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RELIGIOUS THEMATICS IN UKRAINIAN MUSICAL CULTURE OF THE XIXTH CENTURY: HISTORICAL PREREQUISITES

Abstract. The purpose of the article: the analysis of socio-historical circumstances of musical and religious creativity of Ukrainian composers of the 19th century under the conditions of belonging of the Ukrainian lands to the different empires – Russian and Austrian (Austro-Hungarian). **The methodology of the research** includes the historical method necessary for the peculiarities analysis of the composers'

music-religious creativity development of the Dnieper and Western Ukraine in the long evolutionary process, the traditions of performance and the formation of the foundations of composer's creativity; retrospective and structural-systemic methods in the studios of specific music and religious artifacts; historical and comparative principle in tracing the socio-political circumstances of composing religious music of the nineteenth century, as well as in determining its role in a particular socio-historical environment. **The research novelty of the article** is to present the religious works of the most prominent representatives of the musical culture of the Dnieper and Western Ukraine of the 19th century, M. Lysenko and M. Verbitsky – canonical or religiously related – from the standpoint of the historical processes in the Russian Empire and the Austrian Empire, as well as in covering the peculiarities of the musical language of the works mentioned. The connection between the choice of genre model and the system of musical and expressive means and the specific historical and social circumstances in which they were written, allows understanding the motivation of the composers' appeal to sacred genres or religious subjects, the intensity of their creative ideas regarding the choice of means and forms of spiritual content. **The Conclusions.** Thus, the historical and political prerequisites that emerged in the Ukrainian society of the nineteenth century in the Russian and Austrian empires, conditioned both the motivation of the composers to appeal to religious genres and themes, and the specificity of their individual interpretation of the musical language in these works. For M. Lysenko, the most important thing was to emphasize the national and patriotic orientation of spiritual works, as well as the reliance on folk-ritual sources and the conscious continuation of the centuries-old tradition of spiritual music. Instead, the post-Lysenko school, especially his students and followers, give such vivid examples of spiritual music as the liturgical opuses of Kyrylo Stetsenko, Mykola Leontovych, Oleksandr Koshyts and others. In them, the "sacral and secular" parity is already being revealed in a new worldview dimension, in accordance with new historical realities in the struggle for the consolidation of the Ukrainian idea. In Western Ukrainian music and religious work, the Bortniansky tradition, and more broadly – the spiritual concert of the eighteenth century, played the role of a national standard up to the beginning of the twentieth century, when young generations (Stanislav Liudkevych, Vasyl Barvinskyi, Nestor Nyzhankivskyi, etc.) define the task of music in society in a new way, and thus rethink its artistic and expressive system. They do not abandon the numerous and varied allusions to biblical themes, the use of characteristic intonational appeals formed in spiritual genres, but give them a completely different, more modern figurative-aesthetic and stylistic interpretation, consistent with the historical changes in the life of Ukrainian society.

Key words: musical and religious creativity, historical context, confessional affiliation, spiritual works of M. Lysenko, "Przemysl school".

РЕЛІГІЙНА ТЕМАТИКА В УКРАЇНСЬКІЙ МУЗИЧНІЙ КУЛЬТУРІ XIX СТ.: ІСТОРИЧНІ ПЕРЕДУМОВИ

Анотація. Мета дослідження – здійснити аналіз релігійної творчості українських композиторів XIX ст., які діяли в різних соціально-історичних умовах в умовах бездержавності української нації та поділу між двома імперіями, – Наддніпрянської України, що була у складі Росії, та західних земель, передусім Галичини, що належала до австрійської імперії Габсбургів. Акцентовується передусім історичний аспект музично-релігійної творчості, обумовлений об'єктивними обставинами розвитку українських релігійних громад і напрямів їх діяльності. **Методологія дослідження** включає історичний метод, необхідний для аналізу особливостей розвитку музично-релігійної творчості композиторів Наддніпрянської і Західної України в тривалому еволюційному процесі, традицій виконавства та формування засад композиторської творчості; ретроспективний і структурно-системний у студіях конкретних музично-релігійних артефактів; історико-компаративний принцип у відстеженні соціополітичних обставин компонування релігійної музики XIX ст., а також у визначенні її ролі в конкретному соціоісторичному середовищі. **Наукова новизна статті** полягає у представленні релігійних творів найяскравіших представників музичної культури Наддніпрянської і Західної України XIX ст. М. Лисенка та М. Вербицького – канонічних або пов'язаних з релігійною тематикою – з позиції тогочасних історичних процесів у Російській імперії та Австрійській імперії, а також у висвітленні особливостей музичної мови згаданих творів. Зв'язок вибору жанрової моделі та системи музично-

виразових засобів і конкретних історико-суспільних обставин, в яких вони писалися, допомагає зрозуміти мотивацію звернення композиторів до сакральних жанрів чи релігійної тематики, інтенції їх творчих задумів щодо вибору засобів і форм втілення духовного змісту. **Висновки.** Історико-політичні передумови, які витворились в українському соціумі XIX ст. в Російській та Австрійській імперіях, обумовили як мотивацію звернення композиторів до релігійних жанрів та тематики, так і специфіку їх індивідуального трактування музичної мови у них. Для М. Лисенка найважливішим було підкреслення національно-патріотичної спрямованості духовних творів, а також опора на фольклорно-обрядові джерела та свідомо континуація багатоговікової традиції духовної музики. У західноукраїнській музично-релігійній творчості М. Вербицький і його послідовники синтезують системи виразових засобів світської і духовної творчості, що обумовлює специфіку композиторської техніки і акцентування «мирських» ліричних суб'єктивних образів у духовних жанрах. Еталоном для них служила традиція Бортнянського, а ширше – духовного концерту XVIII ст.

Ключові слова: музично-релігійна творчість, історичний контекст, конфесійна приналежність, духовні твори М. Лисенка, «перемиська школа».

The Problem Statement. Religion has not only played a significant role in the traditional outlook of the Ukrainians, but also has a number of specific characteristics related to the historical development of the nation over the millennia. These peculiarities are reflected in professional music, not only in its purely canonical genres, intended to accompany the liturgy, but also in a very wide range of a spiritual and secular creativity, in the broadest thematic and figurative and stylistic continuum. One of the leading contemporary Ukrainian culturologists Volodymyr Lichkovah described this phenomenon as “metareligious”: “A spiritual space of meta-religiosity – sanctified, “trembling” attitude to the world as a shrine, to the affirmation of culture as a cult – to the deep reverence of divine spiritual entities (sanctuary) is formed” (Lichkovah, 2010, p. 18). Therefore, in each case, the historical context, all sociopolitical and existential conditions in which particular works related to the spiritual sphere should be carefully considered.

The Analysis of Recent Researches and Publications. A spiritual creativity of Ukrainian composers has constantly been the focus of attention of humanitarian direction researchers: cultural scientists, musicologists, historians, ethnologists. Thus, in the research paradigm of “music and religion”, the fundamental works of M. Antonenko (Antonenko, 2018), B. Kudrick (Kudrick, 1995), F. Kolessa (Kolessa, 1978), M. Hrushevsky, K. Levitsky (Hrushevsky & Levitsky, 1991) and others should be mentioned. A significant compendium of literature concerns the study of the creative heritage and activities of Mykola Lysenko and Mykhailo Verbitsky. M. Lysenko’s creative activity was studied by M. Yurchenko (Yurchenko, 1993), F. Kolessa (Kolessa, 1978) and others.

The Purpose of the Article: the analysis of socio-historical circumstances of a musical and religious creativity of Ukrainian composers of the 19th century under conditions of belonging of the Ukrainian lands to the different empires – Russian and Austrian (Austro-Hungarian).

The Statement of the Basic Material. National and historical prerequisites for attending to religion, its place in the life of a person, which have been formed in Ukraine for many centuries, were expressed primarily in folk rituals and customs that are inextricably linked to the song. “The cultural impact of a liturgical music has always been extremely powerful. Originally, religious and spiritual culture is a standard of living for all sections of the population. Religious rituals accompany a person all their life, from birth to death – christening, communion, wedding, funeral service, etc. Therefore, the world of the special beauty of

liturgical music accompanies the life of the broad sections of the Ukrainian population, and for many people it is a sphere of high moral ideals” (Antonenko, 2018, p. 234). Therefore, on the one hand, the Ukrainian nation’s religiosity and people’s attitude to spiritual leaders are marked by closer communication and trust in their judgments, not only on church issues but also much broader, in the existential field of daily life. On the other hand, the priests themselves, especially the Greek Catholics ones, who were active in Halychyna, Bukovyna, and Transcarpathia in the 19th century, were much more involved in various forms of “a secular” activity – political, economic, and above all artistic. This peculiarity was defined by M. Hrushevsky and K. Levitsky as following: “the main features of the internal order of the West Russian Orthodox Church in the period less or more until the mid-16th century should be considered: a) the elective principle in the discussion of church and hierarchical governments and b) the wide participation of secular people in church affairs. These peculiarities were equally in agreement with the spirit of the ancient cathedral traditions of the Orthodox Church, and with the nature of the concepts and social views of the Ukrainian people” (Hrushevsky & Levitsky, 1991, p. 18).

This explains the most important and numerous layers of a national culture and tradition, which, even in the most “secular” manifestations, in all forms of art, appealed to the Christian origins. It can be argued that this deep mental “core of the nation” helped to preserve national consciousness despite any, even the most aggressive and cruel, attempts to assimilate the Ukrainians completely. Therefore, the awareness of the Divine essence of the universe manifests itself in the full spectrum of the intellectual and artistic heritage of the people in various forms. The first Pope was a Slav, John Paul II defined this attitude to religion as “an authentic value” (John Paul II, 1995, p. 98).

Therefore, in order to create an unbiased picture of Ukrainian musical culture in general, it is necessary not only to turn to the generalizing sphere of the national composer’s heritage, to church music, which is central in our cultural tradition, but also to present its historical motivation at every stage of the evolution of the nation. Only by comprehending the essence and true value of this part of the composer’s work, its deep historical conditionality, will we be able to appreciate the other creative achievements of national music that arose in the cantato-oratorio, instrumental, opera genres. It is worth taking into account the great tradition of church creativity for many centuries, from Kievan Rus up to the so-called the “golden age” of Ukrainian music (Kudrick, 1995, p. 128), which developed much more intensively and occupied a much more prominent place in the history of national spirituality than other figurative and artistic spheres. This preference for church art in Ukrainian culture is due to several factors: first, by the above mentioned mentality features, secondly, by the awareness of a stateless nation of those indisputable values that were not influenced by time and were preserved in the spiritual tradition, and thirdly, by certain historians’ worldview principles of social development. Therefore, it is necessary to state the fact that church music has been manifested for many centuries, up to the present day it is one of the cornerstones of the composing process and always reflects the moods and hopes of society very sensitively.

Since this article is about the creativity of the leading Ukrainian composers of the 19th century, a few more introductory remarks should be made. During this period, it was a sacred creativity in many European vocational schools that became secondary; giving way to secular orientation, first of all, stage syncretic genres, opera, as well as chamber-vocal genre and instrumental miniature. These priorities were asserted in the aesthetics of romanticism and subsequent styles, reflected not only in the creative work of leading artists, but also in

numerous theoretical and philosophical works. Obviously, such aesthetic and philosophical orientation of the creativity assessment is quite different from previous epochs defining the role of the artist in society and its right to the exclusiveness of creative revelations. Many important testimonies to the exclusive “missionary” interpretation of the artist’s role in society and his/her right to originality, exclusivity, are included in the works of composers – Hector Berlioz, Ferenc Liszt, Robert Schuman, and philosophers, especially Arthur Schopenhauer and Nietzsche.

German culture under this survey gives perhaps the most striking examples, but when we remember Hector Berlioz in France, Alexander Scriabin in Russia and other similar examples, we can state the universality of the aforementioned worldview tendency towards the role of the artist in society. Even in those national schools, that were in the process of becoming, and where this trend was not explicitly declared (as in Czech, Spanish or Finnish), the religious creativity of leading composers was still not at the forefront – let’s remember at least Bedřich Smetan, Antonín Dvořák, Stanisław Moniuszko or Isaac Albéniz.

Church music continues to evolve in the work of these and other composers, but it already occupies a secondary place, despite its appearance in the nineteenth century such notable works as *Requiem* by Berlioz and Giuseppe Verdi, *Stabat mater* by Gioachino Rossini and A. Dvořák, *German Requiem* and *Motets* by Johannes Brahms, *Litania Ostrobramska* by S. Moniuszko or *Liturgy of St. John Chrysostom* by P. Tchaikovsky. Despite their undoubted artistic value, not these works ultimately represent the individual style of the leading musicians of the last century.

Ukrainian musical culture in this sense is typical enough – after all, the quantity of church works in the 19th century appeared in it is not much. At the same time, the sacred roots of each of the leading artists are more important than they might seem at first glance. We can draw parallels with T. Shevchenko’s poetry in music: biblical themes, religious ethics, Christian symbols and analogies permeate literally all of Kobzar’s artistic system, even if the work is in a purely “secular” plane. That is, in the works of both writers and composers, we see a completely different interpretation, in comparison with many other national traditions, of religious symbolism on a larger scale. The special position of the religious worldview of the Ukrainians is embedded in their folklore picture of the world: “Religious syncretism envisaged a symphonic interaction of pagan and Christian systems, their merging in the body of culture at the level of diffusion and intertwining of Christian meanings and pagan archetypes, church images, and subconsciously inherited folk symbols. Ukrainian folklore fully absorbs the religious syncretism of popular culture” (Sadovenko, 2019, p. 42).

Within the short article we will give examples of works of leading representatives of Ukrainian musical culture of the 19th century Mykola Lysenko and Mykhailo Verbitsky. Each of them represented typical traits inherent in a single Ukrainian tradition, and for one and the other composer the overriding task was to assert national identity in professional music, whether secular or religious. But the accomplishment of this task had its specific historical prerequisites, reflecting the socio-historical position of religion in two different states, between which Ukraine was divided – the Russian and Austrian (from 1867 Austro-Hungarian) empires, which should be considered in the study of their heritage.

First of all, the position of the Ukrainian church in each of the empires should be clarified. The Orthodox Church in the Dnieper Ukraine in the 19th century was fully subordinated to the ecclesiastical statutes of the Russian Empire. Therefore, “the Orthodox Church... functioned as a state institution, it obeyed the orders of the imperial power, and the tsarist looked

at its servants as state officials. On the other hand, the canonical norms of the Orthodox Church required the parishioners to submit unconditionally to the authorities” (Kondakov, 2003, p. 82). According to this state function of the church, religious music was obliged to subordinate itself to the applied liturgical functions, so the artistic innovation of musical language in the liturgical genres was not only not welcomed, but was highly undesirable.

Instead, the activities of the clergy in the western territories of the Austrian Empire, which belonged largely to the Greek Catholic denomination, were not limited to pastoral care at that time, and priests were actively involved in the process of national revival of the Ukrainians. The Greek Catholic intelligentsia contributed to the development of Ukrainian society in all spheres: architecture, literature, theater, music, painting, science, education, politics, business, etc. An active social position also inspired a greater freedom of creativity, a wider range of genres – secular and spiritual – priest artists, above all representatives of the “Przemysl school”. The musical component of the Divine Worship was also interpreted much more freely, particularly in spiritual music. M. Novakovich rightly notes that “unlike Bortniansky, Verbitsky almost does not use ancient church songs in his liturgical works” (Novakovich, 2019, p. 128).

Accordingly, the composers’ religious creativity was in one way or another coordinated with the position of the church in society. In the Dnieper Ukraine, the ecclesiastical sphere functioned quite closed, preventing any innovations in its artistic range, so the creativity of the majority of national artists who aspired to self-expression was unfolding mostly in the secular plane, as everywhere in the European continuum. If we consider the work of Mykola Lysenko, it will fit perfectly into the overall process. In fact, he has only a few religious works, only six, and all of them – except for the prayer *Bozhe velykyi, yedynyi* (*God is Great, the Only One*) by A. Konysky – written in the last decade of the composer’s life, at the beginning of the twentieth century. The main inspiration was, in our opinion, his practice as a choir conductor, which he had practiced since 1976 upon his return from St. Petersburg, and especially intensified at the end of the 19th century – four large trips with the chapel took place in 1893 – 1902 and led to the further development of the Ukrainian choral business. For the most part, the choir members were seminary students, so *volens nolens* spiritual music had to be the focus of the conductor’s exclusive interest. Moreover, his assistants were known authors of church music, Yakiv Yatsynevych, and later Kyrylo Stetsenko, who was in holy orders. As Oleksandr Koshyts recalls, “As I was in the fifth or sixth grade of seminary, Mykola Vitaliyovych was preparing for a concert trip with a small choir. The choir consisted almost exclusively of seminarians. My comrades also took part in it ... The first rehearsals took place at the St. Michael’s Monastery and at the premises of the bishop’s choir, which was then headed by Yakiv Yatsynevych. They were led by Yatsynevych, sometimes by Lysenko himself” (Kosice, 1968, p. 471). The second reason, perhaps not so explicit, was his age-old rethinking of life values (such cases are not common among artists). Mystically, it was M. Lysenko’s choral concert *Kamo poidu* on verses from David Psalm 138, written three years before his death in 1909, performed by the choir of the University of Kyiv under the direction of O. Koshyts, sounded at the funeral of the composer. Academician F. Kolessa recalled: “This work, wrapped in a mystical mood, was written by the deceased, apparently in anticipation of death, reaching thought into eternity and infinity” (Kolessa, 1978, p. 26).

O. Makarenko expresses a very interesting opinion on the conceptual integrity of the artist’s religious heritage: “At first sight, M. Lysenko’s spiritual work consists of quite diverse works, styles, genres and themes. However, in the seven well-known spiritual compositions

one can trace the expression of Lysenko's tenets of the *Symbol of Faith*: the choral chant of *Kamo poïdu* corresponds to the lines "Viruiu v Yedynoho Boha, Ottsia, Vsederzhytelia, Tvortsia neba i zemli" (I believe in One God, Father, Almighty, Creator of heaven and earth); in the author's genre defined, the big Christmas carol "*Diva dnes presushchestvennogo rozhdajet*" (Today the Virgin gives birth to the superessential) – with the words "i tilo pryiniav vid Dukha Sviatoho i Divy Marii" (and the body received from the Holy Spirit and the Virgin Mary); Cant *Khresnym drevom* (Cant for the crucifixion of Jesus) reveals the dogma of salvation by the sacrifice; the doctrine of the Trinity and the prophetic lines that he "rose again and will come again in glory" was embodied in the *Cherub song*; the pious song *God the Great, the Only One* in the words of A. Konysky (which in the Ukrainian diaspora is called "Prayer for Ukraine") reflects faith in the unity of the Church of Christ; the psalm *Holy Virgin, mother of the Russian land* is a refraction of the cult of the Theotokos" (Makarenko, 2018). Thus, in the historical context, Lysenko's musical and religious heritage was, first and foremost, a national-patriotic one, since work with the choir served as an impetus for writing works of spiritual subjects; secondly, it grows mainly from the folklore and religious tradition, rather than being created in a strictly canonical line, which in the realities of the Russian Orthodox Church was not too close to the composer.

One of the most famous works of M. Lysenko till today is considered the song *God is Great, the Only One* (1885) on the text of the famous Ukrainian poet O. Konysky. This work was officially recognized as the spiritual anthem of the Ukrainian Orthodox Church of the Kyiv Patriarchate, "... it became an expression of the centuries-old hopes of the Ukrainian people, its true "Prayer for Ukraine" (Yurchenko, 1993, p. 5). At the heart of the text is the saying characteristic for many European monarchic hymns – "God, save" (queen, king, kaiser, etc.). Compare, for example, the Austrian anthem *Gott erhalte Franz den Keiser*, the English *God Save the Queen*, the Russian *Bozhe, tsaria hrani* (*God save the Tsar*) with the initial phrase of Lysenko-Konysky's work "God is Great, the Only One, Keep Ukraine to Us". In Konysky's poem, the only significant difference lies in the "depersonalization" of the image of the Fatherland, which is not associated with any particular ruler's face, and in the saying "Give him freedom" as a hint of the nation's statelessness. However, in music, the features of the difference from other hymns are noticeably greater than in the verbal text.

While most hymns are dominated by progressive marching intonations, majesty and energy are demonstrated, the sayings are clear and squarely emphasized, then in Lysenko's *Prayer* the singing chantel is typical which is characteristic of the slow parts of spiritual concerts and cherubims. In particular, parallels arise with the famous Cherub No. 7 of D. Bortniansky. Stylistic sources also form a figurative worldview of the work. If these hymns are an allegory of strength and power, then M. Lysenko's work is an allegory of faith, hope and love, the most religious of all feelings.

Another socio-historical context is related to the activities of the composers-priests of the "Przemysl school" – Mykhailo Verbitsky and Ivan Lavrivsky, and their successors – Viktor Matyuk, Isidor Vorobkevych, and Osyp Kyshakevych. The creativity of these composers continued the tradition of spiritual music in a new situation and produced a rather unique sacred romantic musical culture at that time.

Halychyna composers of the 19th century, first of all, sought to preserve, continue and develop the traditions of Ukrainian choral singing. The center of this movement, from 1829, became the music school and choir at the Cathedral of Przemysl, founded and maintained at its own expense by Bishop I. Snihursky and his chaplain Y. Levitsky. It was in its walls

that the so-called “Talitsk-Przemysl” musical revival began, and the undoubted impetus was D. Bortniansky’s spiritual concerts performed by the chapel of Andrii Rozumovsky, which was heard in Vienna by the future bishop Ivan Snihursky and he brought their notes to Przemysl. As V. Matyuk wrote, “Ukrainian youth carried the living word of divine music of Bortniansky even “under a poor peasant roof” (Matyuk, 1899, p. 2). D. Bortniansky’s name became a true artistic and spiritual ideal for activists of the Ukrainian revival in Halychyna, who encouraged the composer-priests to “... initial work on national awareness and detention of people in the Ukrainian nation” (Wozniak, 1924, p. 47).

Thus, the model of romantic spiritual creativity became the heritage of the composer, a representative of classicism, who came from the Dnieper Ukraine and belonged to the Orthodox rite, and lived almost all his life in St. Petersburg, the center of the Russian Empire, and became an integral part of the imperial community. This paradox can only be explained by the historical imperative of the ecclesiastical tradition in the Ukrainian artistic outlook, since it was stronger than all external circumstances, such as political situations, the subjective orientation and goals of the author, even the difference of religion. D. Bortniansky proved to be a model of national spiritual culture for Western Ukrainian musical culture, which perfectly met the needs of *the new era*.

However, it would be wrong to seek direct imitation of D. Bortniansky’s manner in the works of Western Ukrainian composers. Due to the ideological position of these authors, a special social function of art, they synthesize systems of expressive means of secular and spiritual creativity, which determines the specificity of the compositional technique and the accentuation of “worldly” lyrical subjective images in spiritual genres.

One of the central religious works of West Ukrainian music of the nineteenth century, The Liturgy of M. Verbitsky, can be compared with some expressiveness principles of D. Bortniansky’s concerts. Thus, an important factor of expressiveness in M. Verbitsky’s Liturgy, becomes the composition, in particular its peculiar “function variability”, that is, the deliberate alternation of a short chord statement of the Liedertafel type, a folk-mouthed tertiary and sextus second, contrasting and imitative polyphony, and also rhythmic imitation. The variety and variability of composition types is also used by the artist as one of the essential expressive means. On the example of the composition, we can speak about the sensitivity of M. Verbitsky to certain achievements of Bortniansky’s choral manner, as indicated by S. Ludkevych:

“... It is hard for us to imagine what our church music would be without Bortniansky. All that is more valuable and interesting in it are the works of more or less talented followers and epigones of Bortniansky, such as ... Verbitsky, Lavrivsky and others. All of them were fed almost exclusively by the juices of the music of “our Mozart”, as Bortniansky was called by his closest spirit and form M. Verbitsky” (Ludkevych, 1999, p. 225).

M. Verbitsky takes from Bortniansky, first of all, differentiation of the composition, admiration for spatial comparisons of soli, ensemble sounds and tutti (indicative is the part *Hallelujah*, in which the main thematic motif is performed several times in different timbre colors – initially with tenors in unison, with only male voices capturing each time the lower range down to the deepest profundo basses, then it is thrown into female voices, so that the unison of soprano is gradually supplemented by the whole mass of choral sound). From Bortniansky, Verbitsky probably also imitates a certain level of polyphonic technique, which denies the belief of some musicologists, in particular, the categorical statement of Kudrick in the following quote:

“The polyphonic elements in M. Verbitsky’s church music play a very modest role. Very often we find only a distinct rhythmic imitation, which means that the presented rhythmic

figure turns alternately to different voices without holding melodic contours. Correct rhythmic and melodic imitation is found only in two mixed choirs: *Mercy of the World* Es-dur and *Angel Cried* C-dur. We see fugato in the second conduct of the theme of the last work. These few examples of polyphony in church music by M. Verbitsky are undoubtedly a consequence of the composer's acquaintance with Bortniansky's choral work. Instead, the fact that M. Verbitsky did not maintain this direction beyond the examples presented is indicative of a lack of systematic science of counterpoint" (Kudrick, 1995, pp. 16–17).

However, the scientist does not take into account one very important circumstance: M. Verbitsky used polyphonic elements, but in the line in which it was accepted in his time – romantic music was never distinguished by the superiority of the polyphonic type of presentation, but rather tried to rethink its expressive function, to give polyphonic episodes of defined semantic direction. We see similar examples in M. Verbitsky's works. Polyphonic imitation is performed twice in the Liturgy, both times in the form of fugato, at the end – in the parts of *The Mercy of the World* and in the last one *Angel Cried*, instead, contrasting polyphony, interweaving of independent voices, with elements of inaccurate imitation are used more and more frequently; this technique is especially frequent in the final episodes of the parts (*Be fulfilled* and *Be the Name of the Lord*). Each time, it is used with the important expressive purpose – to emphasize the unity, harmony of earthly and heavenly, serves to affirm the leading idea.

The Conclusions. Thus, the historical and political prerequisites that emerged in the Ukrainian society of the nineteenth century in the Russian and Austrian empires, conditioned both the motivation of the composers to appeal to religious genres and themes, and the specificity of their individual interpretation of the musical language in these works. For M. Lysenko, the most important thing was to emphasize the national and patriotic orientation of spiritual works, as well as the reliance on folk-ritual sources and the conscious continuation of the centuries-old tradition of spiritual music. Instead, the post-Lysenko school, especially his students and followers, give such vivid examples of spiritual music as the liturgical opuses of Kyrylo Stetsenko, Mykola Leontovych, Oleksandr Koshyts and others. In them, the “sacral and secular” parity is already being revealed in a new worldview dimension, in accordance with new historical realities in the struggle for the consolidation of the Ukrainian idea.

In Western Ukrainian music and religious work, the Bortniansky tradition, and more broadly – the spiritual concert of the eighteenth century, played the role of a national standard up to the beginning of the twentieth century, when young generations (Stanislav Liudkevych, Vasyl Barvinskyi, Nestor Nyzhankivskyi, etc.) define the task of music in society in a new way, and thus rethink its artistic and expressive system. They do not abandon the numerous and varied allusions to biblical themes, the use of characteristic intonational appeals formed in spiritual genres, but give them a completely different, more modern figurative-aesthetic and stylistic interpretation, consistent with the historical changes in the life of Ukrainian society.

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