Matins (cross-reference only)
- (The Small Blessing of Water is given on August 1; Bokshaj has it in the Occasional Services)

6. Occasional Services

Ratsin does not provide the Typica; instead, the Beatitudes melody is given on Great Friday. Otherwise, this chapter is identical to Bokshaj

7. Divine Liturgies

The material here is slightly reordered; for example, in Ratsin, the simple form of the typical psalms comes right after the solemn form.

The following items, not in Bokshaj appear in Ratsin:

- Hymn to the Holy Eucharist (harmonized)
- Benediction Hymn (harmonized)
- Thanksgiving hymn (Te Deum Laudamus, in Slavonic)

By 1950, a book was needed for the many people who no longer read Cyrillic letters. Msgr. Andrew Sokol published “Plain Chant,” which was a two-volume transcription from Bokshaj (with some added, later material), but with all the text given in Latin letters, and with titles given in both Church Slavonic and in English. The first volume

provided music for the three Divine Liturgies; for the Funeral Service for a layman and for a child; for the Mystery of Crowning; and for Paschal Matins. It included at the end some of the “duchovnyj pism’ij” commonly sung by Rusyns in America. Some changes are noted below:

PART I: PLAIN CHANT (often called “the blue book”)

A. Liturgy of St. John Chrysostom

This section closely parallels pp. 156-184 in Bokshaj, with the following changes:

1. The setting of the Sunday Antiphons is given here
2. The simple form of the Typical Psalms follows the solemn form
3. “Jelicy” and “Krestu tvojemu” are given here
4. There are only 15 settings of the Cherubikon (Bokshaj has 20)
5. There is an “Amen” given for the Words of Institution
6. There is only one melody given for “Tebe pojem,” and the rubric from Bokshaj suggesting the use of the Cherubikon melody for “Tebe pojem” is omitted
7. There are two forms of “Dostojno jest’:
 - a. Tone 6 samohlasen, and
 - b. the Galician samoilka melody (with incorrect key signature)
8. Only three of the four melodies for “Otche nash” are given, omitting the Tone 4 Bolhar melody (which was not intended for use at the Liturgy)
9. Only one melody of “Vid’icom svit istinnyj” is given; the Tone 2 Bolhar form is omitted

B. Propers

1. For hymns which replace “Dostojno jest’,” Sokol omits certain hymns (Great Thursday, Mid-Pentecost, Pentecost Monday, and the proper pripiv before the Irmos for Dormition). He includes certain things not found in Bokshaj (Protection of the Theotokos and Christ the King).
2. Sokol omits the melodies for the canticles found after readings 6 and 15 of the Vesper-Liturgy of Great and Holy Saturday.

PART TWO: BASIC CHANT

A. System of Liturgical Music of the Byzantine-Slavonic Chant

1. Historical synopsis
2. In particular
3. In general
4. Application

B. Basic Tones. For each of the eight tones, this provides the following:

1. Boh hospod'
2. Tropar
3. Prokeimenon (Matins)
4. Vsja koje Dychani je
5. Irmos melodies (Resurrection canon)
including the "Chvalim, blahoslovim"
6. Svjat Hospod'
7. Alliluja (Liturgy)
8. Prokeimen (Liturgy)
9. Samohlasen (i.e., the pripiv melody)
10. Stichera (i.e., the samohlasen melody)
11. the various Podobn melodies (these match Bokshaj)
12. Bolhar (if there is one)

C. Matins Service

1. Polijelej
2. Tropari Neporochny
3. Stipenna in the Fourth Tone
4. Responses before the Gospel
5. Velichani je (Canticle of the Theotokos)
6. Preblahoslovenna Jesi (usual Theotokion on the Praises)
7. Slavoslovije Veliko je

D. Vesper Service

1. Psalm 103 (melodic)
2. Blazhen Muzh (First Kathisma)
3. Svite Tichij
4. Prokeimen of Saturday
5. Prokeimen of Sunday
6. Prokeimena of Sunday night in the Great Fast
7. Nynji otpuschajeshi

In comparing the music contained in the Ratsin "Prostopinije" and the Sokol "Plain Chant" to the music contained in Bokshaj, it is interesting to note that, while there are often additions to what is contained in the 1906 publication, there are very rarely deviations from the melodies as Fr. Bokshaj has them transcribed. However, a change in liturgical practice is traceable: Ratsin contains a considerable amount of music which is used primarily in the Divine Office. Sokol separates his work into two volumes; the first contains "commonly used" materials, and the second contains mainly music used in the Divine Office, which was becoming rare in parish churches.

In the 1960s, the Byzantine Catholic Church began to use English more and more in the divine services.

One major source of booklets with text and melodies for Byzantine liturgical services was the private press of the Rev. Msgr. William Levkolic. Over a period of thirty years, he provided service books in Church Slavonic and English for a multitude of liturgical uses, including the following:

1. The Divine Liturgy of St. John Chrysostom (the “pew book”)
2. Vesper-Liturgy for Christmas
3. Great Compline for Christmas
4. Vesper-Liturgy for Theophany and Blessing of the Waters
5. Divine Liturgy of the Presanctified Gifts
6. Sunday Vespers in the Great Fast
7. Vesper-Liturgy for Great and Holy Thursday
8. Vesper-Liturgy for Great and Holy Saturday
9. Akathists to the Lord and the Theotokos
10. Paraklesis to the Theotokos

In addition to these (and many other booklets), two small hymnals (“Marian Hymnal” and “Hymns for Great Lent”) were published by Levkolic working with Cantor Jerry Jumba.

The Byzantine Catholic Church in the United States owes a debt of gratitude to Msgr. Levkolic (may his memory be eternal!) for his work in keeping Byzantine liturgical services available to our people.

An interesting aside: the Seminary in Pittsburgh has taught the Bokshaj (Mukachevo) tradition of the prostopinije, but this was not the only tradition that came to America. Cantors from the Preshov Eparchy also came to the USA, and brought their particular redaction of melodies, especially of the samohlasen, resurrection, and prokeimena tones. These were gathered into a small collection transcribed by Cantor Andrew Parvensky, which is still used in certain parishes in the Metropolitan Church.

The Inter-eparchial Commission on Liturgy and Sacred Music of the Byzantine Catholic Church in the USA issued a transcription of the prostopinije into English (the so-called “green book”) which was later expanded into a collection called “Byzantine Liturgical Chant,” published by Byzantine Seminary Press. This collection provided music for the 1965 translation of the Liturgies of St. John Chrysostom and St. Basil the Great. Its title page reads: “Byzantine Liturgical Chant—a collection of English adaptations of traditional Slavonic PlainChant used by the Byzantine Ruthenian Metropolitan Province of the United States of America, adapted by the combined Music Commissions of the Archeparchy of Munhall, the Eparchy of Passaic and the Eparchy of Parma.” This was published in 1970.

The collection has the following content:

1. Divine Liturgy
2. Resurrectional Tones
3. Moveable Feast Days
4. Immoveable Feast Days
5. Liturgies for Special Intentions
6. Hymns

This work shows a change in practice from previous collections of church chant. The substitution of music transcribed from oral tradition is prominent here. Examples of this include melodic distinctions between the formula for the First and the Second Antiphons of the Divine Liturgy, and the provision of alternate melodies for the responses to the Litany of Peace. The use of melodies from other chant traditions (i.e. the “Greek” melody for the Typical Psalms from the Great Russian tradition; the Galician melodies for “Only-Begotten Son,” “We Bow to Your Cross,” “All You Who Have Been Baptized,” and “form A” of the Nicene Creed) are also changes from the Bokshaj collection. For some things, there are more settings than Bokshaj provides (i.e., four melodies for “Only-Begotten Son;” seven melodies for the Trisagion; seven settings of “Our Father,” incorporating only one from Bokshaj and providing six others to samohlasen tones; three settings of “One is Holy”). In general, things that have not been previously written down in the Liturgy are now provided with notes.

In doing the transcription of the melodies to fit the English texts, certain changes are made. In general, melismatic chant figures are either distributed over more syllables, or are omitted from the melody completely. Most melodies utilizing the Resurrection or the Prokeimena tones are radically simplified from their Bokshaj forms. Many cadences are altered. Certain things were also omitted. For example, in the “Moveable Feasts” section of the collection, the “Magnification” is noted out (though in an altered melodic form from Bokshaj), but the Irmos is given only in text form, not with its traditional melody. The rhythmic notation of all of the melodies is given in great detail, in an attempt to provide some sense of how to chant the melodies with an English text.

This collection provides no music for the celebration of the Divine Office. Eventually, books were printed with a transcription of the chant for funerals (“The Office of Christian Burial according to the Byzantine Rite,” c.1975) and for the Mystery of Crowning (“Ritual of Marriage,” c. 1972).

During the period of 1980-1999, a considerable amount of ethno-musicological research in prostopinije “in the field” was done by Cantor Jerry Jumba, working in the Archeparchy of Pittsburgh and the Eparchy of Parma. Cantor Jumba collected various melodies for various portions of the Divine Liturgy and of hymns/spiritual songs sung by Rusyns in those two jurisdictions. His work was widely disseminated across the Byzantine Catholic Metropolitan Church.

For many years, Cantor John Vernoski of Annandale, Virginia, produced leaflets and booklets for liturgical use, which served as an additional standard in some places. He

also popularized the use of Samohlasen tone 6 for singing the irmosy of the Divine Liturgy.

During the episcopacy of Metropolitan Judson Procyk (1995-2001), a new Inter-eparchial Commission on Liturgy and Sacred Music was created, with the purpose of the revision of the translation of the Divine Liturgies and the renewal of the plainchant associated with it. The translation of the Divine Liturgies of our holy fathers John Chrysostom and Basil the Great was submitted to the Oriental Congregation for approval. The congregation's approbation came in the spring of 2001, just prior to the untimely death of Metropolitan Judson (may his memory be eternal!).

Once Metropolitan Basil Schott became the chief hierarch of our Church in 2002, the project continued. It was at this time that the commission was divided (in 2003) into the Inter-eparchial Liturgical Commission (IELC) and the Inter-Eparchial Music Commission (IEMC), both chaired by Bishop Andrew Pataki of the Eparchy of Passaic. The IEMC was responsible for taking the translations prepared by the IELC and setting them to the prostopiniye melodies.

The IELC has made complete translations of the Ordinary of the three Byzantine Divine Liturgies: Chrysostom, Basil, and the Presanctified Gifts, as well as all of the proper hymnody requisite for the celebration of these liturgies in a parochial setting. The IEMC has completed the work of transcribing the prostopiniye for the Divine Liturgies of our holy fathers John Chrysostom and Basil the Great. This transcription used the melodies provided in Bokshaj as the basis of their work, while consulting the oral tradition as it has evolved in the United States in our church.

“The Divine Liturgies of Our Holy Fathers John Chrysostom and Basil the Great with responses and hymns set to the Carpathian Plainchant” has the following contents:

1. Prayers of Preparation
2. The Divine Liturgy of Our Holy Father John Chrysostom
3. Thanksgiving Prayers
4. Anaphora of the Divine Liturgy of Our Holy Father Basil the Great
5. The Vigil Divine Liturgy
6. The Sunday Eight Tones
7. Moveable Feasts: Pentecostarion
8. Moveable Feasts: Triodion
9. Immoveable Feasts
10. Commons for Classes of Saints
11. Commons for Days of the Week
12. Special Intentions
13. Panchida
14. General Moleben
15. Hymns and Scriptural Songs
16. Glossary of Terms

This book is a combination of Bokshaj with the oral tradition present in our church in the USA. For example, the melodies given for the responses of the Litany of Peace are not those given in Bokshaj, since the Bokshaj melodies have gone out of use in the United States. The melody for the third setting of the “Hymn of the Incarnation” is partially from Bokshaj, and partially a transcription of how that melody has been redacted in our American parishes. In other places, especially in regard to the shape of the melodies, the book produced by the IEMC follows Bokshaj in a more faithful manner. This is most evident in the Resurrection and Prokeimena tones (though in the Prokeimena/Alleluia melodies, there is still a reduction of the use of melisma vis-à-vis the Bokshaj corpus). Certain things have been completely restored (e.g., the znammenyj melodies for the Irmosi which take the place of “Dostojno jest” at festive liturgies, and the provision of the text “We Praise You/Tebe pojem” with melodies from each of the settings of the Cherubikon provided in the collection). Some things have been suggested as pastoral modifications (the provision of a “simple form” of each festive Irmos in Irmos Tone 6, for example).

This book gives proper texts such as Troparia completely notated. This is a change from previous Ruthenian practice, which was called forth by (1) the desire to restore the older forms of the chant melodies, (2) the need to emphasize correct English accentuation of both individual words and whole phrases, and (3) the desire to assist those people who lack familiarity with the prostopinije, so that they might have more active participation in the singing of the Divine Liturgy.

The IELC has completed work on the new translation of the Divine Liturgy of the Presanctified Gifts, the services of Great and Holy Week and Pascha, the Hierarchical Divine Liturgy, and is currently working on the new translation of the funeral services for both priests and laypeople. The IEMC is poised to begin work on the chant for these projects as soon as the Council of Hierarchs promulgates the translation of the Liturgikon and the book for the faithful.

In the Eparchy of Parma, during the episcopate of the Most Rev. Andrew Pataki, D.D., the St. Romanos Cantors’ Program was established in 1985 with Cantor Michael Champion. The program published a newsletter titled “The Cantor’s Voice.” In 1993, the “Cantors’ Institute” was founded in the same Eparchy, under the direction of Professor Nicolette Boros. An Advisory Board was set up to establish the groundwork for the educational, theological, and musical aspects of the Institute. The program is divided into four parts, taken over a period of four years, concluding with both written examination and a display of oral proficiency as a cantor. This program was designed as a “school without walls,” done completely by correspondence between the Institute and the cantor candidates.

In the Archeparchy of Pittsburgh, a cantor-training program was instituted during the archepiscopate of the Most Rev. Stephen Kocisko, D.D., a “traveling program” under the leadership of the Rev. Fathers John Loya and Donald Valasek. Another program was done under the leadership of the Rev. Msgr. Alexis Mihalik and then-Seminarian Daniel Magulick. Yet another another program was conducted by Cantor Jerry Jumba and the

Rev. Msgr. Alexis Mihalik, in McKeesRocks. In 2001, during the archepiscopate of the Most Rev. Judson Procyk, D.D., the Metropolitan Cantor Institute was established in the Archeparchy of Pittsburgh and located on the campus of the Byzantine Catholic Seminary of Saints Cyril and Methodius. The MCI established a five-year training program for cantors, which includes classes in liturgy and scripture, music theory, voice building, and chant repertory. Each year of the five-year program is devoted to a specific subject:

- Year One: the Samohlasen Tones; Vespers; Matins
- Year Two: the Resurrection and Prokeimena Tones; Divine Liturgy
- Year Three: the Presanctified Liturgy; music for the Great Fast
- Year Four: the liturgies of Great and Holy Week and Pascha
- Year Five: the Mysteries; Funerals; special services

The classes of the MCI meet one Saturday in the months of September, October, November, January, and February. On Bright Saturday, the MCI sponsors a “Cantors’ Day of Prayer and Reflection,” which includes the singing of Paschal Matins, the Divine Liturgy, and the Vespers of Thomas Sunday, and two presentations on liturgical/spiritual subjects.

From its inception, the MCI has been working to provide materials for the sung celebration of the Divine Liturgy and the Divine Office in the Byzantine Church. To this date, the following materials have been published by the MCI:

1. The Order of Vespers on Saturday Evening*
2. Cantor Verses (Pripivy) for Vespers and Matins
3. The Order of Matins on Sunday*
4. The Order of Vespers for Sunday Evenings in the Great Fast*
5. The Order of Vespers during weekdays of the Great Fast
6. The Order of Matins for Days of Alleluia
7. Matins for the Fifth Thursday in the Great Fast (Great Canon of St. Andrew)
8. Bridegroom Matins: Monday, Tuesday, Wednesday in Great Week
9. The Paraklesis Service to the Theotokos
10. Twelve volumes of the Monthly Menaion, which contain all the propers needed to celebrate Divine Liturgy daily, plus the synaxarion for each saint

The volumes marked with an asterisk contain the propers from the Ochtoechos completely written out to the proper tones; the Vespers on Sunday Evenings in the Great Fast volume also contains the propers from the Triodion which occur every year.

In addition to this, the MCI maintains a website (www.metropolitancantorinstitute.org) which provides the propers for Vespers for each week, giving the stichera and troparia for the saint being celebrated, as well as the proper integration of Ochtoechos, Menaion, Triodion, and Pentecostarion. This has permitted the teaching of the traditional podoben melodies, many of which have fallen into disuse over the last fifty years.

So far, this presentation has only discussed the singing of the prostopinije in the Byzantine Catholic Church *sui juris* in the United States of America. However, there is another jurisdiction in the United States which sings prostopinije: the American Carpatho-Russian Orthodox Diocese of the United States, which has its episcopal see in Johnstown, Pennsylvania. The prostopinije of Bokshaj is the basis for congregational song, with some variants in the singing of the samohlasen and resurrection tones as they were taught in the Seminary in Preshov. The first bishop of the diocese, Metropolitan Orestes Chornok, D.D., was trained in the Preshov Seminary. He was the chant instructor at the seminary for ACROD, and formed his priests with a great devotion to the prostopinije.

As English came into use in the Johnstown diocese, the Diocesan Liturgical Commission and the Diocesan Music Commission were formed, and these groups issued a pamphlet called “The Divine Liturgy in Plain Chant.” This was published in 1974. The transcription of the chant in this booklet combined features of Preshov oral tradition and two Galician imports (“Only-Begotten Son” and “Your Cross We Adore”) with melodies transcribed directly from Bokshaj and paired with English text. In most cases, only two or three alternate melodies were given for each text (4 settings for Trisagion is the exception).

In 1987, ACROD published a pew book for the faithful entitled “The Divine Liturgy of St. John Chrysostom.” This was a hard-covered book with the following table of contents:

1. Introduction to the Divine Liturgy
2. The Divine Liturgy of St. John Chrysostom
3. Panachida
4. The Sunday Resurrection Tones
5. The Festal Menaion
6. The Lenten Triodion
7. The Pentecostarion
8. Weekday Divine Liturgies
9. Church Hymns

This collection provided more alternatives for the ordinary chants of the Divine Liturgy, mostly transcribed from Bokshaj, but some from oral tradition (e.g., the setting of the Beatitudes to the Kontakion Tone 8, with the inscription “as sung in Uzhorod Cathedral”). The three settings of “Holy” from Bokshaj are augmented by a fourth setting of unknown provenance. The Prichasten for Sundays is given several settings, some of which do not relate to the Cherubikon melodies in the book. The entire Sunday Divine Liturgy Ochtoechos is printed out under notes, except for the Alleluia. (It should be noted that there are two Alleluia melodies given in the body of the Divine Liturgy, but the eight melodies from Bokshaj for this text are not provided in this book). In the rest of the propers (Menaion, Triodion, Pentecostarion, Weekdays), text alone is provided, with the exception of the Irmosi for major feasts. These are all provided with the melodies from Bokshaj.

This volume was revised and slightly expanded and re-issued in 1999 under the title: “Divine Liturgy of Saint John Chrysostom with special music for the Liturgy of Saint Basil the Great.” Both of these books were published with the guidance and the blessing of Metropolitan Nicholas of Amissos, the bishop of the ACROD Johnstown diocese.

Lastly, I would like to mention the work of two outstanding men who worked against all odds for the preservation of the prostopinije among the Rusyns who ended up in the Russian Orthodox Metropolia, which eventually became the Orthodox Church in America.

Professor Michael P. Hilko of Passaic, New Jersey, was a long-time devotee of the prostopinije of Bokshaj. He self-published a book entitled “The Divine Liturgy of the Eastern Orthodox Church in English, adapted to the Carpatho-Russian Chant and arranged for four-part choir” in 1964. His transcriptions of the Resurrection Tones to the Sunday texts shows interesting influence of oral tradition. He also published the service for the departed, and other small booklets.

Also living in Passaic, New Jersey, was the Very Reverend Joseph A. Havriliak, who published in 1945 “The Liturgy-Mass of St. John Chrysostom of the Uhro-Carpatho-Russian Common Church Hymnology for Soprano, Alto, Tenor and Bass.” Completely in Church Slavonic, this work is printed in parallel pages. The left side of the book is the prostopinije of Bokshaj as it was sung by Rusyns, with the text in Latin letters. The right side of the book is the melody of the prostopinije, but with the text in Cyrillic letters, and the accentuation of the Church Slavonic text changed to those which a Great Russian singer would expect. It gives both the Typical Psalms/Beatitudes as well as the Sunday and Weekday antiphons. Even though both of these settings are in four-part harmony, there was no re-writing of the prostopinije melodies in order to accommodate choral work.

The work of Fr. Bokshaj and Cantor Malinich, brought to the United States by the Rusyns who loved their Church and their chant, continues to thrive here as we enter the third millennium of Christian life. We, the inheritors of their work, continue to lift our voices in song to the Triune God in the melodies of prostopinije, and we thank God for their work and for all who have faithfully transmitted this body of song to us, their sons and daughters in Saints Cyril and Methodius.