

A Brief Introduction

Today, more than a thousand CDs of Eastern Christian liturgical music are in circulation. This two-CD set is different. Its goal is not only to inspire (or "entertain"[!]) but first and foremost to encourage — to encourage the revival of congregational singing. Consequently, as pleasing as this rendition of traditional Ukrainian chants may be, it is intended primarily to instruct. This explains the use of simple three-part arrangements, in which the second voice is almost always a third below the melody, making harmonization even easier.

For those unfamiliar with the history of Ukrainian chant, the following may be helpful. The early chants of Rus'-Ukraine, among which we find the Znamenny, came to be supplemented in the 17th and 18th centuries with chants that were dubbed "Greek." At the same time, Kievan plainchant continued to evolve.

By the late 18th and 19th centuries an interesting development takes place: In Galicia (Halychyna), a part of Western Ukraine governed by Habsburgs, polyphonic choral compositions are adapted by congregations giving rise to the so-called samoilka (a word whose derivation is still debated). Almost all of the chants for the ordinary of the Divine Liturgy bearing the designation "Galician" or "Festal Galician" belong to this category. As for the eight resurrectional tones of the Galician tradition, many of them are grounded in Kievan tones — with a strongly popular flavour indicative of their adaptation by congregations.

There are also the chants based on Western Ukrainian chorales (e.g. the hymn "Istochnyk dukhovnyi"). From the 17th century such hymns began to gain prominence, culminating in 1790 with the publication of a collection called the Bohohlasnyk. This occurred during the period when Basilian Eastern Catholic monks inhabited the famed Pochaiv Monastery. The practice of adapting chorale (hymn) melodies for parts of the liturgy's ordinary continues to the present day.

Of course, the Ukrainian Greco-Catholic Church has always been open to various traditions, and so we find a Bulgarian Trisagion and an Alaskan Alleluia



(from the tradition of the Orthodox Aleuts). Finally, the vibrant chant of the Carpathian region is heard more and more frequently in Ukrainian Catholic churches.

Because this two-CD set is intended for instruction, page numbers referring to the newly published book, *The Divine Liturgy: An Anthology for Worship*, have been included. That book, incidentally, includes far more chants than have been recorded here. It is our hope that eventually all of these other chants will also be recorded. Note also that the tracks have been grouped in such a way as to give a sense of liturgical units on the one hand, but, on the other, to avoid monotony.

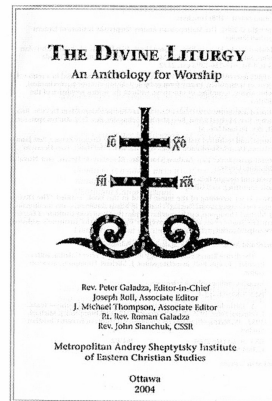
Please listen, and pray that these CDs will help facilitate spiritual renewal in Churches of the Byzantine-Slav tradition.

Fr. Peter Galadza, PhD
Kule Family Professor
of Eastern Christian Liturgy

The recording and production of these CDs was made possible by the generous support of the following individuals, communities and foundations:

Roman and Eleanor Fedorak, in memory of Mitred Archpriest Basil Makuch, former rector of Saint Josaphat Ukrainian Catholic Seminary, Washington, DC;
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About the Book

This two-CD set complements *The Divine Liturgy: An Anthology for Worship* that was recently published by the Metropolitan Andrey Sheptytsky Institute of Eastern Christian Studies. This new pew book, edited by Fr. Peter Galadza and four pastoral musicians from across North America, is a one-volume source for singing the Divine Liturgy in English with sections in Ukrainian. It is the result of a five-year cooperative effort to bring together the best that the Ukrainian Catholic musical tradition has to offer in the area of congregational singing, and to apply it to English language texts used for the celebration of the Divine Mysteries. The publication has the blessing of His Beatitude, Patriarch Lubomyr, who in his Preface heartily endorses the *Anthology* for use in the eparchies of the Ukrainian Catholic Church.

Among the many features of this book you will find: Sundays, Festal and Weekday Musical Settings for the Divine Liturgy of St. John Chrysostom, Music for the Liturgy of St. Basil the Great, the Hours in English, Propers for the Liturgical Year, Tables for Scriptural Readings, Hymns and Carols, Blessings and Other Brief Rites, and much more!

To order please contact the Sheptytsky Institute in Ottawa at (613) 236-1393 ext. 2648 or sheptytsky@ustpaul.ca.

ISBN 1-895937-12-4, xiv, 1160 pp.

The Schola Cantorum

The Schola Cantorum of St. Peter the Apostle (formerly the Schola Cantorum of St. Peter's-in-the-Loop), Chicago, Illinois, sang for the first time on the Feast of Saints Peter and Paul in 1988 at Solemn Evening Prayer. Since that first service, the women and men of the Schola have sung for Solemn Eucharists, Solemn Evening Prayer, Communal Penance Services, weddings, priest's first Masses, simple and solemn professions, ordinations to the diaconate and priesthood, and various other services. Made up of professionally-trained musicians, the Schola is dedicated to the principles enshrined in the documents of the Second Vatican Council as elaborated by the Bishops' Commission on the Liturgy—to lead the faithful in the singing of the Eucharist and the Liturgy of the Hours, to preserve the treasury of sacred music, and to enlarge the repertory of choral music.

The Schola has been invited by parishes in the Archdiocese of Chicago to bring its skills in leading musical worship to them. The Schola is a frequent guest of Ukrainian Catholic and Byzantine Catholic parishes in Chicago and in Munster, Indiana, singing in English, Church Slavonic, and in Ukrainian. Through the past years the Schola has also played a large part in the ecumenical and inter-religious work of the Archdiocese and has sung at a variety of inter-faith services. The Schola was featured as one of "Chicago's Sacred Treasures" on a television documentary. Several national organizations have featured the Schola, either in leading worship or in giving concerts.



Front, left to right: J. Michael Thompson (director), Adriana Kopecka, Andrew Fredel, Joy Wade, Jeffrey Hamrick, Irene Guk-Dychiy, Brent Weiland. Second row: Elaine Pierce, Gary Rebholz, Sonia Ness, John Osterhagen, Gail Gillispie. Third row: John Slauson, Elizabeth Hay, William Wynn, Evelyn Wagner (precentrix), Larry Long.
Missing from photo: Brian Stroom, cantor

J. Michael Thompson, conductor

"Few people anywhere command a knowledge of Eastern and Western liturgies, musical styles, and sacred texts as deep and broad as that possessed by J. Michael Thompson."

Christianity and the Arts

J. Michael Thompson is professor of ecclesiastical chant at the Byzantine Catholic Seminary in Pittsburgh, Pennsylvania, director of the Metropolitan Cantor Institute for the Byzantine Catholic Archeparchy of Pittsburgh, cantor at the Byzantine Catholic Cathedral of Saint John the Baptist in Pittsburgh, and member of the Inter-Eparchial Music Commission of the Byzantine Catholic Church.

Thompson is a published composer (Concordia, Augsburg-Fortress, World Library, Earthsongs) and has written articles in various periodicals (*Pastoral Music*, *Liturgy 90*, *The Living*

Church, *AIM*). He is a contributor to the reference works *Worship Music: A Dictionary* (The Liturgical Press), *Key Words in Church Music*, Second Edition (Concordia), and *Religion in Geschichte und Gegenwart*, IV. Auflage. He is also an associate editor of *The Divine Liturgy: An Anthology for Worship*, published by the Sheptytsky Institute of Eastern Christian Studies. His Master's degree in Church Music is from Concordia University, River Forest, Illinois. He did seminary studies at St. Sophia Ukrainian Orthodox Seminary, South Bound Brook, New Jersey, and Concordia Seminary, St. Louis, Missouri.