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Monodial stylistics in the liturgical works of Galician composers of the end of the XIX – first half of the XX centuries

One of the priority areas of modern world humanities is socio-cultural research of individual countries and regions from the standpoint of determining their local features of development.

1. Historical background and relevance of the research

Ukraine is no exception, which during several centuries was divided between different empires: its eastern part was part of the Russian Tsar, and the western – under Lithuania, Poland and Austria. Under such conditions, the peculiarities of the political, economic and cultural life of the demarcated ethnic Ukrainian lands reveal certain differences, in particular of a confessional nature. This was also reflected in the peculiarities of church and musical ritual practice, in particular, in the liturgical composition of the era. Thus, the relevance of the study is related to the identification of characteristic trends of the Galician school of composition in the late nineteenth – first half of the twentieth century. Influenced by Latin polyphony and the Greek monody Middle Ages, the artists' work demonstrates the author's interpretation of canonical genres, which requires detailed study.

The methodological basis for understanding these features is created primarily in historical and stylistic research. They were started within this period (works of B. Kudryk,¹ Z. Lysk, F. Steshko, A. Olkhovsky,

¹ Б. Кудрик, *Огляд історії української церковної музики*, 1: *Дослідницька робота*, Львів 1995, р. 128 (Історія української музики).

S. Liudkevych,²) continued by modern scientists (S. Pavlyshyn, M. Zahaikivych), to a greater extent – by representatives of the middle (L. Kyianovska,³ Y. Yasinovsky, I. Bermes) and younger generations (J. Gorak, J. Zvarychuk,⁴ Z. Valikhnovska, N. Kushlyk, N. Syrotynska,⁵ etc.) of Ukrainian scientists.

The purpose of the article is to outline the leading stylistic direction of the most representative liturgical works of the spiritual heritage of Galician composers of the end of the XIX – first half of the XX centuries.

2. Prerequisites for the activation of compositional creativity

In the last decades of the XIX century important changes in the cultural and artistic development of Galicia took place under the leadership of the Ukrainian Greek Catholic Church (hereinafter UGCC). This period went down in history with the close cooperation of the clergy with representatives of musical circles, which manifested itself not only in the artistic progress of the region, but also in the tangible revival of educational processes.

An important event for the spiritual and musical sphere of life of Galicians in the late nineteenth century became an educational movement regulated by the reform of primary education in 1873–1874, which provided for compulsory teaching of singing and music in all categories of public schools. Subsequently, the resolutions of the Lviv Provincial Synod (Council) of the UGCC on September 23 – October 18, 1891, which approved a careful study of church songs in folk schools under the guidance of priests and contained recommendations for the use of three types of church singing: singing by ear, musical irmoloyngo and the so-called “figurative” (more melismatic singing, professional). In 1924, the driving force was the eparchial law issued by the metropolitan ordinariate in cooperation with

² С. Людкевич, *Справа нашого церковного співу*, “Український вісник” 1921, 2 серп – Чч. 150–151, р. 2–3, 151; С. Людкевич, *Дослідження, статті, рецензії, виступи*, Вип. 2, Упорядкування, редактування, переклади, примітки та бібліографія З. Штундер, Львів 2000, р. 244–248.

³ Л. Кияновська, *Стильова еволюція галицької музичної культури XIX–XX ст.*, Тернопіль 2000, р. 339.

⁴ Ж. Зваричук, *Богослужбове хорове виконавство Галичини XIX століття*, Київ 2009, р. 19.

⁵ Н. Сиротинська, *Біля витоків греко-візантійської гимнографії та церковної монодії*, in: *Київське музикознавство. Культурологія та мистецтвознавство. Збірка статей*, Вип. 36, Київ 2011, р. 10–18.

the metropolitan chapter and the metropolitan consistory. It regulated the issue of obtaining the qualification of deacon, regent or conductor for Greek Catholics.

These reforms and decrees were primarily implemented in existing or reorganized educational institutions established in past centuries. These included: the Stauropean Institute, the Greek Catholic General and Small Theological Seminaries in Lviv; Deacon-Teacher Institute, Russian Institute for Girls (which had a choir that sang during services in the chapel, as well as gave concerts under the baton of S. Liudkevych, Fr. T. Pasichynsky, M. Danylevych⁶ and gymnasium in Przemyśl; I. Polotniuk's singing school at the department in Stanislaviv, etc.⁷

Among the schools of various types at the churches continued to operate a school of church singing with a women's choir under the direction of J. Radkevych and I. Turkevych at St. George's Cathedral in Lviv (founded in 1899),⁸ a school of music singing O. Bachynsky at the church in Gorodenko (founded in 1892),⁹ theological school at the Basilian monastery in Kristinopol (Cherwonograd since 1951), S. Rybak's deacon's school in the village of Klyusiv, Lviv region and others.

An important contribution to the development of church and music education was made by the activities of the Greek Catholic Theological Academy in Lviv, established in 1929, within the walls of which well-educated teachers paid great attention to the study of art disciplines. In particular, the history of church art was read by Dr. I. Svetsitsky, the history of the church by Dr. I. Chubaty, the Church Slavonic language by Dr. K. Chekhovych, the history of church music by B. Kudryk, V. Zalozetsky conducted an art criticism seminar, and Metropolitan of the UGCC Andrei (Sheptytsky) attached special importance to the study of sacred art, iconology and iconography.

In addition, the subject "Singing" was taught by professional musicians in numerous short-term courses for village conductors, as well as in schools organized by special cultural and educational (such as "Russian Pedagogical Society", "Prosvita", "Native School") and music societies, first of all "Boyan". During four years of study in educational institutions, they mastered the basics of voice production, studied the theoretical principles of music, church songs, paraliturgical and Ukrainian folk songs in one-voice and two-voice lectures. In high schools in the form

⁶ О. Попович, *Українське музичне життя Перемишля (1919–1999)*, Київ 2003, р. 39.

⁷ Б. а. (Without the author), *О інститутах для образования и виховання дяковъ въ Галицкой Руси, Дяковскій Гласъ*, Станиславовъ 1899, 1 януарія (сѣчня), Ч. 1, р. 5–7.

⁸ Б. н. (Without the author), *Галичанин*, 1899, 14/26 січня, Ч. 10, р. 3.

⁹ М. Черепанин, *Музична культура Галичини (друга половина XIX – перша половина XX ст.)*, Київ 1997, р. 96.

of short abstracts read “Music auditions”, during which students learned religious instrumental, vocal foreign music and national folklore. Particular attention was paid to the study of works by Ukrainian composers: M. Berezovsky, D. Bortnyansky, A. Wedel, K. Stetsenko, M. Verbytsky and I. Lavrovsky.¹⁰

Composers and clergymen, thanks to close cooperation with leading publishing centers of a wide range of practical implementation in Lviv, Zhovkva and Przemyśl, continued to preserve the monodic East-Byzantine tradition of church singing in the publications of various musical publications. A number of textbooks intended for institutions of deacon-regent education multiplied past achievements and contributed to the availability of a high-quality church-singing repertoire.

These events significantly influenced the revival of concert activities of choirs, especially the Lviv Theological Seminary and the Stauropean Bursa at the Church of the Assumption in Lviv with the participation of parish choirs and music societies. Such creative cooperation especially promoted professional exchange not only of repertoire, but also of musical knowledge and performing experience of choristers,¹¹ which together raised the professional level of church and secular groups and led to raising the general level of choral performance in Galicia.

Thus, the reform of ceremonial-liturgical and church-singing practices, as well as a consistent system of music education in secondary and specialized (schools and fraternities in churches, seminaries, music societies) institutions contributed to the preservation of national characteristics of the greek catholic rite and tangible the growth of the level of choral art in Galicia at the end of the XIX – first half of the XX centuries, which ensured the active introduction to the liturgical rite of the spiritual choral heritage of amateur composers (mostly priests) and professional composers.

3. Stylistic aspects of the spiritual creation of Galician composers

Interpenetration of different performance styles at the turn of the XIX – XX centuries led to the continuation of the nationalization of church-singing art on the one hand, and to the unrestricted introduction of European concepts on the other. Against this background, Galician composers, given the importance of parts of worship in the church-ritual system, created works on authorial and folklore texts of religious themes of practical nature and compositions on the texts of Scripture

¹⁰ Н. Толошняк, *Система музичної освіти в навчально-виховних закладах «Рідної школи», “Musica Galiciana” (Музика Галичини)*, Львів 1999, р. 177.

¹¹ Ж. Зваричук, *Богослужбове хорове виконавство Галичини XIX століття*, Київ 2009, р. 15.

in concert style. Thus, the main genre and stylistic directions of composing spiritual choral works of the late XIX – first half of the XX centuries were harmonization or translation of traditional monophonic chants, original author's work within the church traditions (liturgy, memorial service, wedding) and paraliturgy (hymns, carols, cantatas on spiritual themes).

The basis of the stylistics of spiritual and choral music of Galician artists, as a rule, was an unison Eastern Byzantine monody, which, cause to ecclesiastical changes and strengthening the competitiveness of the Greek Catholic denomination was gradually saturated with stylistics of the Western European style, forming later a separate parallel existing a concert direction of its embodiment.

External and internal historically significant factors became a precondition for such style wide distribution and long existence. In particular, as is well known, with the adoption of christianity in Ukraine in 988, the traditions of Byzantine culture developed on church grounds, introducing antiphonal singing,¹² and bourdon performance. This contributed to the formation of an original a cappella monody (monophonic) church singing with a predominance of unison-heterophonic texture. However, in the XIV–XVIII centuries, under the influence of Western Renaissance-humanistic orientations and interpenetration of different cultures, there were a five-line system of notation (called “Kyiv square notation”), tonal-harmonic thinking, polyphony and virtuosity of diversity choral forms, polyphony introduced into choral art. Thus, in the church environment, a distinction was made between “artistic” and Western European features of polyphony and “traditional-voice” East-Byzantine monody accompaniment.

¹² Б. Кудрик, *Огляд історії української церковної музики*, р. 8.

СВЯТЫЙ БОЖЕ.

зложивъ П. Бажанський.

СВЯ ТЫЙ БО ЖЕ СВЯТЫЙ КРЪКІКІЙ СВЯ ТЫЙ БЕЗ СМІРТ НІЙ ПО МИ ЛШІ НАСК

СВЯ ТЫЙ БО ЖЕ СВЯ ТЫЙ КРЪКІКІЙ СВЯ ТЫЙ БЕЗ СМІРТНІЙ ПО МИ ЛШІ НАСК

СЛА ВА ОТ ЦЪ И СЫ НЪ И СВЯ ТО МЪ ДЪ ХЪ И НЫ ІК І

ПОИ СНО И КЪ КЪ КИ КЪ КОКЪ А МННЬ.

Fig. 1. *Holy God* by Porphyriv Bazhansky.

Therefore, even through the prism of centuries, church-musical unanimity in Galicia in the late nineteenth and early twentieth centuries was preserved and traditionally embodied in two varieties of overall-folk singing: *samolivka* and *dyakivka* (deacon's *yerasalymka*). *Samolivka* was formed on the basis of established forms of amateur performance, with characteristic regional melodic features due to oral practice. In particular, this orientation was conceptually substantiated in the works of E. Turula ("The need to reform liturgical singing in the Greek Catholic churches,"¹³)

¹³ Ю. Турула, *Необхідність реформування літургійного співу в галицьких греко-католицьких церквах*, *Руслан*, Львів 1913, 8 березня, Ч. 52, р. 3–4; 9 березня, Ч. 53,

S. Liudkevych (“The case of our church singing”¹⁴) and many others. Peculiarities of samolivka singing are studied by P. Bazhansky, F. Steshko, B. Kudryk,¹⁵ L. Kiyanovska,¹⁶ J. Zvarychuk, which collectively generalizes the definition of samolivka singing as a complex performance system, which was developed from a unanimous form to polyphony, reflected in the duplication of the main psalmody melody sung by other voices that could converge in unison. Instead, the yerusalymka appeared among educated deacons, so she corresponded to polyphonic performance practice, contained components of the academic choral score, differed in the statics of the tenor part, using different metric and tempo parameters (fr. P. Bazhansky, M. Antonovich).

Academic polyphony, brought primarily by touring groups of the Dnieper region, who skillfully demonstrated the under-voice-polyphonic elements of group singing, became a significant impetus to the introduction of Western European style in church singing practice and its complexity in printed music.

In general, all the above-mentioned performance and stylistic preferences of the Ukrainian ethnos are vividly embodied in the author’s spiritual work of Galician artists of the late nineteenth – first half of the twentieth century, which is most represented by the genre of “Liturgy” or “Church Service” (*Divine Liturgy*). The cycle, established in Ukrainian music in the XVII century, carefully embodied the canonical sequences established by the provincial Synod (1891) and I. Dolnytsky’s *Tipik* (1899), as well as the millennial practice of traditional monody singing. That is why in the author’s Church Services it is important to trace not only the composers’ observance of norms or stylistics of authentic monodic melody, but also the level of complexity of harmonization of chants (songs), their choral score in order to spread and ensure various forms of national parish singing.

A striking example of such a synchronous combination in the musical embodiment are the four cycles “Liturgies of old church croons for four mixed voices for villages and towns” by Porphyriy Bazhansky, the composition of which was

р. 3–4; 11 березня, Ч. 54, р. 3–4; 12 березня, Ч. 55, р. 3–4; 13 березня, Ч. 56, р. 3–4; 14 березня, Ч. 57, р. 3–4; 15 березня, Ч. 58, р. 4; 16 березня, Ч. 59, р. 4.

¹⁴ С. Людкевич, *Справа нашого церковного співу*, „Український вісник” 1921, 2 серп., Чч. 150–151, р. 2–3; С. Людкевич, *Дослідження, статті, рецензії, виступи*, Вип. 2, Упорядкування, редактування, переклади, примітки та бібліографія З. Штундер, Львів 2000, р. 244–248.

¹⁵ Б. Кудрик, *Огляд історії української церковної музики*, р. 128.

¹⁶ Л. Кияновська, *Стильова еволюція галицької музичної культури XIX–XX ст.*, Тернопіль 2000, р. 339.

completed in 1902 with subsequent reprints (Lviv, 1907;¹⁷ Przemyśl, 1907;¹⁸ 1911¹⁹). These cycles were concluded after many years of priestly and regent activity in his own parish of the church of the village of Soroky near Lviv and careful attention to new works on the history and theory of orthodox singing by Russian theorists (D. Razumovsky, I. Voznesensky and others). They clearly continue the tendency to create a stylistically representative branch of church-singing performance, initiated by P. Bazhansky himself in the “Divine Liturgy of St. John Chrysostom according to the ancient best croons in the irmological notes of the conclusion” of 1872 (published by the Stavropygian printing house).

In the structure of the four liturgies of the early twentieth century along with the observance of the traditional framework of numbers (litany, *Yedynorodnyy, Holy God, Izhe Cherubim, Mylost' myra, Svyat, Tebe poyem, Dostoyno yest', Otche nash* or *Our Father, Praise, Da yspolnyatsya* or *Let them be fulfilled, Be the name of the Lord*) contain references to the works of D. Bortnyanskiy “after Bortnyanskiy” – *Dostoyno yest'* in the First Liturgy, *Tebe poyem* in the Second Liturgy, “*Izhe Cherubim*”, *Dostoyno yest'* in the Third Liturgy, *Mylost' myra, Svyat, Otche nash* or *Our Father* in the Fourth Liturgy) and O. Lviv (“*Izhe Cherubim*” in the Second Liturgy). This indicates certain conceptual guidelines of the author’s approach, although the degree of adaptation of the compositional techniques of these composers to their own choral style and the lack of melodic coincidences even in the volume of musical phrases make such an appeal very relative. The closeness to the monodic practice is manifested due to such characteristic features as the absence of adventure signs, strokes and dynamic shades, a constant metric basis or even a variable bar size. Instead, we observe melodic phrasing associated with the structure of the sacred text and metrics, consistent with the verbal accent, and hence the basic compositional principles characteristic of monody chants (songs).²⁰ In particular, the basis of canonical chants is a repetitive three- or two-part, associated with the verse-strophic principles of the liturgical text, dominated by the

¹⁷ П. Бажанський, *Перша літургія старовинних напівів на чотири мішані голоси для сіл і містечок*, Львів 1907, р. 17.

¹⁸ П. Бажанський, *Друга літургія старовинних напівів на чотири мішані голоси для сіл і містечок*, Перемишль 1907, р. 18.

¹⁹ П. Бажанський, *Третя літургія староцерковних напівів на чотири мішані голоси для сіл і містечок для мішаного хору*, Перемишль 1911, р. 18; П. Бажанський, *Четверта літургія староцерковних напівів на чотири мішані голоси для сіл і містечок*, Перемишль 1911, р. 18.

²⁰ С. Гуральна, *Музично-стилістичний семіоз Літургій Порфирія Бажанського*, in: *Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка*, Тернопіль 2013, р. 116–124 (Мистецтвознавство, 1).

principles of chain forms. A typical illustration is “Holy God” from the Third Liturgy,²¹ where after the exposure and variational repetition of the first segment of the prayer (AA₁), the third (“Glory to the Father and the Son...”) in the intonation sense is its variant, but with a contrasting psalmodic “insert”.

The variance is related to the traditional for this part of the “Trisvyaty” (“Holy God”) manner of recitation, although the “rehearsal” three or four repetitions of one sound at the beginning of each phrase is continued by constructions of the type of chanting, which enlarges the original element of similar constructions of two initial phrases, while they themselves remain unchanged at their core. The next two (“both now and intrinsically”) are their variational repetition with a single sequential increase. This rather simple intonation and compositional structure provides accessibility for the perception of the text and reproduction by parishioners, whose involvement in temple singing was an important practice of church services.

In all other parts of the four Liturgies there is a dominance of smooth gradual melodic movement, the development of melody through the chanting of individual supporting steps with the chanting of the syllables of separate words. There are also frequent cases of using ascending jumps mostly on the fifth or fourth in the initial turns, less often – in different parts of the form, which is motivated by the content of the sacred text. In particular, melodic stitches on the sixth, seventh, and even octave, as in *Our Father* from the First Liturgy, are connected with such fragments of text as “give us today” and “from evil”.

The relative simplicity of harmonization determines the melodic range, concentrated mainly in convenient for performers tessitura’s conditions. Imitation of psalmody (recitative recitation, “lectio solemnis”), or so-called “singing with reading” in liturgical cycles is used only in antiphons, “Viruyu” and some hymns. The complete dominance of the horizontal is also reflected in the harmonic language, which is characterized by unconventional for academic four-part chords of that time with missed thirds and duplication of not only prima but also fifths, octave parallels, synchronous movement of fifths and quarters, which was natural for unison unfolding. The specificity of harmonious language is enhanced by diatonicity and parallel-variable harmony, which is also a characteristic feature of the monody tradition. Particularly noticeable in the cycles of Liturgies is the texture, saturated with contrasts of choral presentation, antiphonal comparisons of timbrally homogeneous groups, episodic duets (even to two-voice octave unison). In general, P. Bazhansky’s “Four Liturgies of old church croons for four mixed

²¹ П. Бажанський, *Третя літургія староцерковних напівів на чотири мішані голоси для сіл і містечок для мішаного хору*, 18 р.

voices for villages and towns” became an important contribution to the church-singing repertoire of the time.

A similar style is close to the 29-part two-voice Liturgy from the Church-Folk Singer for Folk Schools (Lviv, 1911) by Viktor Matyuk (a pupil of P. Bazhansky), intended for teaching church singing. General structural features, in comparison with the cycles of P. Bazhansky, indicate the complexity of the performance-ritual material: introduced variable songs and variants of specific text parts to match the capabilities of choirs of different levels.²²

In the cycle, the compactness of the choral texture is maximized, although the dichotomy is relative: in many parts the third voice is written constantly or episodically – in quality of the second viola, mainly with the harmonic function of the organ point based on the tonic triad. The ease of perception is facilitated by a fairly rich, albeit homogeneous color: the tonal plan of the cycle unfolds within the first (C, F, G) and second (D, g) degrees of kinship. The composer did not miss the typical for the Ukrainian tradition of frictional parallel variability (for example, d-F in the fourth version of “Cherubim”).

The image displays two systems of musical notation for the piece "Cherubim" by Viktor Matyuk. Each system consists of two staves, likely representing two different voices. The first system is labeled "IV." and contains two lines of music with Ukrainian lyrics: "І-ю Хе-ру-би-ми Хе-ру-би-ми" and "ми Хе-ру-ви-ми тап-по-о-бра-". The second system contains two lines of music with lyrics: "теп-ску-ю о- твер-зъмь" and "о- твер-зъмь пе-чаль." The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C).

Fig. 2–3. *Cherubim* by Viktor Matyuk (fragments).

²² С. Гуральна, *Літургія із Співаника (1911) В. Матюка та її вплив на церковну музичну культуру Східної Галичини*, in: *Мистецтвознавчі записки*, Вип. 24, Київ 2013, р. 40–46.

4. Антифони недільні.

Мірно.

1-ий стих.

Во-скли-ки-ть-те Го-спо-де-ви вся зе-мля,
пой-те же и-ме-ни Е-го да-ди-те сла-ву

Притів.

хва-лѣ Е-го. Мо-ли-тва-ми Бо-го-ро-ди-ци

Спа-се спа-си пасѣ.

Fig. 4. Sunday's antiphon by Viktor Matyuk.

Kinship with everyday church singing, as in the creation of Fr. P. Bazhansky, is organically emphasized by irregular metrorhythmics, in particular by the use of simple bipartite and trifoliate and corresponding compound (alla breve, 6/4) sizes. In particular, in the first of Sunday's antiphons "Exclaim to the Lord all the earth" within the measure of 2/4 almost the whole phrase is stated in uniform quarter durations, and only the final syllables ("earth") and words ("praise be to Him") are metro-rhythmically. Thus, it is obvious that "reading" as a principle of rhythmic organization in traditionally psalmodic parts or their fragments is a means of bringing the stylistics of the cycle to local performance, and a means of emphasizing the meaning of the verbal text.

Interestingly, the cantilena melody in the vocalization of the text manifests itself almost immediately. Demonstration of the intonation core of the three-chord ambitus takes place in the initial litany, and then develops in the presented antiphon. Exactly here initial original melody performs not only an initial impulsive function, but also outlined in motives-chanting (in the first phrase – “Lord all earth”) and in final sentence (“Saver save us”), where expands to the range of quint. In the same parts of the Liturgy for the first time the technique of combining several sounds in the chant of one syllable is used, which we find in the following statement. From this moment on, plastic melodic inversions are more and more often intertwined in a simple intonation outline, and the present third repetition becomes the dominant means of melodic unfolding.

Thus, the Liturgy from V. Matyuk’s “Church-folk songbook for folk schools” is significantly related to the concept of P. Bazhansky’s creation, given the preservation of original intonations, simple forms, vocal convenience and textural simplicity, which emphasizes the essential connection with regional church-singing and folk-song traditions.

The stylistic renewal in Galician liturgical and musical creativity was determined by the “Liturgy” of the composer, musicologist and teacher Stanislav Liudkevych, published in the “Collection of liturgical and church songs based on folk croons”²³.

Stanislav Liudkevych’s cycle contains 22 parts of original works by composers of the XIX – early XX centuries: D. Bortnyanskiy (*Glory – Yedynorodnyy* II Kyiv croon, *Da ispolnyatsya* II), A. Nanke (*Yelytsy* and *Vsyachskaya*), V. Sersaviya (*Alylyuya* II), M. Verbyts’koho (*Svyat* II, *Our father* II, triple responsoriya Moderato from *Litany of the sububoyi*), I. Dol’nyts’koho (*Svyat* I, *Tebe poyem* I, *Dostoyno yes!*, *Our Father* I, *Yednyy svyat*), V. Matyuka (*Izhe Cherubs* in two versions – I, IV–Mourning, *Tebe poyem* I, *Da ispolnyatsya* III, *On many years Vladyko*), I. Kypriyana (*Da ispolnyatsya* I) and 18 author’s arrangements for a mixed four-part a cappella choir of traditional semi-songs (croons) widespread in Galicia²⁴. Their integral combination was facilitated by the use of melodic and recitative-psalmodic themes, which most clearly embodies the samolivka melody. All chants (songs) are characterized by the presence of simple harmonization, ostinato inversions, intonation important step-by-step ascending and descending interval third-quarter chants within

²³ С. Людкевич, *Літургія: Збірник літургічних і церковних пісень на основі народних напівів на мішаний хор*, Львів 1922.

²⁴ С. Антонюк-Гуральна, *Літургія, укладена Станіславом Людкевичем: стилістичні особливості*, in: *Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка*, Тернопіль 2012, р. 101–109 (Мистецтвознавство, 1).

the limits of soprano and tenor parties. In this way, a stable series of consonant parallelisms is formed, which are characteristic, on the one hand of samolivka chants and on the other hand of the Ukrainian song tradition.

In order to enrich the musical texture of the cycle, S. Liudkevych resorted to imitation polyphony with elements of contrasting themes with alternate introduction of voices (*Hallelujah* I, *Izbe Cherubs* II and III, *Tebe poyem* II). Along with this, in the repetition of individuals constant melodic inversions, intonations from a certain voice (pospivkas) and their combination with constantly used psalmodic fragments, shaded by long final sounds, the observance of the principles of strophic-variable structure can be traced.

Thus, focusing on the main principles of structuring samolivka croons (initial melodic inversion, psalmodic utterance of texts and the final inversion, which is often a mirror image of the original; maximum restraint in using even the smallest jumps), the composer not only achieves intonational unity of most parts stylistics of liturgical and choral performance of Galicia.

Ч. 8. Ектенія согуба

Lento recit.

а) Го - спо - ди по - ми - луй, Го - спо - ди по - ми - луй.

б) Го - спо - ди по - ми - луй. Го - спо - ди по - ми - луй.

Fig. 5. *Litany* by Stanislav Lyudkevych.

Fig. 6. *Litany* by Stanislav Lyudkevych.

Thus, combining the recitative-psalmodic and melodic-thematic basis of the original sources with the editorial correction of linguistic stylistics (accents), intonation and harmonic spheres (mostly in cadence areas), the author renews the Greek Catholic church-singing tradition and raises it. At the same time, the professional embodiment of the *samolivka* demonstrates a high level of intonational unity, rhythmic-textural organization and conformity of melodic motives to the peculiarities of the liturgical text. All these features are consistent with the ancient monodic church-singing tradition.

With a distance of ten years, as a renewal of P. Bazhansky's concept and taking into account the results achieved by S. Liudkevych, priest Yosyf Kyshakevych addressed the composition of the liturgy exclusively in the canons of traditional church singing in the *Divine Liturgy of the Western Ukrainian Church and Folk croon* for mixed choir (Lviv 1932; 21st part of the series "Spiritual and musical works of Joseph Kishakevich"). The composer covered all the sung parts of the Divine Liturgy, significantly facilitating the regents' problem of selecting material in a single stylistic direction. This arrangement of the previously published Divine Liturgy in 1924 already took into account the peculiarities of the mixed composition, and the editing of the musical text was conditioned by the need to simplify the stylistics to different levels of musical training of performers. This is clearly embodied in the simplicity of intonation and texture, due to the imitation of the traditions of *samolivka*, in the melodic-developed horizontal with the unification of the rhythmic vertical, consistent with the academic choral quartet and in restricting the freedom of tonal and harmonic spheres. However, the composer managed to preserve the melody and a significant part of the spectacular fluidity of the musical material, which was inherent in his previous

work. This is clearly manifested in the hymn *Holy God*,²⁵ where the ascending sequential-variational repetition of the first pospivka leads to the culmination of the words “Holy Immortal” and a further decrease in tension in the melodic-rhythmic monotony of praise.

Fig. 7. *Holy God* by Joseph Kishakevich.

²⁵ Й. Кишакевич, *Служба Божа по західно-українському церковно-народньому напіву на мішаний хор*, Духовно-музичні твори Й. Кишакевича, Ч. 21, Львів, без дати, р. 32; on the mixed choir Ч. 21, Львів 1932, р. 32.

The mixed composition contributes to the melodic fluidity of the first part owing to the endowment of the tenor part with a sustained second function due to a significant simplification of intonation development in the violas and the use of a much larger range in the bass part. These features determine the transparency of the textural-timbre presentation with the preservation of its basic parameters, sustained in the traditions of regional church-singing performance.

In addition, in the parallel stylistic line of the cycle there is a reliance on the principle of psalmodic intonation, in particular in antiphons and in the chant (song) *Come worship* (*Pryydyte poklonimsya*), in which music is completely subject to the principles of the text, and polyphonic fabric is based on the principles of folk polyphony, implementation.

The intonational integrity of the Liturgy was ensured by the introduction into the text of the score of deacon and priestly proclamations, a full range of Sunday, daily and festive antiphons, as well as all the proper litanies and small chants. Along with this, the stylistic basis of the cycle is somewhat complicated by the introduction of chanting of word syllables and expansiveness of the bass part (wide interval moves, range of undecima).

In general, the work is dominated by the moderate parameters of the music organization. The numbers of psalmodic stylistics have become a noticeable factor in stabilizing the musical flow with the perceptible dominating of the verbal factor. That is why the Liturgy of 1932 was not so much a consequence of J. Kishakevych's artistic pursuits as their subordination to the needs of church performance at that time.

Thus, the mentioned liturgies of P. Bazhansky, V. Matyuk, S. Liyudkevych, J. Kyshakevych demonstrate a separate stylistic layer of liturgical and choral creativity aimed at preserving the monody traditional forms of church singing in Galicia. Adherence to this church-singing practice formed a solid foundation for the Ukrainian Greek Catholic Church, allowing all parishioners to participate in singing.

Conclusion

Greek Catholic priests and musicians in close cooperation contributed to the general enlightenment of Galician society in the late nineteenth and early twentieth centuries, including the development of education, spiritual and musical life of the region. The sponsor of such processes was the Church, which united the Ukrainian ethnic group with a common idea, values, mentality, and priorities. Therefore, even the response to numerous innovations ended with a flexible adaptation of the Greek Catholic community to the demands of society, the adaptation of church-singing traditions to the requirements of the time. The creation of amateur and

professional composers has become a shining example of such a response. Their separate stylistic layer of liturgical and choral creativity, which was aimed at preserving the traditional forms of church singing in Galicia, demonstrated a new, more professional level of embodiment of monody melody in the cycle of the Liturgy. The spiritual heritage of the artists not only renewed and enriched the church-singing music editions, but also ensured the melodic invariability of works of ancient origin, while helping to raise the level of liturgical culture in Galicia. Despite this, the study and characterization of the influence of Western European stylistics on the church singing practice and the work of composers today still needs a separate study.

Abstract

Monodial Stylistics in the Liturgical Works of Galician Composers of the end of the XIX – First Half of the XX Centuries

The article draws attention to the historical and social processes that influenced the peculiarities of the development of Ukrainian culture, in particular, formed the specifics of church-educational life and liturgical-choral practice of Galicia in the late nineteenth and first half of the twentieth centuries. The close cooperation of the spiritual and artistic elite was emphasized, which resulted in the improvement of the level of art education, intensification of the activities of numerous choral societies and composers. Based on the analysis of the liturgical works of P. Bazhansky, V. Matyuk, J. Kishakevych, S. Liudkevych, the prerogatives of the author's composition in the use of monody style were revealed.

Keywords: Galicia, composer, church-singing traditions, liturgy, chants, monody

Abstrakt

Stylistyka monodyczna w utworach liturgicznych kompozytorów galicyjskich końca XIX – pierwszej połowy XX wieku

Artykuł zwraca uwagę na procesy historyczno-społeczne, które wpłynęły na osobliwości rozwoju kultury ukraińskiej, w szczególności ukształtowały specyfikę życia kościelno-

-oświatowego i praktyki liturgiczno-chóralnej Galicji w końcu XIX i pierwszej połowie XX wieku. Podkreślano ścisłą współpracę elit duchowych i artystycznych, co zaowocowało podniesieniem poziomu edukacji artystycznej, intensyfikacją działalności licznych towarzystw chóralnych i kompozytorów. Na podstawie analizy utworów liturgicznych P. Bazhansky'ego, W. Matyuka, J. Kishakevycha, S. Liudkevycha ujawniono prerogatywy kompozycji autorskiej w wykorzystaniu stylu monodii.

Słowa kluczowe: Galicja, kompozytor, tradycje śpiewu kościelnego, liturgia, śpiewy, monodia

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