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## **TRADITIONS OF CHURCH MUSIC OF ORTHODOXY IN THE CHAMBER VOCAL WORK OF UKRAINIAN CLASSICAL COMPOSERS**

*In the interaction of cultural and art study approaches, the influence of Orthodox church music on the historical retrospective of academic singing art of Ukraine in the context of national identity is studied. It is noted that Orthodox music developed in interaction with centuries-old folk melodies and became the basis for the development of professional musical culture of Ukrainians. It is researched that professional chamber and vocal creativity has absorbed all the achievements of spiritual heritage, folklore, oral folk art, managed to accumulate, synthesize and reproduce them in a new musical style. The influence of church music of Ukrainian Orthodoxy on the development of academic chamber and vocal music is highlighted, which became the driving force in the formation of the aesthetic culture of the music of our people, contributed to the awareness of national identity by means of musical art. The issues of the relationship between church music and the national "soul" of culture, which are currently not fully disclosed and are actualized by the modern religious situation in Ukraine, are also indicated. The scientific research was aimed at characterizing the cultural and historical presence of church music in the academic space of musical culture of Ukraine; to highlight the mutual influence of the sacred music of Ukrainian Orthodoxy on the development of academic chamber and vocal music of the XVII–XX centuries, which nourished the cultural identity of Ukrainians; to define the relationship of academic chamber and vocal music with the Word, which for centuries has saturated the entire aesthetic sphere of Ukrainian musical culture with high meanings. The source base and the degree of elaboration of the problem in the scientific literature are analyzed; the influence of the traditions of sacred music of Ukrainian Orthodoxy on the development of academic vocal art of the XVII–XX centuries is studied; A musicological and artistic-aesthetic analysis of musical samples in relation to the topic of scientific research is carried out. As a conclusion, it should be noted that professional academic vocal music was formed on the basis of spiritual heritage, folklore, folk oral art, managed to accumulate, rethink and reproduce them in new musical forms. Both in the 17th–20th centuries, and to this day, Orthodox church music and secular professional chamber and vocal creativity fully function in symbiosis, mutually enriching and strengthening each other, which stimulates the processes of national identity and leaves a characteristic imprint on the spiritual culture of Ukraine.*

**Key words:** church music, singing art of Ukraine, chamber and vocal creativity, sacred music, musical stylistics, composers, Orthodoxy, cultural identity.

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## **ТРАДИЦІЇ ЦЕРКОВНОЇ МУЗИКИ ПРАВОСЛАВ'Я У КАМЕРНО-ВОКАЛЬНІЙ ТВОРЧОСТІ УКРАЇНСЬКИХ КЛАСИЧНИХ КОМПОЗИТОРІВ**

*У взаємодії культурологічного та мистецтвознавчого підходів досліджено вплив православної церковної музики на історичну ретроспективу академічного співочого мистецтва України в контексті національної ідентичності. Означено, що православна музика розвивалася у взаємодії з багатотомовим народним мелосом та стала базисом для розвитку професійної музичної культури українців. Досліджено, що професійна камерно-вокальна творчість увібрала в себе усі надбання духовної спадщини, фольклору, усної народної творчості, зуміла їх акумулювати, синтезувати і відтворити у новій музичній стилістиці. Виокремлено вплив церковної музики українського православ'я на розвиток академічної камерно-вокальної музики, що стало рушійною силою у формуванні естетичної культури музики нашого народу, сприяло усвідомленню національної ідентичності засобами музичного мистецтва. Також означено питання взаємозв'язку церковної музики та національної «душі» культури, що на даний час розкриті не повною мірою і актуалізуються сучасною релігійною ситуацією в Україні. Наукова розвідка мала на меті охарактеризувати культурно-історичну присутність церковної музики в академічному про-*

сторі музичної культури України; висвітлити взаємовплив духовної музики українського православ'я на розвиток академічної камерно-вокальної музики XVII–XX ст., що жило культурну самобутність українців; означити взаємозв'язок академічної камерно-вокальної музики зі Словом, яке століттями насичувало всю естетосферу музичної культури українців високими смислами.

Проаналізовано джерельну базу та ступінь опрацювання поставленої проблеми в науковій літературі; досліджено вплив традицій духовної музики українського православ'я на розвиток академічного вокального мистецтва XVII–XX ст.; здійснено музикознавчий та художньо-естетичний аналіз музичних зразків стосовно теми наукового пошуку. Як висновок варто зазначити, що професійна академічна вокальна музика формувалася на основі духовної спадщини, фольклору, народного усного мистецтва, зуміла акумулювати, переосмислити і відтворити їх у нових музичних формах. Як у XVII–XX століттях, так і до сьогодні православна церковна музика та світська професійна камерно-вокальна творчість повноцінно функціонують у симбіозі, взаємно збагачуючи та посилюючи одна одну, що стимулює процеси національної ідентичності та накладає характерний відбиток на духовну культуру України.

**Ключові слова:** церковна музика, співоче мистецтво України, камерно-вокальна творчість, духовна музика, музична стилістика, композитори, православ'я, культурна ідентичність.

**Statement of the problem.** Ukrainian sacred music owes its highest artistic achievements to church culture – a centuries-old treasury of musical professionalism. It should be noted that for almost two millennia the spiritual culture of mankind has been formed by the church musical tradition, one of the constituent parts of which is Orthodox church singing, which since ancient times has been called “angelic” and “angelic”. This peculiarity acquires the significance of musical cultural genesis. Acting in the form of centuries-old liturgical practice, the sacred music of Ukrainian Orthodoxy at the same time becomes a fruitful background for today’s research, in particular, in matters of its influence on the formation of secular professional vocal art of Ukraine, the formation of the aesthetic culture of our people, national stylistics, awareness of one’s own identity by means of musical art.

**Analysis of studies.** The theoretical basis of the research, reflecting the spiritual, religious, aesthetic and musicological features of this period, is covered both in historical, culturological works (M. Hrushovsky, L. Dovha, Metropolitan I. Ohienko, V. Pishchanska, I. Franko, I. Yudkin-Ripun and others), and special spiritual and musical (N. Herasymova-Persidska, L. Korniy, I. Lozovaya, N. Seryogina, O. Tsalai-Yakymenko, Y. Yasinovsky and others). Professional academic vocal music has absorbed all the achievements of spiritual heritage, folklore, folk oral art, managed to synthesize and reproduce them in new musical forms and directions. At present, both sacred liturgical music and secular professional vocal creativity are fully functioning, mutually enriching and reinforcing each other, which actualizes the processes of national identification and leaves a characteristic imprint on the ethno-national mentality and spiritual culture of Ukraine for centuries and up to the present time.

In addition to church music and folklore, in Baroque Ukraine there was another musical creativ-

ity of the oral tradition, the so-called urban household song creativity, which in symbiosis formed the features of secular professional musical art (spiritual song, secular cant, song-romance). Since Kyivan Rus, the main centers of secular professional music have been cities, principalities, court environments, later – hetman, magnate and elder estates and towns, in urban life – music workshops, later – school theaters, dramas, etc. Among the genres: glorifying songs, zazravni, odes, instrumental professional music, Cossack dumas, etc. Due to the lack of musical fixation of secular academic music in the Middle Ages, we cannot characterize its professional skill in this period, but historical facts confirm its existence on a par with church music and folklore.

**The purpose of the article.** To reveal the essence and history of the development of musical art, in particular the symbiosis of sacred music and vocal-academic art in Ukraine as a phenomenon of the spiritual culture of Orthodoxy and one of the sources of cultural identification of the nation; to find out the culturological and aesthetic features of the development of the stylistics of Ukrainian professional vocal art in interaction and interpenetration with sacred Orthodox music, oral folk art and folklore.

Among the main objectives of our research: analyze the source base and the degree of elaboration of the problem in the scientific literature; to find out some features of the historical, musical and aesthetic development of Ukrainian professional academic music and its relationship with the spiritual Orthodox musical culture; to characterize the cultural and historical presence of sacred music in the modern academic space of the musical culture of Ukraine.

**The Main Material Archive.** Professional musical art absorbed the achievements of the church partess concert, spiritual canticles, church monody, which was also created in the religious environment of parochial schools, monasteries, among the Orthodox Cossacks, as well as by the Ukrainian “diaspora”

of that time – in particular, composers-choir directors, singers of the court chapel of St. Petersburg – natives of Ukraine, students of European musical educational institutions in Italy, Vienna, Poland (M. Dyletsky, S. Pekalitsky, M. Bortnyansky, S. Degtyarevsky (Degtyarev), A. Vedel, M. Berezovsky, M. Poltoratsky, M. Kontsevich and others).

Mykola Dyletskyi in his “Grammar of Music” 1677 edition took as a basis the Ukrainian, Polish, Western European music of that time of various genres (church, folk, vocal and instrumental). His theoretical system of teaching composing had innovative features, namely: orientation to tonal modal thinking, tempered structure, determination of the semantic load of music, giving preference to the emotional and figurative sensual factor in determining the technical foundations of the composition of partess music, recommendations to combine academic vocal music with church chants, which corresponded to the then idea of revival in Baroque aesthetics. From the musicological point of view, M. Dyletsky’s manual summarizes the experience of domestic partess creativity and, relying on European science, raises the music-theoretical thought of Ukrainian and European professional vocal art to a qualitatively new musical and aesthetic level. The period of Ukrainian Baroque is considered to be the “golden age” of domestic and European academic music.

The next era of the Enlightenment characterized the development of new musical-aesthetic and historical-cultural paradigms of Ukrainian professional music in the second half of the eighteenth century, which was accompanied by a permanent manifestation of enlightenment and classicism in various countries of Europe at that time. There is an active process of formation of the musical culture of the Modern Age in the Age of Enlightenment in Eastern Europe, including Ukraine. Typologically common are the tendencies of this process: bringing to the fore the artistic and aesthetic function of musical art, strengthening the connection of art with reality and the inner world of a person, asserting a qualitatively new, positive attitude of artists to their own work as intellectual property, which was expressed in the observance of copyright; the desire of artists to achieve their own style and musical style in artistic and aesthetic thinking. In the musical professional art, this period is characterized by the actualization of the formation of national composers’ schools in European countries, the secularization of professional secular academic and church-choral vocal art with folk vocal art, the establishment of a new musical and aesthetic thinking in musical art, associated with a new direction of musical art – classicism.

Historically, Ukraine has always been nationally oppressed, especially in the western regions of the Ukrainian lands, the loss of autonomous rights in the east, which was marked by the abolition by the Russian Tsarina Catherine of the institution of hetmanship, the hetmanate as such, the liquidation of the Zaporizhian Sich, and the enslavement of the peasantry. The repressive measures of the tsarist government against Ukrainian spiritual culture led to the decline of artistic centers in Ukraine and the emergence of new centers of creativity of Ukrainian artists in Moscow and St. Petersburg, which brought Russia out of artistic and aesthetic stagnation and at the same time bled our national progress.

The Paradoxical Rise of Musical Art in the Second Half of the Eighteenth Century evokes associations with another period of national history and culture – the seventeenth century, which in a certain way characterizes Ukrainian mentality. V. Skurativskyi writes about the Ukrainian Baroque epoch as follows: “before us is a century, a fire, a flame, a country drenched in blood and covered with ashes, but Ukrainian culture of the Modern Age begins as if with a gigantic paradox, with its colossal spiritual surprise: Ukraine, which burns in the fire of external and internal wars, hopelessly crumbles in large and small “ruins” was able to create an immense sum of various cultural phenomena” (Mytsyk Yu., O. H. Bazhan, V. S. Vlasov, 2008: 129).

Musical and aesthetic section of the eighteenth century. It is characterized by a huge and majestic cultural heritage in its spiritual and artistic heritage, which, of course, was an indicator of the power of the national gene and a guarantee of future take-offs. Thus, the emergence of the first sprouts of new trends in culture, new Ukrainian life at the time of its greatest decline allowed historian M. Hrushevsky and modern historians to determine the end of the eighteenth and the first half of the nineteenth centuries. as a period of spiritual revival.

In the second half of the XVIII century. Ukrainian composers M. Berezovsky, D. Bortnyansky became world-famous, whose operas were successfully staged in Italy, Austria and other European countries. From the middle of the XVIII century, the dominance of classicism began, which contributed to the establishment of new principles of musical thinking, new stylistic norms, on which the musical art of the XIX century was based in the future.

Formation of professional musical culture of Ukraine in the XIX century. It is connected, first of all, with the names of Semyon Hulak-Artemovsky, Petro Nishchynsky, Mykola Arkas. It should be noted that at that time many composers did not have a musi-

cal professional education of the European standard, so they worked as amateurs, their musical language was a symbiosis primarily of the melody of everyday romance, the intonation of folk songs, the traditions of everyday comic opera, etc. Nevertheless, the first professional genres appeared in Ukrainian music, in particular, opera appeared.

Semen Hulak-Artemovskyy became a cornerstone in the creation of professional secular musical art in Ukraine. S. Hulak-Artemovskyy (1813–1873) gained world fame as a Ukrainian singer, composer, actor, playwright. S. Hulak-Artemovskyy came from an old Cossack family, which settled in the town of Horodyshche in the Cherkasy region. Gulak-Artemovskyy entered the history of musical art as the author of the outstanding Ukrainian opera “Zaporozhets beyond the Danube”. Semyon Gulak-Artemovskyy trained in Italy, where he successfully made his debut at the Florence Opera as a singer and actor. The composer is best known for pioneering one of the leading genres of domestic opera in Ukrainian music. It was the opera “Zaporozhets beyond the Danube”, which in our time remains popular and in demand. While studying in Florence, S. Hulak-Artemovskyy was influenced by Mozart’s musical comedies, “opera seria” and opera with dialogues. Ukrainian music, which was based on certain professional achievements of European culture, tirelessly embarked on the path of forming a national composer’s professional school.

Odarka’s aria from the opera “Zaporozhets za Dunaiem” “Oh, my mother told me” is written in the style of a Ukrainian folk song, using folk lyrical melodies inherent in this genre. The key Tonality is F minor, 2/4 time, tempo allegretto. The form of the work is couplet, includes 4 couplets, which are identical in vocal and instrumental features. Each verse consists of two phrases, the second phrase is repeated three times with a different vocal melody “oh, my mother told me, and she said” – the first phrase, begins with a bar, on p, duration – eighth notes for the entire vocal work and accompaniment, takes 4 bars, the second phrase “so that I don’t lure the boys to kindergarten” – also 4 bars; The second vocal passage of this phrase is the next 4 bars – a step-by-step upward movement of the melody along the lower tetrachord and ends – from MP – descending from the fifth downwards. The third phrase is the culmination of the couplet – “oy, mammo, mammo, mammo” to be located on the high tessitura of the 2nd octave, the dynamic *vidtinok* –*f*, which is supported by the accompaniment of a full glissando of a tonal unfolded chord, an octave jump, a fermata and, again, the upper descending progressive movement an octave to the tonic down, characteristic of this work.

The breath is phrase-by-phrase, stroke non legato, the presentation of the work is chord-harmonic, the dynamics are from *p* *mf* – *f* – *p*. The culmination in the high tessitura on G 2 octaves on the harmonic basis D7 on the vowel “a” has vocal complexity in the last verse, but due to ensemble cooperation with the accompanist, these vocal and technical difficulties are overcome. Facial expressions and gestures should correspond to the text of the work, but not prevail over vocals. The work requires high vocal skill and technical skill.

A Musical-Theoretical Analysis of Odarka’s Aria “Oh, My Mother Told Me” from the Opera “Zaporozhets za Dunaiem” testifies to the use of everyday folk songs, folklore authenticity, simplicity of melodic constructions and “third” vocal parts. The maximum approximation to oral folk art, the purity of the Ukrainian colloquial language both in dialogues and in musical samples ensure the professional performance and longevity of this opera. Opera music and musical accompaniment to dramatic plays were written by the composer of the mesh model Petro Nishchynsky. He is the author of music for T. Shevchenko’s poem “Nazar Stodolia”, as well as his most famous own work “Vechornytsi”, which is a divertissement (part) of “Nazar Stodolya”. Almost all of the composer’s music is based on the material of folk songs and dances. The central number of “Vechornytsi” – the choir “Zakuvala ta syva zozulya” is deservedly considered the best male choir in Ukrainian music. It should be noted that, like most composers of that time, Petro Nishchynsky was not engaged in composing professionally. It was, for the most part, home music-making. Her main job is translations from Greek and teaching in gymnasiums. He was the first to translate Homer’s *Odyssey*, *Iliad* and Sophocles’ *Antigone* into Ukrainian.

An outstanding figure in the formation of a professional composer school in Ukrainian music was Mykola Arkas (1853-1909). The musician did not receive any special professional composition training. The range of his activities was extremely diverse. But his innate musicality and creative talent led to the appearance of his musical opuses. In the history of music, M. Arkas is known for the creation of the opera “Catherine”, which he wrote based on the poem of the same name by T. Shevchenko. This is the first opera in Ukrainian professional music based on Shevchenko’s text. The level of musical training could not ensure the creation of a full-fledged musical and stage work. Mykola Arkas was helped to orchestrate “Catherine” for the small orchestra by more professional composers. However, the expressiveness of the song melody, the authenticity and presence of sensual

lyrics characteristic of Ukrainians, the sincerity of the expression made the work very popular. The opera "Catherine" was staged in Moscow (1899) on the initiative of the Ukrainian theater troupe of M. Kropyvnytskyi, gaining great success for the composer and the drama troupe.

Ukrainian vocal and instrumental music of the XIX century. Both in the genre of opera and in musical and dramatic performances, he is characterized by semi-professional creativity. It is worth noting separately piano pieces and vocal romances and folk songs in instrumental presentation. Among the significant figures of this genre are: composer, pianist and teacher M. Zavadsky, music teacher V. Zarembo, collector of folk songs A. Kotsypinsky. Their piano pieces are small arrangements of Ukrainian songs and dances, arranged for home music-making, designed for a circle of amateur musicians. Their most attractive side is song melody, reliance on folklore intonations and genre foundations of folk music. From the song heritage of V. Zarembo, his songs "I look at the sky" (on the poems of M. Petrenko) and "Such is her fate" (on the poems of T. Shevchenko) are still widely used. Thus, in the development of Ukrainian secular musical culture of the 19th century, the reliance on folk music, urban romance and folklore musical samples is of exceptional importance. As we can see, the folklore component ensured the formation and, in particular, such professional genres as opera, instrumental play, music for theatrical performances.

Note that it is the XIX century. It became a crucial period in the development of professional Ukrainian music. Composers in their work turn to authenticity, strive to single out national identity in musical art, this characterizes the era of Romanticism in general and gives, in particular, specific unique features to academic professional music of Ukraine. Ukrainian music has acquired national originality in the entire genre palette. This was largely due to the composer Mykola Lysenko.

Along with representatives of various European national composer schools of the XIX century. (Stanisław Moniuszko, Edvard Grieg, Bedřich Smetana, Mikhail Glinka, etc.) Mykola Lysenko was the first in Ukraine to create music that combined high professionalism and characteristic national identity (since until the 19th century Ukrainian composers did not pay much attention to the national color). His work is permeated with the richness of Ukrainian musical folklore. In M. Lysenko's work, the national-romantic stylistic trend was fully manifested, which was also adhered to by his followers (Kyrylo Stetsenko, Mykola Leontovych, Yakiv Stepovy, Stanislav Lyudkevych and others).

Mykola Lysenko is rightly considered the Hetman of Ukrainian music. The most prominent Ukrainian composer of the second half of the XIX – early XX centuries, pianist, conductor, teacher, public figure. Mykola Lysenko is the founder of Ukrainian classical opera, among the most famous: "Natalka Poltavka", "Taras Bulba", "Christmas Night", as well as the founder of children's opera, in particular of the European level: "Winter and Spring", "Pan Kotsky", "Koza Dereza", on the melodies of which more than one generation of Ukrainians grew up and created. In 1904, he opened his own music and drama school. This is how the artist's old dream finally came true. M. Lysenko gave all his strength to the music and drama school. The composer worked there until the last day. After the events of 1917, the school was renamed the Lysenko State Music and Drama Institute, on the basis of which the Kyiv Conservatory and the Kyiv State Theater Institute were later formed.

M. Lysenko's opera "Natalka Poltavka" deserves a more detailed consideration, in particular Natalka's aria "Why is the water near muddy". The figure of Natalka in the aria "Why is the water troubled" gives a true image of a Ukrainian girl, hardworking, honest, with a deep feeling, high life ethics. The text fascinates with its tenderness, lightness, beauty of words, charm of folk songs, although this song is not a folk song, but was written by the author I. Kotlyarevsky. The novelty of the play was that the author depicted a girl from the common people as the ideal of a young Ukrainian woman, as the personification of the best features of a woman who defends her own dignity and fights for her happiness. The aria "Why is the water turbid" written to the words of I. Kotlyarevsky by M. Lysenko in 1889, the form of the work is a couplet, consists of 4 couplets, having an identical melodic line and musical accompaniment. Each verse consists of 4 musical phrases, the melody is preceded by a musical introduction that consists of 8 bars, it is repeated after each verse. The key tonality is g- minor, the time signature is 3/4, and the tempo is moderate. In the upper voice of the introduction, the composer draws the melodic line of the vocals. The introduction is written, like the rest of the work, in a chord-harmonic texture, with characteristic eighths with a dot and sixteenths in almost every bar, begins on a massive f and, at the expense of crescendo and diminuendo, conducts the theme of the melody with all dynamic shades up to p in the 8th bar.

The melody of the work sounds in an ascending presentation, a verse consists of two melodic phrases, the second phrase after each verse has a repetition. The melody is ascending, progressive, the main range is from D 1 to D 2 octaves. The dramaturgy of the

work requires a full massive deep sound, dynamic contrasts from *p* to *f* already in the first phrase, also a technical vocal level, especially in the descending upper tetrachord, which continues with a descending minor triad with a dotted rhythm on the words “turbid”, then the composer used a tenuto on *f* from D 2 octaves in the descending tetrachord and again a dotted rhythm with the thirty-second note to enhance the tragedy and despair of the heroine. An ascending expanded dominant triad on legato with diminuendo to piano also has a certain technical and vocal complexity. The first melodic phrase ends with the dominant function.

The second melodic phrase on the words “why am I so sad” begins with a parallel Si major, with the note Si in the voice, which is octavically amplified in the accompaniment, the culmination of the phrase and verse is the next two bars on the words “so sad, isn’t the mother beating”. The composer is a high-vishid this major trisound with the upper G of 2 octavi on *f* and accentuated by the offensive three beats; in the major presentation, IV, III, and a gradual transition to the main key of G minor are used. Vocal range: D 1 octave – G 2 octaves. The vocal and instrumental parts are written out in clear interaction, sometimes octavically duplicating and thereby amplifying the vocals.

We believe that this aria from the opera “Natalka Poltavka” by M. Lysenko “Why the Water Is Muddy” requires from the performer a fairly thorough vocal and technical training, a wide range and skillful mastery of costabdominal breathing. Thus, from the middle of the 19th century to the beginning of the 20th century, the development of academic art of Ukraine intensified on the basis of professional creativity, which was provided by Mykola Vitaliyovych Lysenko with his own creativity. He is rightly considered the leader of the national musical art, the founder of Ukrainian classical professional music of various genres: opera, romance, symphonic music, folk song arrangements, etc. His work opened a new stage – the creation of the Ukrainian national music school and the rise of professional musical art to the world level.

During this period, concert and theatrical life in musical Ukraine changed radically. Opera houses were created in Kyiv, Kharkiv, and Lviv. In large and small cities of Ukraine, symphony concerts, musical societies, as well as societies “Boyan”, later “Prosvita” are organized. It is worth noting that Ukrainian musical art under the conditions of the Russian tsarism was limited in authentic cultural creation, including professional academic music.

A direct impetus for the comprehensive development of a number of musical genres,

including musical and stage ones, was made by Ukrainian theatrical art. During the 70-80s of the XIX century, theatrical musical culture reached high peaks of professionalism. The activity of Ukrainian musical and theatrical troupes with its most prominent representatives M. Kropyvnytskyi, M. Sadovsky, M. Starytsky, P. Saksagansky, M. Karpenko-Karym, M. Zankovetska compensated for the absence of opera houses in Ukraine. Many domestic composers began to write music for their performances.

Famous contemporaries of M. Lysenko were M. Kalachevsky and P. Sokolsky, who continued the development of Ukrainian opera on the basis of national traditions. The composer’s works include the historical opera “Mazepa” (after A. Pushkin), “The Siege of Dubno” (after “Taras Bulba” by M. Gogol), the lyrical opera “May Night” to the text by Gogol, orchestral and piano pieces of the salon type, including the fundamental musical work “Ruska Folk Music”.

Mykhailo Kalachevsky (1851–1897) in the history of Ukrainian music is considered one of the founders of the symphony, which is built on the melody of Ukrainian folk songs. His “Ukrainian Symphony” was written as an examination paper for completing his studies at the University of Leipzig. It was first performed in 1876 under the direction of the author in Europe and was a great success. The melodies of the main musical themes are based on Ukrainian lyrical and humorous songs: “Cows were walking from the oak grove”, “The girl was standing in the hallway” and others. “Ukrainian Symphony” by M. Kalachevsky is a brightly national, deeply folk work. The composer, using folk melodies for the musical themes of the symphony, managed to preserve their genre features and create original original folk images. Composers of Western Ukraine in the XIX century.

Their own creativity and artistic activity also contributed to the establishment of the authentic folk basis in the patrimony of professional musical culture. Among the most famous are Mykhailo Verbytskyi and Ivan Lavrivskyi. In symphonic music, they sought to combine the achievements of national sacred music, European classical vocal and instrumental music, including symphony and traditions of national folklore and urban musical art. Of great importance was the activity of composer and conductor Ostap Nyzhankivskyi and Anatol Vakhnianyin, known as masters of choral music, in Western Ukraine. The main emphasis Ukrainian academic music placed on folklore and folk customary musical samples, therefore it conquered the European space as an original national culture.

The past of the 20th century in Ukrainian academic secular music, as well as in European music in

general, is marked by stylistic diversity, a combination of different stylistic trends and features, even in the work of one composer. Romanticism accumulated all the modern stylistic features of the time, so the newest genre – neo-romanticism – appeared. Composers turned to folklore, but always used the composer's technique, which was more relevant at that time (neo-folklorism).

There is an interpretation of classical music of past eras in a new color, which is called neoclassicism. The manifestation of a new worldview in academic, instrumental, and compositional work was outlined in the stylistic features of modern music (expressionism and other modern trends). There was also avant-garde in Ukrainian music, although it did not develop as much as in Europe. Polystylistics is being actively introduced into the musical space, which has greatly diversified the Ukrainian academic professional music of the XX century.

Some improvement in the political situation regarding the development of musical art occurred in the 1960s. At that time, the creative activity of composers of a new generation began: Myroslav Skoryk, Leonid Hrabovskyi, Valentyn Silvestrov, Yevhen Stankovych, Lesia Dychko, later Viktor Stepurko, Iryna Kyrylina, Victoria Poliova and others. It was only in the 1980s that Russia's administrative-party pressure on the work of Ukrainian composers ceased. Domestic music of the 20th century gradually and confidently conquers the world musical space, and to this day the best musical works and singers are dominant in concert halls in Europe, the USA, Asia, etc.

A significant obstacle that had a negative impact on the development of Ukrainian musical culture was the violent destruction of its statehood during a number of historical periods and the incorporation of Ukrainian lands into other states (Polish-Lithuanian Commonwealth, Austro-Hungarian Monarchy, Russian Empire), where they were subjected to national oppression. In particular, in Dnieper Ukraine, which belonged to the Russian Empire, various prohibitions on the performance of works in the Ukrainian language, their musical publication, etc., did not allow Ukrainian musical art to develop fully.

There were also difficulties in the development of Ukrainian musical culture in the Western Ukrainian region, especially at the time of its entry into the Polish-Lithuanian Commonwealth and the Austro-Hungarian Empire. In addition, in the conditions of blocked Ukrainian culture, domestic musicians emigrated to America, Canada, Poland, Russia and other countries. Their work unfolded there, which contributed to the development of local artistic cultures. However, Ukrainians abroad became carriers,

collectors and keepers of the authentic and mental Ukrainian musical heritage, actively promoting it in the new cultural and artistic environment.

It had an extremely negative impact on the music of Ukrainian composers of the XX century. interference of communist punitive organizations in the creative process of artists in order to impose directions for the development of musical art. These bodies exerted ideological and physical pressure, and disobedient artists were brutally dealt with, expelled from the Union of Composers, which automatically meant unemployment and oblivion (for example, Leopold Yashchenko), physically destroying (Volodymyr Ivasyuk). In such a situation, an ideologically oriented direction of musical art (mainly in vocal genres) was artificially created, which corresponded to Moscow guidelines in content. Every composer had to have such ideological musical works. Along with this, both sacred and academic classical music developed, which, despite ideological pressure, represented professional musical art in the works of the luminaries of Ukrainian music Borys Lyatoshynsky, Levko Revutsky, Viktor Kosenko, Anatoliy Kos-Anatolsky and others.

Anatoly Kos-Anatolsky (1909–1983) vividly represents the galaxy of Ukrainian composers of the XX century, having shown himself in all genres of symphonic and chamber music. Nevertheless, Kos-Anatolsky won world recognition primarily in the field of vocal music, which became an organic and natural element for the composer. The vocal music of A. Kos-Anatolsky occupies a special place in the composer's work. The composer's individual and original stylistic drawing, born of natural talent, is deeply connected with national traditions, with the songs of his native Hutsul and Lemko lands. The intonation-modal and rhythmic properties of the Carpathian folklore, passed through the prism of personal lyrical perception of the world, give his works a special ethnic flavor. Kos-Anatolsky's songs and romances are extremely different in content, form and genres, but they always have a bright national identity.

Among the performers of the composer's solo singing, the stars of Ukrainian bel canto prevail. The beautiful performance of Evgenia Miroshnichenko, Bela Rudenko, Diana Petrynenko, Maria Stefyuk is the standard in the interpretation of his vocal works.

The Ukrainian folk song "Four Oxen I Graze" in its original presentation was recorded by the composer from his grandmother from the city of Kolomyia, for which the author made an original original arrangement. The piece is written in verse form, consists of 3 couplets, each containing two musical phrases. The second phrase of each verse is repeated in a differ-

ent melodic presentation, preserving the poetic text. The key is C minor, the time is variable 3/4 and 4/4, the tempo is moderate, wide, drawn-out, *moderato espressivo*. Each verse is preceded by an instrumental 3-bar Introduction. The specifics of the introduction and accompaniment are chord-harmonic texture, maximum *legato*, *fermata* on bars 2 and 3, which the author introduces into the storyline of the song. A song about unhappy love, betrayal, this song is the confession of a young girl. Anatoly Kos-Anatolsky in this vocal work wanted to preserve the authentic version as much as possible, so on a half note the vocalist has only a tonic chord of accompaniment, then 2 bars – a pause, – and so on until the end of the verse: “I graze four oxen in a green nut, I found myself a dear friend, I left me, Ivanochky.” With such an unencumbered chord definition of harmony only, the author wants to bring to the fore the true Lemko musicality, the gentle developed melodic line, in which the semantic load prevails on the text, Lemko dialects only add uniqueness, emphasize the sophistication of the poetic language of the work. However, in the repetition of the second musical phrase “hey, my oxen, hey, leave me, Ivanochky”, The composer wrote out a massive chord-harmonic accompaniment of the melody, which at the end of the phrase again departs from *FF M-MP-P* to *Diminuendo*.

In the third verse, A. Kos-Anatolsky uses a continuous *tutti*, *tremolo* in each part, this is especially colorful in the symphonic performance, the vocal part is on *f* with maximum tension “how many times did I kiss him...” With the transition to *PPP* on the highest note of A *bemol* of the second octave, gradually *diminuendo* towards the end of the piece.

The vocal part is quite difficult to perform both technically and emotionally, a wide range (up to 1 octave – A *bemol* 2 octaves), rich in overtones, filled with the maximum vocal sound in each note, in fact, with minimal accompaniment support, make this work iconic and competitive at domestic and world prestigious vocal festivals.

**Conclusion.** Thus, musicological and artistic-aesthetic analysis has shown that sacred music in interaction with folklore influenced the development of secular professional vocal art of Ukraine in the XVII–XX centuries, formed the aesthetic culture of our people, contributed to the development of musical stylistics, awareness of national identity by means of musical art. Scientific research in the unity and complementarity of art and cultural approaches has allowed us to state that the musical culture of Ukraine is an expression of religious and aesthetic ideals and mental and ideological attitudes of Eastern Christianity in its ancient Russian form, which influenced the processes of ethno-national identification. As a result of cultural transposition, this music of spiritual beauty and purity, the music of repentance, teaches Orthodox Ukrainians intimate silence, listening to the synergy of their soul with the Lord. It is addressed to God and to every believer at the same time. This has left a characteristic imprint on the ethno-national mentality and spiritual culture of Ukraine throughout the entire period of its existence and until now.

Even before the penetration of Orthodox church music, Rus' possessed the original achievements of pre-Christian singing culture. It should be noted that Orthodox sacred music, which developed in symbiosis with authentic centuries-old folk melodies, from the beginning of the introduction of Christianity acquired the status of a Ukrainian national musical phenomenon. This process was polished and crystallized throughout the Middle Ages and the Baroque period in Rus-Ukraine. Professional academic vocal music was formed on the basis of spiritual heritage, folklore, folk oral art, managed to accumulate, rethink and reproduce them in new musical forms. In the 17th–20th centuries and up to the present day, sacred Orthodox music and secular professional vocal creativity function in symbiosis, mutually enriching and reinforcing each other, which stimulates the processes of national identity and leaves a characteristic imprint on the spiritual culture of Ukraine.

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