

RELIGIOUS MUSICAL ART OF UKRAINE IN THE CONDITIONS OF CULTURAL TRANSFORMATIONS

By Maksym Melnychuk and Oleh Sokolovskyi

Maksym Melnychuk, Doctor of Philosophy, Docent, Docent of the Department of Philosophy of the National University of Water and Environmental Engineering. Rivne. Ukraine.

Email: m.s.melnuchyk@nuwm.edu.ua ORCID: 0000-0002-4299-968X

Oleh Sokolovskyi, Doctor of Sciences (Philosophy), Professor, Professor of the Department of Philosophy and Political Science of Zhytomyr Ivan Franko State University. Zhytomyr. Ukraine.

E-mail: osokol_83@ukr.net ORCID: 0000-0003-2228-3040

Abstract

The article explores Ukrainian religious musical art and highlights the transformative aspects of the development of Ukraine's spiritual music against the backdrop of cultural and historical changes. This phenomenon is analyzed as both a manifestation of the religiosity of the Ukrainian nation and its spiritual essence, as well as the result of the creative pursuits of composers--their doubts and efforts to infuse musical harmony with religious meaning and envelop their works with profound Christian significance. Spiritual music manifests and functions in various spheres of social existence but most naturally, fully, and effectively demonstrates its “life parameters” within temple and church ceremonies, where favorable conditions for its existence are pre-established and provided. Therefore, investigating the functional aspect of this phenomenon is crucial through the lens of these ceremonies, considering it not only as a necessary ritual element but also as a cooperative factor of church arts, capable of being born as a result of the talent of Ukrainian composers. By examining the complex network of connections and intermediations organically woven into religious ceremonies, the goal is to present the most significant stages of development and formation of Ukrainian religious musical art. This phenomenon, in turn, is meant to provide life-meaning orientations, allowing this music to transcend the boundaries of temple worship and become a self-sufficient sociocultural phenomenon. It is argued that an essential element of the religious complex is its cult—the realization of religious ideas in daily mystical practice. For most Christians, religious musical art used in worship is the alpha and omega of their religious understanding and religiosity in general. In the context of this study, the selected list of Ukrainian religious musical artists presented here is a unique factor not only in creating various samples of religious and spiritual music but also serves as a link between the past and the future. This connection emerges as a key factor in the cultural interest in studying, analyzing, and forecasting the role and place of religious musical art in contemporary Ukraine.

Keywords: religion, religious music, spirituality, religious musical art, spiritual music, church arts, Ukrainian composers.

Introduction

The religious musical art of Ukraine, as a centuries-old sociocultural heritage of the nation, having originated and developed within the Eastern Christian tradition, draws significant attention from the perspective of its scientific and theoretical comprehension in the context of our research. Currently, this comprehension, due to certain peculiarities of the existence of the phenomenon under study, is typically disparate, fragmentary, and therefore lacking systematization. With the aim of systematizing this diverse research material, we will define the explication of the phenomenon of Ukrainian religious music within the focus of transformational aspects.

Explication of the Nature of Religious Musical Art in the Context of Ukrainian Intellectual Discourse

Religious music, throughout its existence (from its inception to the present day), is associated with human faith in God, spirituality, etc.. This has naturally led to theological research about musical origination. Following this logic, the religious music has been studied by many scholars and has thus been considered a providential, i.e., God-ordained phenomenon (Ivan Voznesensky,¹ Oleksandr Nikolsky,² Oleksandr Penchuk³). For instance, Ivan Voznesensky believes that God created psalms for pleasure and benefit, combining melody with prophecies so that all could sing sacred hymns with deep diligence.⁴ Oleksandr Penchuk, referring to the “Stepennaya Book,” asserts that singing in Kyiv during the times of Yaroslav the Wise (11th century) had an “angelic” character.⁵ Valerii Lukyanov and Volodymyr Martinov are convinced that the source of liturgical singing is God,⁶ among others.

The source base of our article demonstrates several approaches regarding the introduction of the phenomenon we are studying in Ukraine. The first (Oleksandr Nikolsky, Oleksandr Penchuk, Tamara Livanova, Oleksandr Preobrazhensky) advocate the thesis that religious

¹ О. Козаренко. Українська духовна музика: спогад про майбутнє. [Ukrainian Sacred Music: A Memory of the Future]. *Art line*, 1998, № 1, 24–25.

² М. Лісіцин. Сучасна церковна музика. [Contemporary Church Music]. Музика та спів. Харків, 2002, 178.

³ Ю. Пучко-Колесник. Про спів і богослужіння в українських православних церквах. [On Singing and Worship in Ukrainian Orthodox Churches]. *Українська музична газета*, 2008, № 4 (30), 6.

⁴ І. Вознесенський. Про спів в православних церквах грецького Сходу від древності до сьогодення. [On Singing in the Orthodox Churches of the Greek East from Antiquity to the Present]. Первидання третє. Часть 1–2. Київ, 1995, 127.

⁵ Є. Недзельський. Нариси карпатської літератури. [Essays on Carpathian Literature]. Вид. Підкарпатського Народопросвітницького Союзу в Ужгороді. Ужгород, 2001, 63–64.

⁶ В. Лукіанов. Духовна якість загальної молитви. [The Spiritual Quality of Collective Prayer]. *Збірник статей*, 2015, 85.

musical art, explicated as church singing, penetrated Ukraine from Byzantium immediately after the adoption of Christianity by the Eastern Slavs. Another viewpoint from various authors (Heorhii Prokhorov, Serhii Averintsev, Khrystofor Kushnaryov, Yurii Yasinovsky, etc.) states that with the adoption of the new doctrine by the Kyiv state, religious singing and liturgical literature spread in the territory of then-Ukraine through the mediation of Bulgarians and other South Slavic peoples in translations into Old Bulgarian (Church Slavonic) language.

The Romanticism of Modern times, as well as the now-declared and implemented policy of real freedom of conscience, most actively actualizes the adaptation, popularization, and the possibility to explicate religious musical art as such in Ukraine. In the context of sociocultural transformations, religious life in the country is revitalizing. Traditions of the Ukrainian Orthodox Church with its cult are actively revived. Church arts gain significant momentum. Modern times show a particular interest in the specific, dynamic type of religious art-spiritual music, the adaptation of which in the modern Ukrainian sociocultural space is carried out at the functional (ritual), artistic, and theoretical levels.

The functional level of spiritual music in modern conditions experiences discomfort due to a number of unresolved problems. First and foremost, there is a lack of both singers and conductors with the appropriate qualifications, i.e., clerical illiteracy, which, according to some researchers (Volodymyr Martinov, Myron Bendyk, etc.), threatens to lower the artistic and educational level and the functioning of church singing in general. The problem of “spiritual prayerfulness” also remains serious, which lies in the inability of a small circle of authors to imbue new hymns with bright prayerful and doctrinal content. The loss of traditions caused by the realities of Soviet times (Iryna Sikorska, Oleksandr Kozarenko, Yarema Yakubiak, etc.) and the estrangement of modern religious spiritual music from the Church have a negative impact on spiritual singing. The theoretical level of comprehension is manifested in a disparate spectrum of issues with a diverse, heterogeneous, and multi-vector research material.

Regarding the problems associated with the functional level, the deficit of appropriately qualified performers is due to well-known objective circumstances, the consequences of which today, albeit slowly, are being caught up. Spiritual institutions being opened create a favorable interested environment in which regent (singing) schools, regent (singing) courses, etc., appear with the aim of training appropriate specialists. The fact of the active revival of the Ukrainian Orthodox Church and its ritualism, with it the growing role of church arts, among which religious music holds not the least place there are no threats to its functioning under present conditions.

A rather problematic, paradoxical phenomenon at the present stage is the estrangement of

modern religious music from the Church. The reason is that representatives of the modern Ukrainian compositional cohort do not limit themselves to imitating the samples of the rich heritage; they seek new styles and forms of sacred musical art. Of course, the contemporary Church, due to its conservatism, cannot recognize and accept unfamiliar novelty. Some researchers of Ukrainian religious musical art also issue warnings, arguing that “it is simply undesirable to allow any kind of modernism into the church. Even if this music is highly professional and artistically self-sufficient but written in an ultra-modern manner using the latest methods of musical thinking.”⁷ Meanwhile, the modern level of civilization with the active functioning of the latest technologies inevitably generates a new worldview, which strongly stimulates human thought as a powerful driving force of social existence. Modernity, with its multi-vector nature, prompts interesting musical projects, which are not only capable but also called upon by the times to “become our best message to the next millennium.”⁸ Hence, the time will come for the Church to understand and accept modern religious music, as it acts as a correlate between the constantly evolving society and the conservatism of the Church. This music is evidently called to become a powerful driving force for the latter. To ignore this is to remain an archaic citadel, which in practice will mean its estrangement from the world in the future. Note that this problem is not new to Ukrainian Orthodoxy, as the Church's rejection of part-song polyphony did not become an anachronism, because the Ecumenical Patriarch Meletius Pigas (in the Patriarch's letter in 1598) officially legalized this singing. Although not all hierarchs positively perceived this innovation in the ritual, and some theologians do not accept it even today; the logic of common sense prevailed then and it will prevail even now.

At the current stage, the theoretical understanding of the phenomenon, which manifests itself in a large amount of research material but is fragmented in nature, is of great importance. This awareness of the phenomenon began in the second half of the 20th century. The problems studied concern various periods of the phenomenon's development and different aspects of its life activity. This complicates the possibility of finding a common basis within it. The conceptual specificity of our subject is such that its emergence and functioning (life activity) are ensured by means of creative activity of both personal and collective character, formalized through masses and personalities. The truth is that only this tandem ensures the necessary conditions for the emergence and existence or creation and reproduction (functioning) of the phenomenon in the sociocultural space. Today, in our opinion, there is an urgent need to

⁷ А. Пеньчук. Нариси церковного співу. [Essays on Church Singing]. *Збірник статей*, 2015, 62.

⁸ О. Козаренко. Українська духовна музика: спогад про майбутнє. [Ukrainian Sacred Music: A Memory of the Future]. *Art line*, 1998, № 1, 25.

combine all the diversity of theoretical material regarding creative activity and the role of this tandem to understand the unity and integrity of the phenomenon in its progressive movement.

Transformational Aspects of the Development of Religious Music: In Historical Retrospect

Since the process of creating religious music is primarily accomplished in relation to processes aimed at its reproduction, it is appropriate to first analyze the manner of creative process. We notice that the creation of the earliest examples of Ukrainian monodic sacred singing was, evidently, inconceivable without the participation of the masses; the masses were the determining factor that allowed this singing to emerge. According to Lidiia Korniy, “Depersonalization of works and anonymity of authorship were very characteristic of the Middle Ages. The artists did not seek to express their individuality but created within certain, already established traditions of genre and traditional artistic means.”⁹ Musical works existed in manuscript form, and changes were often made when they were copied, indicating a free attitude toward the text and the collective nature of the creativity at that time. The scholar is convinced that church chants were created within the framework of an existing complex of chants, with the introduction of an improvisational element. This type of creativity, based on established genre canons, was characteristic of the Middle Ages in the territory of Ukraine.”¹⁰

Interesting evidence of collective creativity (creativity of the masses) in the field of ritual singing, specifically its Carpathian Ukrainian variant, is found in Yevheniy Nedzelsky's “Sketch of Carpatho-Russian Literature.” In his detailed description of Carpatho-Russian mourning songs (performed for the deceased), the scholar asserts that they were created by pious literary people in the likeness of existing songs, rich in local dialect with minor deviations from the literary “Slavic-Russian language.”¹¹

For Ukrainian religious musical art of the Baroque era, which manifested itself mainly in spiritual canticles and part-singing concerts, authorship was already characteristic, although most of these works remained anonymous. Not all composers focused on creating something individual and unique but rather relied on the typical features of the genre. Therefore, the individual compositional style in spiritual music works of this period is still weakly expressed.¹²

⁹ Л. Корній. Історія української музики. [History of Ukrainian Music]. Київ-Харків-Нью-Йорк: Вид. М. П. Коць, 2006, 66.

¹⁰ Ibid, 71.

¹¹ С. Дюдкевич. Д. Боршнянський і сучасна українська музика. Дослідження, статті, рецензії. [D. Bortniansky and Contemporary Ukrainian Music. Research, Articles, Reviews]. Київ: Музична Україна, 1997, 65.

¹² П. Копнін. Гносеологічні та логічні основи науки. [Epistemological and Logical Foundations of Science].

Thus, even in the Baroque era, the role of the masses (a sign of mass nature) was still significant, as the creativity of this time was characterized by the stereotyping of existing chant complexes and their genre specificity. The period of Ukrainian classicism (mid-18th to mid-19th centuries), Romanticism (mid-19th to early 20th centuries), and modern times (late 20th century) was collectively the time when not only high-quality samples of Ukrainian spiritual music were created with clear authorship, but individual composers or their cohorts rose to the level of symbols of their time. Naturally, such highly professional, self-sufficient authorial music to some extent displaced the samples of simple, anonymous music. However, even today in church services and extra-church rituals, “ordinary” and “simple” chants are often heard. This indicates the relevance of anonymous authorship in Ukrainian spiritual music in the contemporary stage. This situation can be seen as the elevation of the masses to the level of creating spiritual music, driven by the need for simple and accessible samples performed by monastic, choir, or folk choirs. Thus, a significant percentage of the creativity that ensures the process of creating Ukrainian spiritual music belongs to the masses.

The personal, creative factor plays a considerable, if not leading, role in the creation process. This factor is qualified in musical practice as composition. Since in the contemporary stage, as has been repeatedly indicated, music from the late 18th, 19th, and early 20th centuries is the most commonly used and thus popular, it is naturally associated with such globally renowned composers whose works are most frequently performed, for example, Maksym Berezovsky, Dmytro Bortnyansky, Artemiy Vedel, Kyrylo Stetsenko, Mykola Lysenko, Mykola Leontovych, Alexander Koshyts, and literally few others. However, while these creators are authors of classical spiritual music, it would be incorrect to equate them with all Ukrainian religious spiritual music. Their works do not provide a complete picture reflecting the most extensive manifestations of this music throughout its entire history.

One of the pioneers of the new style was the classic Maksym Berezovsky (1745–1777). The features of this style appeared in the complete Liturgy, communion verses, and a series of concerts. Unfortunately, today, only the scores of the Liturgy, communion verses, and some concerts are known: among them “The Lord Reigns.” The records of most of Berezovsky's concerts have not yet been found. Only some titles have survived: “Glory to God in the Highest,” “We Praise Thee, O God,” “Incline My Heart,” “Mercy and Judgment I Will Sing to You,” “How Long, O Lord, Will You Forget Me,” and others. Maksym Berezovsky wrote religious spiritual music not only to Church Slavonic texts but also in English (“Praise Song”)

and German “Unser Vater” (“O, Lord”). Maksym Berezovsky's works were published in editions of the 19th - early 20th centuries (the Liturgy, separate communion verses, concerts “Do Not Reject, O Lord,” “Unser Vater,” and others). In our time, two collections of his works have been published by Mstyslav Yurchenko.¹³ [1]. The latest (1995) includes most of Maksym Berezovsky's spiritual works: the Liturgy, communion verses (12 pieces), and three concerts: “The Lord Reigns”, “Do Not Reject, O Lord”, and the concert “Unser Vater” were republished in the collection “Sings Kyiv Chamber Choir”. All preserved spiritual works of Maksym Berezovsky are an outstanding artistic phenomenon. All of them clearly trace the signs of a new style.

The works of Maksym Berezovsky gave impetus to the development of this already modernized style in the works of Dmytro Bortnyansky (1751-1825). He is one of the most outstanding figures in the musical art of Eastern Europe in the second half of the 18th century. Dmytro Bortnyansky made the most significant contribution not only to Ukrainian but also to world musical culture in the field of religious spiritual music. His legacy includes 35 single-choir (four-part) and 10 double-choir (eight-part) concerts, as well as concerts for a six-voice choir; 14 “praise” pieces (“We Praise Thee, O God”), which are close to concerts, two Liturgies, nine “Cherubic Hymns,” individual single-part liturgical works; arrangements for a four-part choir of the Kyiv, Bulgarian, and Greek church chants. Dmytro Bortnyansky also wrote spiritual works to German and Latin texts (German Service, “Gloria,” “Ave Maria,” “Salve Regina”). Most of his works have been published, though a significant portion remains in manuscripts. Almost a century later, Pyotr Tchaikovsky in 1874 created a piano score for Bortnyansky's 35 four-part concerts. In 1881, under the editorship of Pyotr Tchaikovsky, the main legacy of the composer's spiritual works was published in ten volumes.¹⁴ According to the outstanding Ukrainian composer Stanislav Lyudkevych, “The beauty and power of Bortnyansky's works (at least, the religious ones), like those of Mozart, Bach, and all the greatest creators, are eternal and independent of time.”¹⁵

In the 1790s and the early 19th century, the new style of religious spiritual musical art received a worthy continuation in the works of the Ukrainian composer Artemiy Vedel (1767-1808). Being a contemporary of Bortnyansky, he developed spiritual music of the new style,

¹³ М. Березовский. Хорові твори. [Choral works]. Київ, 2009, 97.

¹⁴ Д. Бортнянський. Повне зібрання духовно-музичних творів в десяти томах. [Complete Collection of Sacred Music Works in Ten Volumes]. Київ, 2001, 970.

¹⁵ С. Дюдкевич. Д. Бортнянський і сучасна українська музика. Дослідження, статті, рецензії. [D. Bortnyansky and Contemporary Ukrainian Music. Research, Articles, Reviews]. Київ: Музична Україна, 1997, 225–226.

enriching it with new features, and in terms of artistic quality, it is not inferior to the music of Berezovsky and Bortnyansky. His works are still not fully collected and published. Only individual spiritual compositions have survived. Until the early 20th century, they were not published due to the discrimination of Vedel's works by the official circles of the tsarist autocracy. It was only from 1902 that some examples of the composer's works saw the light first in St. Petersburg, and later in Kyiv. In Ukraine, the publication of the composer's works was initially carried out by Vasyl Petrushevsky,¹⁶ and later, individual ones were prepared for publication and edited by Nikolai Lysitsin,¹⁷ Mykhailo Goltzison,¹⁸ and others. In modern Ukrainian publications, only a few of his works have been published so far, among them: "Hear, O Lord, My Voice," "When, O Lord, You Forget Me," "Arise, O Lord." However, all these music prints do not exhaust his compositional legacy. Some works have not yet been published and are preserved in manuscripts (in the Institute of Manuscripts of the National Library of Ukraine named after Volodymyr Vernadsky, manuscripts of the incomplete Liturgy of John Chrysostom and 12 spiritual concerts are kept). In addition, most of the old editions of Vedel's spiritual music are bibliographic rarities, which complicates their study and performance.

The notography of Artemiy Vedel's printed and manuscript legacy was also handled by modern Ukrainian researchers Ihor Sonevytsky (who provided a refined list of the composer's works)¹⁹ and Tetiana Husarchuk (who studied the issue of authorship of his music and presented a comparative textual analysis of printed and manuscript works).²⁰

One of the pinnacle achievements of Ukrainian spiritual music of this period was the liturgical works of Kyrylo Stetsenko (1882–1922), in which the composer organically combined the profound moods of folk music with his own vivid originality. Stetsenko's spiritual and musical heritage is quite significant: All-Night Vigil, Liturgies (parts 1 and 2 with variations), Requiem, Cherubic Hymn (six variations), Mercy of Peace (four pieces), Praise the Name of the Lord (nine pieces), harmonizations of chants from the Kyiv-Pechersk Lavra, Christ is Risen (three pieces), The Angel Cried to the Blessed One, Carols and Shchedrivkas (50 arrangements for mixed choir and 50 for homogeneous choir), Religious Chants (two pieces),

¹⁶ А. Ведель. Вибрані духовно-музичні твори. [Selected Sacred Music Works]. Вип.2. Київ, 1999, 350.

¹⁷ М. Лісіцин. Сучасна церковна музика. [Contemporary Church Music]. Музика та спів. Харків, 2002, 178.

¹⁸ М. Рицарева. Композитор Березовський: життя та творчість. [Composer Berezovsky: Life and Work]. Харків: В-цтво Харківського національного університету мистецтв імені Івана Котляревського, 2012, 142.

¹⁹ І. Соневицький. Артем Ведель і його музична спадщина. [Artem Vedel and His Musical Legacy]. Нью-Йорк, 1996, 177.

²⁰ Т. Гусарчук. Хорове спадщина А. Л. Веделя (стильові і текстологічні проблеми). [The Choral Heritage of A. L. Vedel (Stylistic and Textological Issues)]. Київ, 2015, 315.

and Canon on Holy Saturday.²¹

The most brilliant religious musical work of the composer is the large choral cycle *The Second Liturgy* (1910), which exhibits a purely authorial and simultaneously national Ukrainian style of spiritual music. No less interesting is the *All-Night Vigil*, although it is less vivid in melody and festive exaltation than *The Second Liturgy*. One of Stetsenko's original liturgical cycles, *Requiem*, was created to mark the anniversary of the death of Mykola Lysenko (1918). The most significant work by the composer in the field of church singing arrangements is his *The First Liturgy for Choir and People*.²² The composer also produced a considerable number (around a hundred) of arrangements for choir of Ukrainian carols.

One cannot fail to mention the outstanding Ukrainian composer, pianist, and ethnographer Mykola Lysenko (1842-1912). He is justifiably called the “father of Ukrainian national music.” Despite his substantial contribution to the development of national religious and spiritual music, including *Chant to the Crucifixion of Christ* (“By the Cross of the Crucified”) for mixed choir, *The Virgin Today*, *Christmas Psalm for mixed choir*, *Immaculate Virgin, Prayer (Psalm)* for mixed choir, and many other works, special attention should be given to the masterpiece that has become an exponent of Ukraine's national code: the spiritual hymn of Ukraine, *O Great God, One*. This work is a truly unifying national prayer, a religious and spiritual hymn that has managed to embrace Ukrainians regardless of their faith, religious convictions, or their absence, and affiliation to congregations and denominations. Incidentally, this piece set a national record for the most massive performance. *O Great God, One, Protect Ukraine for Us* is a brilliant creation destined to serve a lofty spiritual purpose, the revival of the nation, and the unification of Ukrainians around the world.

No less bright is the work of Mykola Leontovych (1877-1921), although his authored works are relatively few: *Liturgy*, *Moleben*, *Glory*, the choral concert *Wonderful is Your Name, O Lord* (based on Galician musical material), *Cherubic Hymns* (six pieces for different ensembles), *Mercy of Peace* (three pieces for different ensembles), *Quiet Light* (three pieces), *Praise the Name of the Lord* (two pieces), *Credo* (bass solo with mixed choir), *Religious Chants* (five arrangements), and *Carols*. They are marked by a tense, dramatic character while retaining the composer's inherent subtlety of images and originality of structure. The author's element in them emerges more strongly than in Stetsenko's works, making the composer's pieces more

²¹ В. Завітневич. Протоєрей Кирило Григорович Стеценко. [Archpriest Kyrylo Hryhorovych Stetsenko]. *Український православний календар*, 2018, 33.

²² К. Стеценко. Служба Божа. Літургія для мішаного хору й народу. [Divine Service: Liturgy for Mixed Choir and Congregation]. Вінніпег, 2002, 47.

striking and complex in terms of their dramaturgy. However, at the same time, compared to Stetsenko's, they lose in songfulness and overall national color.

Analyzing Leontovych's creative legacy in terms of fundamental religious musical art, the most significant liturgical cycle by Leontovych is considered to be The Divine Liturgy of Saint John Chrysostom (1919). Another small cycle, Grateful Moleben (1919), is built on a concert principle and resembles the composer's secular original works (e.g., The Icebreaker). Leontovych also arranged existing chants (though this is not the main focus of his work). We must not forget the world-famous choral piece *Shchedryk*, one of the oldest examples of Ukrainian religious folklore, which gained popularity after the tours of Alexander Koshetz's choir across European countries in 1919-1920.

A significant contribution to Ukrainian spiritual music was made by Alexander Koshetz (1875-1944). All five of his Liturgies and a large number of separate chants are based on ancient chant material.²³ At the same time, the church melody often undergoes tonal or rhythmic variations. The composer's own liturgical melodies bear a great affinity with monodic chants.²⁴

Conducting a cultural exploration of the transformational aspects of the development of Ukrainian religious musical art, we aim to highlight the role of “masses” and “individuals” in spiritual music. Masses and individuals are quite actively manifested in Ukrainian religious music, particularly in creativity aimed at reproducing already created musical and aesthetic models. In church and extra-church rituals, the level of reproduction is accredited through group, collective (choral), and thus mass music-making. Traditionally, the worship of the Ukrainian Orthodox Church involves three types of choirs or ways of performing liturgical chants: 1) *Krylosny* (or *Klirosny*) singing; 2) Common Singing (or the choir of parishioners); 3) Hierarchal Singing (the choir in episcopal churches of specially trained singers).

The multifaceted nature of the musical arrangement of the service required, and still requires, guidance for the singers. The most important position in the choirs of the ancient Ukrainian Church was held by “*domestici*” (from the Latin “*domesticus*” meaning leader or guide). These were professionally trained musicians who taught the singers collective music-making, mastering the entire complex of chants necessary for the service. Using gestures (*cheironomy*), the *domestic* indicated to the choir the movement of the melodic line and also created a unified rhythm for the musical piece. They also ensured the established order of chants during the service. Modern liturgical practice refers to such guidance of collective music-

²³ О. Кошиць. Релігійні твори. [Religious Works]. За ред. Зіновія Лиська. Нью-Йорк, 2000, 89.

²⁴ Відгуки минулого. О. Кошиць у листах до П. Маценка. [Echoes of the Past. O. Koshyts in Letters to P. Matsenko]. Вінніпег, 1954, 52.

making as regency (the term regent evolved from its interpretation as a temporary ruler of the royal throne to the conductor of the church choir). The regent's individual potential in performance is invaluable, and even phenomenal, as it serves as an intellectually interpretive intermediary between the composer and the performer. In other words, under the regent's guidance, the static, written musical material is transformed into a living, dynamic, and spiritualized world of music. The highest goal of the regent is harmonious collective music-making, to which all their personal efforts and aspirations are directed. Therefore, in this creative process, the regent's personality merges with the group, the collective of singer-performers. Thus, we can conclude that the institution of regency, despite its importance in Ukrainian spiritual music, transforms from an individual level to the level of the masses. In general, *krylosny*, common, and hierarchal singing are “special liturgical institutions” where the masses' spiritual, musical, and aesthetic self-expression occurs. In the first two cases, such self-expression manifests itself on a genetic-natural level, while in the latter, it appears on an aesthetic-value level.

It is essential to note that distinguishing the components of the tandem of Ukrainian religious musical art in the context of church singing is extremely important, as they clearly and concretely trace the active factors of a unified whole: a perpetually creative process designed to ensure the phenomenon's continuous evolutionary progress into the future. This creative process, carried out by the masses and individuals, is a necessary condition for the emergence and functioning of the spiritual phenomenon we are studying. It is its life-giving force and mechanism of effective transformation, manifesting literally throughout its formation in the Ukrainian Orthodox sociocultural space. Such an analysis at the modern stage objectifies a generalized approach to the subject of research, seeing in it the essence of a large-scale, holistic, phenomenal organization.

Conclusion

Creators of religious musical art in Ukraine, across its multifaceted historical periods, serve as exemplars of the phenomenon's rich diversity in both its meaningful and significant aspects. Within the broader context of the phenomenon's evolution, each creative contribution, regardless of its status, holds invaluable importance. It is precisely due to all these contributions that the ongoing creative process has been sustained. In this sense, the individuals we have listed represent a unique factor not only in the creation of various religious and spiritual music but also as a linear link connecting the past and the future. Ignoring even the slightest personal contribution inevitably risks diminishing certain nuances of the phenomenon, which, though

perhaps subtle, are crucial to its integrity, diversity, and, consequently, its high level of cultural significance.

The functional and active aspects of Ukrainian religious music, its socio-psychological foundations, and the comprehension of its various phases throughout history shape the socio-functional paradigm of this phenomenon, defining its essential life parameters. Addressing the problematic aspects of religious music within the context of Ukrainian spiritual heritage in the present day is also inseparable from the specific socio-political, ideological, artistic-aesthetic, and psychological realities of our time. Only through deep understanding and consideration of these elements can we secure the rightful place, role, and future development of this crucial component of the Ukrainian people's spiritual and artistic culture, guiding it toward new horizons of sociocultural self-sufficiency in the new, paradoxical, and unpredictable 21st century.

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