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## PARALITURGICAL WORKS AS A SACRED-AESTHETIC ELEMENT OF UKRAINIAN MUSICAL CULTURE

### ABSTRACT:

The purpose of the section is to clarify the place of Ukrainian diaspora composers' paraliturgical works of the XXth century and, in particular, the works of Mykhailo Hayvoronsky (1892–1949) in the spiritual musical culture of Ukrainians.

Paraliturgical works include spiritual songs and chants performed outside the church's Christian canonical rite. In the works of composers it is: a series of chants from Pochaiv's «Bogohlasnyk», arrangements of koliadkas, songs of the Virgin and Resurrection, prayers to the King of Heaven, communions. Paraliturgical music of diaspora composers testifies to a strong connection with traditions: here we have the influence of «part-song», and the achievement of the «golden age» of Ukrainian music, and creative achievements in this genre of older contemporaries – M. Lysenko, M. Leontovych, K. Stetsenko. On the other hand, there is a close connection of this music with folklore sources, first of all, in the field of melody, texture, principles of musical material development.


The sacral-aesthetic element of M. Hayvoronsky's spiritual music is expressed by the figurative content of these works (bright, contemplative mood, sorrowful-focused prayer spirit, joyful exaltation, mood spirit), aesthetic categories (sublime, beauty, harmony, aesthetic ideal). Due to its genre and stylistic features, the paraliturgical music of diaspora composers became an integral part of the national school of composers development and contributed to the establishment of its identity.

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### INTRODUCTION.

Christian sacred music has been created in Ukraine for centuries. It closely intertwined elements of folk songs, paganism and Byzantine influences. From the time of the Christianization of Rus-Ukraine (988) to the present day, sacred music in its evolutionary development has passed the era of monody, partsong, the era of classicism, romanticism, modernism and postmodernism. Over time, coming out of the cult rite bosom as a liturgical, it began to be performed in temples outside it, creating a new kind – outerliturgical or paraliturgical.

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Musicologists research sacred music in several areas: ethnomusicology, medieval studies, the Baroque period, the history of the origin and development of partsong, the creative heritage of the Ukrainian sacred music authors, the history of sacred music in Ukraine and others.

The works of Ukrainian paraliturgical music researchers O. Zosim, M. Matychyn, Y. Medvedyk, L. Pyatenko, S. Shyp, B. Shkilnyk, M. Yurchenko, O. Yarosh are significant.

Since the end of the 19th century, our compatriots have emigrated en masse outside mainland Ukraine, forming a world Ukrainian diaspora with its inherent spiritual and musical life. Due to objective reasons, the difficult path of formation and development of Ukrainian spiritual music culture in the twentieth century was forcibly slowed down in Ukraine and continued by Ukrainians in exile, particularly in the Western diaspora, which took on the compensatory function of preserving and developing church music. With Ukraine's independence, the process of reviving religion as a socio-historical and spiritual phenomenon is taking place, and attention is being drawn to the artistic riches created in the diaspora.

The works of I. Demyanets, V. Dutchak, H. Karas, N. Kalutska, S. Pavlyshyn, L. Parkhomenko, A. Rudnytsky, and M. Skoryk are devoted to the study of the Ukrainian diaspora spiritual musical art.

Mykhailo Hayvoronsky (1892–1949) was one of the Ukrainian diaspora composers who worked actively in the field of sacred music. The study of various aspects of his work was in the field of view of V. Vytvytsky, H. Karas, P. Matsenko, O. Pysmenna, R. Prydatkevych, A. Slavych, F. Steshko, O. Tsybukh-Petryshyn, but a separate holistic study of the paraliturgical work of the artist was not implemented.

The source of our research were the manuscripts and published choral paraliturgical works of Mykhailo Hayvoronsky, his correspondence with Filaret Kolessa, the choral works of P. Budny, H. Kytasty, O. Koshyts, B. Kushnir, I. Sonevtsky, M. Fedoriv.

## **1. GENERAL CHARACTERISTICS OF UKRAINIAN DIASPORA COMPOSERS' PARALITURGICAL WORK.**

Before characterizing the paraliturgical work of Ukrainian diaspora composers, it is important to define the basic concepts of the study. *Sacred* (from Lat. *sacrum* – holy thing, activity) philosophers interpret as «...a term that characterizes the Church sacraments, <... > everything that, according to the

teachings of the church, is endowed with God's grace...», i. e. «... is interpreted as "sacred"»<sup>1</sup>. *Spirituality* is «a category of human existence that expresses its ability to create culture and self-creation. <... > appears as an integral category that expresses the theoretical-cognitive, artistic-creative and moral-axiological activity of man»<sup>2</sup>. Both categories are related to music. Olga Yarosh distinguishes such *sacred music features*: it is music of special purpose and cult use; the text of sacred songs carries information about absolute, higher values of existence; this music has a special quality – it, according to believers, is endowed with God's grace and is based on the knowledge of God's truth, it is religiously sanctioned; it contains the axiological imperatives of religion<sup>3</sup>. The researcher proposes the definition of spiritual music as such, «... which is designed to influence human consciousness to promote the development of spiritual abilities of the latter, which contains a value-motivating element and moral imperatives to human action, its actions, and which focuses on the image of God to be reflected in man»<sup>4</sup>. O. Yarosh refers to spiritual music as one that is based on canonical, religious (spiritual) texts; performed during religious activities and in extracurricular environments; contributes to finding the meaning of life<sup>5</sup>. The researcher concludes that both concepts are almost identical, and the only difference is that spiritual music can be used in an out-of-cult environment.

Serhiy Ship clarifies the boundaries that separate the types of religious music – church, cult, canonical and liturgical and gives the appropriate wording. Thus, *church music* is «music that sounds in churches of different confessions»<sup>6</sup>, *cult music* – «this is church music included in the cult rite or in the ritual of worship»<sup>7</sup>. S. Ship divides church ritual music into two classes: *canonical* and *non-canonical*. The first is a fund of chants and instrumental components, which: «a) is directly part of the worship rite and b) approved by

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<sup>1</sup> Shynkaruk V. (ed.) (2002) *Filosofskyy encyklopedychnyy slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrainy, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys, p. 562. (in Ukrainian)

<sup>2</sup> Ibid, p. 179.

<sup>3</sup> Jarosh O. (2015) *Khrystyjansjka sakraljna muzyka: metodologichni pryncypy filosofsjko-religijeznavchogho doslidzhennja* [Christian sacred music: methodological principles philosophical and religious studies research]. *Religijna ta socium*. Chernivci: Cherniveckyy nac. un-t, no. 1–2 (17–18), p. 271. (in Ukrainian)

<sup>4</sup> Ibid, p. 273.

<sup>5</sup> Ibid, p. 274.

<sup>6</sup> Ship S. (2016) *Kategoriya duhovnoy muzyki v pedagogicheskom kontekste* [The category of spiritual music in a pedagogical context]. *Proceedings of Profesijna mystecjka osvita i khudozhnja kultura: vyklyky XXI stolittja: Materialy II Mizhnarodnoji naukovopraktyčnoji konferenciji* (Ukraine, Kyjiv, April 14–15, 2016), Kyjiv, p. 334. (in Russian)

<sup>7</sup> Ibid, p. 335.

the highest authority of the church (Ecumenical Council, Synod, Pope, Patriarch) as a mandatory and unchangeable component of the rite»<sup>8</sup>. The core of worship in the Eastern Church is the liturgy. That is why canonical music is also called liturgical. «Non-canonical cult music is songs and instrumental parts that are part of worship, along with canonical components. But they are not approved by church statutes and hierarchs as obligatory and sacred elements of worship»<sup>9</sup>. They are also called *paraliturgical*.

As for the paraliturgical music, which is unambiguously intended to be performed outside the obligatory church rite, its performance in the church gives it sacred features, outside it – spiritual ones. Paraliturgical works include spiritual songs (Christmas (carols), Basilian songs, theotokos, etc.) and spiritual chants, which are performed outside the church Christian canonical rite, i. e. «after services (as an exception, they were sometimes added to them), during processions, Christmas carols <... > in everyday life»<sup>10</sup>, although in Western Ukrainian Greek Catholic liturgical practice, spiritual songs were and are used today.

Researcher of Ukrainian spiritual song Yuriy Medvedyk believes that it is possible to use both terms in parallel – «spiritual song» (monophonic or polyphonic) and «spiritual chant» (usually three-voiced)<sup>11</sup>. Olga Zosim, considering the spiritual song in the genre system of sacred music, addresses the issue of terminology and concludes that this genre «... throughout the history of Christian music has been interpreted in different ways. The New Testament mentions the genre triad «psalm – hymns – spiritual songs» twice, but there are no genre features of spiritual song. <...> In the late Middle Ages in Western Europe, the genre of spiritual song underwent a transformation. The term «song» («cantio») came to denote musical and poetic works of strophic form, written in Latin and later in national languages, which performed a paraliturgical function. <... > In the Ukrainian-Belarusian lands under the influence of Western liturgical tradition the term «song» as a poetic work of strophic form became the basis for defining the genre in all Christian denominations»<sup>12</sup>.

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<sup>8</sup> Ibid, p. 335.

<sup>9</sup> Ibid, p. 336.

<sup>10</sup> Medvedyk Ju. (2006) *Ukrajinsjka dukhovna pisnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU, p. 40. (in Ukrainian)

<sup>11</sup> Ibid, p. 10.

<sup>12</sup> Zosim O. L. (2019) *Dukhovna pisnja v zhanrovij systemi sakralnoji muzyky: Pytannja terminologhiji* [Spiritual song in the genre system of sacred music: Issues of terminology]. *Visnyk Nacionalnoji akademiji kerivnykh kadriv kuljturny i mystectv*, no. 2, p. 299. (in Ukrainian)



The basic works for the analysis of paraliturgical art of diaspora composers are the study of the Ukrainian music history by M. Hrinchenko, where it is emphasized that the songs from «Bohoglasnyk» «connected specific church music with secular and were the transitional form of musical piece that reflected music influences of folk religious views, being out-of-church»<sup>13</sup>; Yuri Medvedyk, in which the scientist researches the processes of formation and development of Ukrainian spiritual song of the XVII–XVIII c.<sup>14</sup>, Oleksandra Hnatyuk from Warsaw on the genre properties of Ukrainian spiritual baroque song<sup>15</sup> and Olga Zosim on Western European spiritual song in the East Slavic lands in the XVII–XVIII c.<sup>16</sup>. O. Hnatyuk's monograph is a thorough interdisciplinary investigation, in which attempts are made to comprehend the spiritual song in the theological and philosophical sense. The key problem in the study of Ukrainian paraliturgical culture is the question of its connections with folklore. An important methodological significance in this aspect is the opinion of the prominent Ukrainian folklorist Filareta Kolessa that works of book origin, in particular carols from «Bohoglasnyk», cannot be unconditionally included in folk songs<sup>17</sup>. Y. Medvedyk emphasizes that «...Bogoglasnyk Christmas songs are the product of individual, author's creativity, which, in the end, is «certified» by acroverses, which directly indicate the manifestation of the personal factor»<sup>18</sup>.

Mstislav Yurchenko in the early 1990s, researching the history of Ukrainian sacred music, became interested in choral chants<sup>19</sup>. Not so long ago, the musicologist purposefully returned to this issue and emphasizes: «Choral arrangements of religious chants have a dual function. On the one hand, they are choral works of mostly medium form, and thus constitute an element of performance and composition. On the other hand, these works are related to

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<sup>13</sup> Hrinchenko M. (1922) *Istoriya ukrajinsjkoji muzyky* [History of Ukrainian music]. Kyjiv: Spilka, p. 153. (in Ukrainian)

<sup>14</sup> Medvedyk Ju. (2006) *Ukrajinsjka dukhovna pisnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU. (in Ukrainian)

<sup>15</sup> Ghnatjuk O. (1994) *Ukrajinsjka dukhovna barokova pisnja* [Ukrainian spiritual baroque song]. Varshava–Kyjiv: Pereval. (in Ukrainian)

<sup>16</sup> Zosim O. (2017) *Skhidnoslovjansjka dukhovna pisnja* [Eastern Slavonic spiritual song]. Kyjiv: NAKKKiM. (in Ukrainian)

<sup>17</sup> Kolessa F. (1970) Z caryny ukrajinsjkoji muzychnoji etnoghrafiji [From the area of Ukrainian musical ethnography]. Kolessa F. *Muzykoznavchi praci* [Labours of musicologist]. Kyjiv: Naukova dumka, p. 278. (in Ukrainian)

<sup>18</sup> Medvedyk Ju. (2006) *Ukrajinsjka dukhovna pisnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU, p. 50. (in Ukrainian)

<sup>19</sup> Yurchenko M. S. (1992) *Dukhovna muzyka* [Sacred music]. *Istoriya ukrajinsjkoji muzyky* [History of Ukrainian music]. T. 4. 1917–1941 / red. Parkhomenko L. O. (vidp.), Lytvynova O. U., Filjc B. M. Kyjiv: Naukova dumka, pp. 105–124. (in Ukrainian)

religious music and in this sense may be interesting for the study of national components in paraliturgical music»<sup>20</sup>.

Paraliturgical art (original choral works and arrangements of spiritual songs) is vividly represented in the compositional heritage of the diaspora<sup>21</sup>. Among the authors who worked in the genres of paraliturgical music were: O. Koshyts, M. Hayvoronsky, A. Hnatyshyn, M. Fedoriv, B. Kushnir, H. Kytasty, I. Sonevtsky, as well as the clergy – Archpriest P. Budny, Fr. I. Zayats, Fr. Z. Zlochovsky, Fr. H. Pavlovsky and others. These works not only promoted the national spiritual song, but also served as an ethno-preserving factor. The leading genre in this field was chant, and therefore L. Pyatenko's dissertation on its features in the context of world culture contains methodological aspects for our research<sup>22</sup>. The widespread and popular genre of Christmas songs' choral arrangement, in particular kolyadky and shchedrivky, deserves a comprehensive scientific assessment. Bohdan Shkilnyk, analyzing the current state of scientific research of Ukrainian scientists on this genre, draws attention to humanistic, philosophical, moral and aesthetic aspects<sup>23</sup>.

The most numerous, multi-genre and significant is the paraliturgical work of the outstanding conductor and composer **Oleksandr Koshyts** (1875–1944), as sacred music belonged to spheres especially close to him. The son of a priest, a graduate of the Kyiv Theological Academy, Candidate of Theology, regent who «resurrected» the music of Artemy Wedel, – O. Koshyts in the early XXth century introduced the idea of «style concerts» of choral music, based on the promotion of one genre in one program. Concentrating on the performance of kolyadkas, shchedrivkas and chants of the XVI–XVIIth centuries, the conductor especially appreciated the chants for their originality and as a genotype of church art on folk soil<sup>24</sup>. Ukrainian kolyadkas and shchedrivkas, chants edited by O. Koshyts

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<sup>20</sup> Jurchenko M. (2017) Khorovi obrobky ukrajinsjkykh religijnykh kantiv na pochatku XX st. [Choral treatments of the Ukrainian religious cants at the beginning XX of century] *Ukrajinsjka muzyka: naukovyj chasopys*, vol. 2(24), p. 46. (in Ukrainian)

<sup>21</sup> Karas H. (2012). *Muzychna kultura ukrainskoj diaspori u svitovomu chasoprostori XX stolittja* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. (in Ukrainian)

<sup>22</sup> Pjatenko L. (1997) *Ukrajinsjkyj kant u konteksti svitovoji kuljтуры: zhanr, stylj* [Ukrainian cant in the context of world culture : genre, style] (Phd Thesis), Kyjiv: NMAU im. P. I. Chajkovsjkogho. (in Ukrainian)

<sup>23</sup> Shkilnyk B. (2017) Rizdvjani pisni jak dzherelo khorovykh obrobok ukrajinsjkykh kompozytoriv (kinej XIX – seredyny XX stolittja) [Christmas songs as source of choral treatments of the Ukrainian composers (an end of XIX is middles of XX of century)]. *Ukrajinsjka kuljtura: mynule, suchasne, shljakhy rozvytku*. Rivne, vol. 24, p. 45. (in Ukrainian)

<sup>24</sup> Koshyts O. (1998) *Lysty do drughy (1904–1931)* [Folias are to the friend]. Kyjiv, p. 26. (in Ukrainian)



were published in separate collections in the 1930s during the composer's lifetime. The most complete collection of his religious works, published by Z. Lysko in the USA (1970), includes chants and psalms (13 pieces) arranged by the composer, which were written in Kyiv in 1918 and published in 1920 in Vienna<sup>25</sup> and 16 kolyadkas arranged for mixed and female choirs in the 1920s<sup>26</sup>. A detailed analysis of O. Koshyts' composition and performance was performed by N. Kalutska and L. Parkhomenko<sup>27</sup>.

O. Koshyts' spiritual music, which belonged to the «new school» of Ukrainian church music (according to O. Kozarenko), was characterized by «exquisite simplicity, general enlightenment of color, <... > deeply personal (even intimate) nature of God's perception, which became a manifestation of traditional mental guidelines»<sup>28</sup>. According to O. Kozarenko, he introduced intonation resources of the ancient monody into the national musical dictionary. In general, O. Koshyts' work outlined a new way of accumulating ancient traditions of sacred art and today is unique in its depth and scale of the artistic experiment – the adaptation of the monodic technique of significant singing in choral polyphony. The composer's textural and formative search «became the first – truly unstylish in essence – attempt to voice an authentic national cult tradition rooted in the genetics of specific Lavra and folk group performance»<sup>29</sup>.

The outstanding conductor, bandura player and composer **Hrygory Kytasty** (1907–1984) repeatedly turned to the chant genre. He firstly wrote the original work «Oy na gori, na gori» for solo (soprano and bass) and unaccompanied mixed choir (Detroit, 1954), which was published and recorded in Ukraine in the early 2000s.<sup>30</sup>. Chant has a three-part form, a transparent compact choral

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<sup>25</sup> Koshyts O. (1970) *Religijni tvory* [Religious works]. Njju-Jork: UVAN u SShA, pp. 563–641 (in Ukrainian)

<sup>26</sup> Ibid, p. 645–721.

<sup>27</sup> Kalutska N. (2001) *Mystecjka dijajlnistj Oleksandra Koshycja v konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music] (Phd Thesis), Kyjiv. (in Ukrainian); Kalutska N., Parkhomenko L. (2012) *Oleksandr Koshycj: mystecjka dijajlnistj u konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music]. Kyjiv: Feniks. (in Ukrainian)

<sup>28</sup> Kozarenko O. (2000) *Fenomen ukrajinskoji nacionalnoji muzychnoji movy* [The phenomenon of Ukrainian national musical language]. Ljviv: NTSh, p. 123. (in Ukrainian)

<sup>29</sup> Kalutska N. (2001) *Mystecjka dijajlnistj Oleksandra Koshycja v konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music] (Phd Thesis), Kyjiv, p. 18. (in Ukrainian)

<sup>30</sup> Kytasty H. (2006) Kant «Oj na ghori na ghori» [Cant "Oh on a mountain, on a mountain"]. Kytasty H. *Sluzhba Bozha* [Liturgy]: Notna zbirka dlja mishanogho khoru. Kyjiv. pp. 50–51. (in Ukrainian); Kytasty H. (2003) *Sluzhba Bozha* [Liturgy]. Kamernyj khor «Dzvony Podolu». CD. Fundacija Kytastykh. (in Ukrainian)

texture. The main theme is concentrated in the parts of the soloists, and the choir in the first case serves as a tonal and harmonious background for them, maintaining the organ point, in the second – echoes the main motive, echoing in pauses or acting as a link between episodes. In 1988, on the occasion of the millennium of the Christianization of Rus-Ukraine in the United States, a collection of chants for bandura was published, which included arrangements by H. Kytasty «Strashnyi Sud», «Potop» and «Syrityka» for bandura chapel (homogeneous or mixed composition)<sup>31</sup>. V. Dutchak notes that «the author used the already known arrangements of chants by P. Demutsky, M. Leontovych, J. Yatsynevych, leaving the choral score unchanged, adding only the accompaniment of banduras. However, in each case, Kytasty creatively elaborates the choral score, aiming to preserve the features of the chant genre, its traditional sound accompanied by a lyre or kobza-bandura. He not only adds sound for the choir, but also composes instrumental introduction (as in the edging «Strashnyi Sud», «Syrityka»), overplays (as, for example, in the edging «Strashnyi Sud», «Syrityka»). In the edging «Syrityka» H. Kytasty instructs the soloist to perform individual verses and, accordingly, creates two options for accompaniment (for solo and choral performance)»<sup>32</sup>.

It should be noted that the activity of the Basilians (monks of the Basilian Order), the mainstay of the Greek Catholic Church, was rich in the development of Ukrainian spiritual song. Iryna Matychyn wrote: «...the monks of this order worked out and published a significant spiritual song repertoire, systematizing it in the song anthology “Bogoglasnyk”»<sup>33</sup>. Basilian songs were the basis of the rich paraliturgical work of **Myron Fedoriv (1907–1993)** from the United States. His work includes: church songs, Ukrainian religious songs (more than three hundred of them), songs, carols (more than a hundred of them); recording of Basilian melodies<sup>34</sup>. Some of these works are author’s, but in most cases the

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<sup>31</sup> Makhlyaj I. (ed.) (1988) *Zbirka not na banduru: ukrajinsjki narodni kanty* [Bandura note collection: Ukrainian folk cants] № 15. Parma (Ohio, USA): Bandura Educational Commission. (in Ukrainian)

<sup>32</sup> Dutchak V. (2013) *Bandurne mystectvo ukrajinsjkogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Diaspora of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 261. (in Ukrainian)

<sup>33</sup> Matychyn M. (2014) *Paraliturghijna sprjamovanistj vasylijanskojki pisenosti* [Paraliturgical focus vasylian songs]. *Naukovi zapysky Ternopijsjkogho nacionaljnogho pedagoghichnogho universytetu imeni Volodymyra Ghnatjuka. Serija: Mystectvoznavstvo*. no. 2. p. 60.

<sup>34</sup> Fedoriv M. (ed.) (1955) *Vasylijanskyj ghlaspisnecj. Spysav o. Myron Fedoriv, doktor muzyky* [Basilian writer. Written by Fr. Myron Fedorov, Doctor of Music]. Vinnipeg, Man.: Vasylians. (in Ukrainian); Fedoriv M. (1985) *Ukrajinsjki pisni. Koljady na mishanyj khor* [Ukrainian songs. Christmas carols on the mixed choir]. I. Filjadelfija. (in Ukrainian); Fedoriv M. (1960) *Ukrajinsjki religijni pisni na khory mishani, cholovichi j zhinochi* [The Ukrainian religious songs are on choirs



composer arranged already known melodies. A separate group consists of solemn or lyrical songs and hymns in honor of the Virgin Mary and the saints. Many of these works are inspired by preparations for the celebration of the 1000th anniversary of the Christianization of Rus-Ukraine. M. Fedoriv borrows some lyrics and melodies of songs from Pochaiv «Bogoglasnyk», harmonizing them with the Ukrainian translation («Zberits'a nyini», «Hymn to Basil the Great», «O hore meni», «Rozpjatyi vysysh», «Liudy! Radujtesia Rozhdestvom»). By modernizing the lyrics and harmonizing the melody, the composer sought to give new life to ancient Basilian melodies. M. Fedoriv created choral songs based on the conditions and needs of the time, for educational purposes for the younger generation. M. Fedoriv's paraliturgical music, which illustrates the conservative orientations of the emigrant composer, is characterized by simplicity and ease of performance, which is due to the very nature of Galician folk singing. In the conservatism of the composer's aesthetic principles, there is a completely justified secret goal – to recreate a unique national figurative sphere, imbued with the spirit of soft Ukrainian temperament and deep religiosity.

The clergy contributed to the creation of paraliturgical music. Yes, the author of such works was Fr. **Hryhoriy Pavlovsky** (1884–1967) from the USA, in whose paraliturgical cycles («Kanty and Kolyadky», 1933, Philadelphia) the influence of O. Koshyts is felt. Archpriest **Petro Budny** (UAOC) in 1980 published the «Liturgy», to which he added the edging «Sorrowful Mother»<sup>35</sup>. This work was written by the author in 1947 from Bishop Platon, Bishop of Rivne in Esslingen (Germany) and published in the magazine «Church and Life» in the same year without specifying the author of the study. In 1953, the Music Section of the Scientific Theological Institute of the UAC in the United States in the publication «Ukrainian Chants and Psalms»<sup>36</sup> reissued this chant with mark «unknown

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mixed, masculine and woman]. vol. I. Shikagho: Vasylians. (in Ukrainian); Fedoriv M. (1960) *Ukrainsjki religijni pisni na khory mishani, cholovichi j zhinochi, soljovi j instrumentalni* [The Ukrainian religious songs are on choirs mixed, masculine and woman, solo and instrumental]. Vol. II. Shikagho: Vasylijans. (in Ukrainian); Fedoriv M. (1995) *Cerkovni pisni dlja zmishanogho khoru. I. Molebni pisni do Materi Bozhoji* [Church songs are for the mixed choir. I. Prayer Services are lean to Mother Divine.]. Ljviv: Misioner. (in Ukrainian); Fedoriv M. (2004) *Cerkovni pisni na mishanyj khor* [Church songs are for the mixed choir]. Repryntne vydannja. Ljviv. (in Ukrainian); Fedoriv M. (1986) *Cerkovni spivy na try odnoridni gholosy (zhinochi abo cholovichi)* [The church singing is on three homogeneous voices (woman or masculine)]. Filadelfija: ss. Vasylijanok. (in Ukrainian)

<sup>35</sup> [Budnyj P.] (1980) *Liturgija. Spivy na Bozhestvennij Liturgiji Sv. Ioanna Zolotoustogho na mishanyj khor. Muzyka Petra Budnogho* [Liturgy. Singing at the Divine Liturgy of St. John Chrysostom on mixed choir. Music by Peter Budny]. Vashynghton. (in Ukrainian)

<sup>36</sup> *Ukrainsjki kanty i psaljmy* [Ukrainian cants and psalms]. Muzychna sekcija Naukovoboghoslovskogho in-tu UPC v S.Sh.A., 1953, p. 9. (in Ukrainian)

author». By the way, this collection contained ten samples of the genre of authorship and arrangement by M. Lysenko, K. Stetsenko, M. Leontovych, O. Koshyts, P. Demutsky, J. Yatsynevych, P. Pavlovsky. In 1949 P. Budny made a second edition of chant and printed it as an appendix together with the Liturgy.

**Andriy Hnatyshyn** (1906–1995) from Vienna was one of the most prolific composers in the field of sacred music. The number of his sacred heritage is very solid. This is a collection of church songs «Bohorodytsi na slavu» (1974)<sup>37</sup>, «Ukrainian church songs for all holidays» for mixed choir (1986)<sup>38</sup>, collection of Ukrainian, Czech and Polish carols «Koliady» for mixed choir in four notebooks (1958–1960)<sup>39</sup> etc. A. Hnatyshyn's arrangement of paraliturgical works is one of the composer's outstanding achievements. It is dominated by several thematic areas: songs of the winter cycle, songs to the glorification of the Blessed Virgin, songs to other holidays of the annual liturgical circle, penitential songs of Great Lent. I. Demyanets states, that «A. Hnatyshyn's own compositions significantly complicate the stylistic principles of singing, which reflects the originality and depth of religious feelings of the Ukrainian people», they «follow the classical traditions of national liturgy and paraliturgyy»<sup>40</sup>.

**Bohdan Y. Kushnir** (b. 1921) from the United States included some songs that are not widely known in the collection of liturgical works. These are a cappella works «Christ is Risen» from Sokal, a carol from Przemyśl «There behind Bethlehem», Mary's songs («To Your feet, Virgin», «Our Lady shines» from «Bogoglasnyk» and «Virgin Mary» – lyrics and melody by R. Kupczynsky, accompanied by piano<sup>41</sup>.

Sacred music permeated the work of **Igor Sonevytsky** (1925–2006) from the United States. «Canti spirituali» and «Psalms» are considered to be his central and most original works. The cycle «Canti spirituali» («Spiritual Singing») was written in 1988 on orthodox texts for mixed choir and soloists (soprano or tenor) with piano or string orchestra and is on the border of genres – applied

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<sup>37</sup> Total amount of songs dedicated to Virgin Mary - 97.

<sup>38</sup> Composer has written 61 songs for all holidays.

<sup>39</sup> There are 57 arrangements in total.

<sup>40</sup> Dem'janec I. (2009) *Mystecjka dijajlnistj Andrija Ghnatyshyna v konteksti muzyčnoj kultury XX stolittja* [Artistic activity of Andriy Hnatyshyn in the context of 20th century musical culture] (Phd Thesis), Ljviv: Ljvivs'jka nac. muz. akademija, p. 15. (in Ukrainian)

<sup>41</sup> Kushnir B. (?) *Liturghiji i Panakhyda na osnovi tradycijnykh motyviv zakhidnykh ukrajins'jkykh zemelj na mishanyj khor ulozhyv Bohdan Kushnir* [Liturgies and Dead office on the basis of traditional reasons of western of Ukrainian earth Bohdan Kushnir concluded on the mixed choir]. [Detroit, SSHA]. (in Ukrainian)



church music and concert<sup>42</sup>. M. Skoryk characterizes the musical expression of the cycle as «ascetically touching»<sup>43</sup>. «Canti spirituali» consists of 15 musical pieces. S. Pavlyshyn writes: «The maturity of the artist, who lived an internally rich life, resulted in music of great depth and strength of persuasion»<sup>44</sup>. The most significant stylistic features of the composer are manifested in the pervasive lyrical nature of the music, which is specifically embodied in the combination of romantic features with Ukrainian folk. Central to the cycle were solo performances – «Virgin Mary», «Under Your Grace», «Suffering Mother», «Hallelujah». From the Psalms of David, the composer chose three: 113, 149 and 137 («Over the rivers of Babylon»). All of them are written for choir with piano or orchestra, 149th with solo bass-baritone. Their non-canonical texts are deeply philosophical poems that embody man's appeal to God, repentance, supplication. Psalm 137<sup>45</sup>, which conveys the mourning of the Jewish people expelled from ruined Jerusalem to the Babylonian captivity, is close to a small cantata for mixed choir and symphony orchestra, has a pervasive form and is one of the composer's greatest achievements. The composer wrote spiritual solo songs: «Virgin Mary», two «Psalms» in T. Shevchenko's arrangement for baritone.

## 2. PARALITURGICAL WORKS OF MYKHAILO HAYVORONSKY.

The palette of Mykhailo Hayvoronsky's paraliturgical works is quite wide. These are: a cycle of chants from Pochaiv's «Bogoglasnyk», arrangements of carols, songs of the Virgin and Resurrection, prayers to the King of Heaven, communions. It should be noted that the «Bogoglasnyk» contains 250 ancient and newly created spiritual songs, grouped by calendar-thematic principle: songs dedicated to Jesus Christ, the Virgin and her miraculous icons, various saints and songs of penitential and prayerful content.

The central place of M. Hayvoronsky's paraliturgical work is occupied by the ancient «**Kanty**» from the Pochaiv «**Bogoglasnyk**» (1792)<sup>46</sup>. This outstanding

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<sup>42</sup> Sonevytsky I. (1999) *Canti spirituali*. Sonevytsky I. *Dukhovni tvory* [Spiritual works]. Ljviv: Spilka kompozytoriv Ukrainy, pp. 68–99. (in Ukrainian)

<sup>43</sup> Skoryk M. (1993) *Slovo pro kompozytora* [A word is about a composer]. Sonevytsky I. *Solospivny dlja gholosu v suprovodi fortepiano* [Art songs for voice in accompaniment of piano.]. Kyjiv: Muzychna Ukrainina, p. 6. (in Ukrainian)

<sup>44</sup> Pavlyshyn S. (2005) *Ighor Sonevytsky* [Ihor Sonevyckyj]. [2-e vyd., rozshyr. i dopovn.]. Ljviv: BaK, p. 34. (in Ukrainian)

<sup>45</sup> Sonevytsky I. (1999) *Nad vavylonskymy rikamy* [Above the Babylon's rivers]. Sonevytsky I. *Dukhovni tvory* [Spiritual works]. Ljviv: Spilka kompozytoriv Ukrainy, pp. 100–107. (in Ukrainian)

<sup>46</sup> Slavych A. (ed.) (2015) *Dukhovni khorovi kompozycji Mykhajla Hajvoronskogo* [Spiritual choral compositions by Michael Hayvoronsky]. Droghobych: Posvit. (in Ukrainian); Hajvoronsky M.

achievement of the composer, who published them in 1939 in oo. Basilian, dedicated to the «Basilian Brotherhood in Zhovkva», received a favorable review of music critics. Stanislav Lyudkevych in the pages of «Dilo» (May 21, 1939) expressed confidence that «the collection will do a good service to our church choirs»<sup>47</sup>. After analyzing the melodies of the chants, their character and origin, Pavlo Matsenko considered Hayvoronsky's elaboration «... long desired and the most appropriate work of recent times constructively and spiritually», and the content of the chants demonstrated «...pious worldview manifestations of the faithful Ukrainian churches –Orthodox and Greek Catholic...»<sup>48</sup>.

Andriy Slavych notes: «M. Hayvoronsky took the melodies and lyrics to his collection from the Pochaiv «Bogoglasnyk» from 1790–1791, which was sent to him for use by the Basilians. The composer selected 16 melodies from it and submitted them in 19 arrangements (9 for mixed composition and 10 for homogeneous female choir). Interestingly, 3 songs («Let us exclaim, let us begin the song», «Glorious prophet of Gilead», «Mother of God shines») were worked out for both choirs. Musical and poetic texts of the songs of the «Bogoglasnyk», chosen by Hayvoronsky, represent all four parts of the anthology: songs of the Lord, the Virgin, the saints and repentance»<sup>49</sup>. In a letter to Filaret Kolessa dated May 3, 1939, M. Hayvoronsky points out that he worked on the original copy of the Pochaiv «Bogoglasnyk», «...chose for a really long time, edited and worked out several options», preserving the original text<sup>50</sup>.

Building their choral texture, M. Hayvoronsky uses the means developed and tested by him in arrangements of national songs<sup>51</sup>. Carefully treating the

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O. (1939) *Kanty z Pochajivsjkogho «Boghoglasnyka»* (1792) [Cants from Pochaiv's «Bohohlasnyk»]. Zhovkva: Vasylijans. (in Ukrainian)

<sup>47</sup> Ljudkevych S. (1939) [Rec.] *Z novykh vydanj. Kanty z Pochajivsjkogho «Boghoglasnyka» na mishanyj i odnoridnyj khor zredaghuva ta opracjuvav Mykhajlo O. Hajvoronskyj, 1939 r.* Vyd. oo. Vasylijan u Zhovkvi [From new editions. Edging from Pochaiv's «Bohohlasnyk» on the mixed and homogeneous choir by Michael Hayvoronsky, in 1939, oo. vasylians in Zovkva]. *Dilo*, 21 trav., ch. 114. (in Ukrainian)

<sup>48</sup> Macenko P. (1939) *Rec. na kn.: Kanty iz Pochajivsjkogho Boghoglasnyka (1792 r.). Zredaghuva i opracjuvav Mykhajlo Hajvoronskyj. 1939 r.* Drukarnja i vydavnytstvo oo. Vasylijan u Zhovkvi. *Storinok notovykh 37* [Cants from Pochaiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)

<sup>49</sup> Slavych A. (2015) *Perednje slovo* [Front word]. *Dukhovni khorovi kompozycji Mykhajla Hajvoronskogho*. Droghobych: Posvit, p. 4. (in Ukrainian)

<sup>50</sup> Kolessa K. (ed.) (1996) *Lystuvannja Mykhajla Hajvoronskogho i Filareta Kolessy* [Correspondence of Michael Hayvoronsky and Filaret Kolessa]. Kupchynskij Ju. (ed.) *Zapysky naukovogho tovarystva imeni T. Shevchenka. T. CCXXXII : Praci Muzykoznavchoji komisiji*. Ljviv: NTSh, p. 318. (in Ukrainian)

<sup>51</sup> Karas H. (2018). *Khorova obrobka narodnoi pisni u tvorchosti Mykhaila Haivoronskoho* [Choral processing of folk song in the works of Mikhail Hayvoronsky]. *Visnyk Kyivskoho*

original melodies, the composer at the same time tries to ensure a certain melodic independence of voices and a variety of counterpoints. At the same time, they remain light and transparent and, as P. Matsenko notes in a review of the publication, «with the retention of the primitive melodies aroma, which depict the religious and melodic worldview of the Ukrainian people hidden in the texts of the chants»<sup>52</sup>. Comparing the chant arrangements of different composers (K. Stetsenko, M. Leontovych, P. Demutsky), V. Wytwycky concludes that «Havoronsky's chants are marked by a greater emphasis on their ecclesiastical character»<sup>53</sup>. This is manifested in such means as antiphonal alternation of voices or individual groups, special harmonic combinations. P. Matsenko, summing up, noted that in the edits edited by M. Hayvoronsky «... there is a lot of new, original and specifically Ukrainian»<sup>54</sup>.

Carrying out the processing of chants, M. Hayvoronsky set himself a difficult task – «to make arrangements for the choir and to preserve as much as possible the stylistic features and characteristics of the spiritual song of the early Classicism Ukrainian Baroque»<sup>55</sup>. «However, the composer treated musical texts with all responsibility, – as Y. Medvedyk notes. – At first, the author of the arrangements had to work on poetic tests of songs. Most of them have a strophic structure with a significant number of stanzas. The composer was quite free with the verbal text: he removed a significant part of the stanzas, changed their places, gave new meaning to certain poetic inversions. Due to this, information about acrostic poems that indicated the authorship of the songs was lost. The music of the songs underwent rhythmic changes in the direction of reducing the duration of the notes, which gave the songs the necessary dynamism, clarity of form»<sup>56</sup>.

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*natsionalnoho universytetu kultury i mystetstv. Seriya: Muzychne mystetstvo: zb. nauk. prats. Vyp. 1. Kyiv: Vyd. tsentr KNUKiM. S. 47–62. (in Ukrainian)*

<sup>52</sup> Matsenko P. (1939) Rec. na kn.: Kanty iz Pochajivsjkogho Boghohlasnyka (1792 r.). Zredaghuвав i opracjuвав Mykhajlo Hajvoronskyj. 1939 r. Drukarnja i vydavnyctvo oo. Vasylijan u Zhovkvi. Storinok notovykh 37 [Cants from Pochaiiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)

<sup>53</sup> Wytwycky W. (2001) *Mykhajlo Haivoronskyj: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Ljviv, p. 107. (in Ukrainian)

<sup>54</sup> Matsenko P. (1939) Rec. na kn.: Kanty iz Pochajivsjkogho Boghohlasnyka (1792 r.). Zredaghuвав i opracjuвав Mykhajlo Hayvoronskyj. 1939 r. Drukarnja i vydavnyctvo oo. Vasylijan u Zhovkvi. Storinok notovykh 37 [Cants from Pochaiiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)

<sup>55</sup> Slavych A. (2015) *Perednje slovo* [Front word]. *Dukhovni khorovi kompozycji Mykhajla Haivoronskykogho*. Droghobych: Posvit, p. 4. (in Ukrainian)

<sup>56</sup> Sit. by: Slavych A. (2015) *Perednje slovo* [Front word]. *Dukhovni khorovi kompozycji Mykhajla Haivoronskykogho*. Droghobych: Posvit, p. 4. (in Ukrainian)

M. Hayvoronsky wrote: «Songs written in honor of the miraculous icons of Mary the Virgin occupied a special place in the rich corpus of our spiritual song. These are songs that can be dated quite accurately, and the places where they are written can be determined without much difficulty. Usually, such poetic texts are full of descriptions of various miraculous properties of icons, often it is a “documented” indication of the exact date, often the plots are overgrown with apocryphal elements. Chant-concert to the Blessed Virgin of the Mother of God «Bozhija Mater siyaet» and is a response to the real event of 1756, when a miraculous Carmelite icon was crowned in Berdychiv, which «cleanses all lepers, heals the limping, the blind and the frail ...»<sup>57</sup>.

At the same time, the composer enriched Ukrainian church music with **other paraliturgical works**. Despite the fact that work «Christ is risen from the dead» is written in a canonical text<sup>58</sup>, then the choral prayers of M. Hayvoronsky are original, such as «God behold», which is based on the melody of O. Nyzhankivsky<sup>59</sup>, «Prayer» with lyrics by O. Stefanovych<sup>60</sup> and the two eucharist songs «Receive the Body of Christ» and «Praise»<sup>61</sup>. Works «Heavenly Lord»<sup>62</sup> та «Stradcha Mother of God»<sup>63</sup> are the arrangements of traditional spiritual songs. In the elaboration of the Easter song «Rano-ranenko» the features of the church tradition are organically combined with the folk song sources<sup>64</sup>.

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<sup>57</sup> Hayvoronsky M. O. (1939) *Kanty z Pochajivskogho «Boghoghlasnyka»* (1792) [Cants from Pochav's «Bohohlasnyk»]. Zhovkva: Vasylijans, p. 8. (in Ukrainian)

<sup>58</sup> Hayvoronsky M. O. (1947) *Khrystos Voskrese* [Christ will come back to life]. Drugha redakcija. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>59</sup> Hayvoronsky M. O. (1945) (oprac. na khor). *Melodija O. Nyzhankivskogho. Bozhe, spoghlijanj* [Goodness, look]. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>60</sup> Hayvoronsky M. O. (1939) *Molytva* [Prayer]. Slova Ol. Stefanovycha. Partytura dlja cholovichogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>61</sup> Hayvoronsky M. O. (1939) *Tilo Khrystovo pryjmite* [Accept a body dominical] (Fugha). (Prychasnyk A). Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork, 1939. 2 s. (unpublished). (in Ukrainian); Hayvoronsky M. O. (1939) *Khvalite* [Praise] (Fugha). Prychasnyk B. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

<sup>62</sup> Hayvoronsky M. O. (1942) *Carju Nebesnyj* [To the tsar Celestial]. Molytva. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

<sup>63</sup> Hayvoronsky M. O. (1938–1948) *Stradecjka Matir Bozha* [Mother is Divine from Stradch]. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork, 1938–1948. 1 s. [Kant pro chudotvornyj obraz BoghoMateri v Stradchu, Zakh. Ukrajina. Meljodija tradycijna] (unpublished). (in Ukrainian)

<sup>64</sup> Hayvoronsky M. O. (1944) *Rano-ranenjko* [Early] (velykodnja pisnja). Tekst i mel. zi zb. F. Kolessy. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)



Each of the above works is marked by sincerity and depth in the disclosure of human feelings and experiences. The composer's music conveys a different state of mind: here both solemn exaltation and restrained sorrow; lyrical enlightenment and playful joy. Preserving the traditional form for church music, M. Hayvoronsky fills it with universal meaning.

Let's focus on individual samples and analyze some means of musical expression that determine the stylistic features of the composer's work in this genre.

Both Eucharistic songs «Accept Christ body» and «Praise» written for mixed choir in the form of a fugue and demonstrate filigree in its application to this genre. Choral miniatures – «Christ is Risen»<sup>65</sup> and «Rano-ranenko»<sup>66</sup>, are dedicated to holy Easter Day. Created in the 1940s, these works, despite their modest scale, attract a number of interesting compositional techniques. In particular, the chorus «Christ is Risen» begins with a joyful ascending bass phrase with the sounds of a tonic triad, which is picked up by other voices to merge on the sustained dominant chord with the fermata. Thus, the first four-bar graphically looks like an upward movement and it illustrates the words of the text, embodies the ascension of the human spirit. And then the canonical «echoes» of female and male voices help to convey a bright, sublime, festive mood. «Rano-ranenko kuronky zapily» is an old spring song from the collection of Filaret Kolessa. It belongs to the so-called genre of «ryndzivkas», related to folk carols, as evidenced by the structure of the poem (5 + 5 + chorus). The work is written in a verse-variation form with constant «renewal» of the chant and repetition of the chant with the words «Christ is already risen, he is truly risen!». Thus the author uses the means, reminding methods of folk song melodies processing by M. Leontovych.

More traditional examples of M. Hayvoronsky's spiritual music are such choral works as «Prayer» («Oh, Ty, shcho tamo, de Pochaiv») with lyrics by O. Stefanovych<sup>67</sup>, «God, look at us» using the melody of O. Nyzhankivsky<sup>68</sup> and

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<sup>65</sup> Hayvoronsky M. O. (1947) *Khrystos Voskrese* [Christ will come back to life]. Drugha redakcija. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>66</sup> Hayvoronsky M. O. (1944) *Rano-ranenjko* [Early] (velykodnja pisnja). Tekst i mel. zi zb. F. Kolessy. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>67</sup> Hayvoronsky M. O. (1939) *Molytva* [Prayer]. Slova Ol. Stefanovycha. Partytura dlja cholovichogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>68</sup> Hayvoronsky M. O. (1945) (oprac. na khor). Melodija O. Nyzhankivskoho. *Bozhe, spoghlyani* [Goodness, look]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

the chant «Stradcha Mother of God», which glorifies the miraculous icon of the Blessed Virgin in Stradcha<sup>69</sup>. The prayer to the «Heavenly Lord»<sup>70</sup> is performed in the spirit of the slow parts of D. Bortnyansky's choral concerts, full of lyrical and enlightened feelings. The soft timbres of the female choir, the transparent triad, the choral exposition with «echoes» of the voices, the flexible rhythm, the wavy melodic pattern with the singing of sounds – these are the main means of expression designed to convey the state of «maestoso-religioso», as the composer himself outlines in the music sheets.

Choral arrangements of bright and original samples of Christmas carols occupy an important place in M. Hayvoronsky's creative work. The bright and joyful celebration of the Christ's Birth, closely associated with the rite of caroling, organically combined ancient pagan sources with Christian traditions. And the family wishes for happiness, health, and well-being are closely intertwined with the biblical story of the Savior's birth. Most folk and church carols are marked by a life-affirming spirit, bright, cheerful character, sincerity and poetry in the disclosure of human feelings, thoughts and experiences. Therefore, it is no coincidence that this folklore layer of the winter ritual cycle attracted the attention of M. Hayvoronsky. His choral arrangements of carols are marked not only by high compositional skills and appropriate artistic taste, but also available for performance by a wide range of music lovers. The composer worked on them throughout his life. The best of them were created in the 1930s – the first half of the 1940s in exile in the United States. According to researchers of M. Hayvoronsky's work, in particular V. Vytvytsky, this is perhaps the most rich period of the artist's work in this genre<sup>71</sup>. We can assume that the processing of folk songs became for M. Hayvoronsky not only a «creative laboratory», but also a kind of talisman, a symbol of the indestructibility of the folk spirit, the personification of the immortality of high human values in the tragic period before and during World War II.

The composer paid special attention to carols, concluding several choral cycles for different types of choirs – «Kolyadkas and Shchedrivkas», «Carols (from Hutsulshchyna, Boykivshchyna and Lemkivshchyn), «Hutsul Christmas».

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<sup>69</sup> Hayvoronsky M. O. (1938–1948) *Stradecjka Matir Bozha* [Mother is Divine from Stradch]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1938–1948. 1 s. [Kant pro chudotvornyj obraz BoghoMateri v Stradchu, Zakh. Ukrajina. Meljodija tradycijna] (unpublished). (in Ukrainian)

<sup>70</sup> Hayvoronsky M. O. (1942) *Carju Nebesnyj* [To the tsar Celestial]. Molytva. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian)

<sup>71</sup> Wytvycky W. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Nju-Jork, p. 104. (in Ukrainian)



The basis of the four-part choral cycle «**Hutsul Christmas**», published by the «Ukrainian Music Consignment Note» in New York in 1933, M. Hayvoronsky chose four melodies from the work «Hutsulshchyna» by V. Shukhevych and dedicated the cycle to the bright memory of the outstanding folklorist<sup>72</sup>. The cycle was highly praised by many Ukrainian cultural figures, including B. Kudryk, F. Steshko, V. Vytvytsky, and R. Prydatkevych. As V. Wytvycky notes, M. Hayvoronsky «admired the ancient ritual songs, especially in the songs of the winter cycle – kolyadkas and shchedrivkas»<sup>73</sup>. And then M. Hayvoronsky's researcher of the life and work quotes words from the composer's letter to P. Matsenko dated October 10, 1939: «Interesting lyrics and melodies, and antiquity shines with its beauty and power». According to Borys Kudryk, the composer discovered a real «new world» – Hutsul carols and Christmas play songs – «romantic remnants of a pagan cult»<sup>74</sup>. R. Prydatkevych held the same opinion, writing in a review of this «choral suite» that the composer managed to create a work in which he preserved the «smell of pre-Christian times», and the cycle in general «is a huge asset for our music literature»<sup>75</sup>. Fedir Steshko emphasized the evolution of the composer's development in this genre: «Hayvoronsky, during his American life, worked a lot both on understanding the signs of Ukrainian folk melody and on his compositional technique. There is no trace left of the earlier, somewhat primitive harmonization of songs – the author has fully mastered the style of Leontovych and the late Stetsenko. All songs are processed with preservation of characteristic signs of the Ukrainian national way of group singing»<sup>76</sup>. The outstanding folklorist Filaret Kolessa, with whom the composer kept in touch, consulted and considered himself a follower in his work, praised M. Hayvoronsky's arrangements. F. Kolessa emphasized in his letter: In your works <... > fresh, original talent, youthful scope and highly developed compositional technique are seen everywhere, and, most

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<sup>72</sup> Hayvoronsky M. (1933) *Ghuculjsjke Rizdvo: khorovi obrobky ukrajinsjkykh narodnykh pisenj dlja mishanogho khoru* [Gucul Christmas: choral treatments of the Ukrainian folk songs for themixedchoir]. Njju-Jork: Ukrajinsjka muzychna nakladnja. (in Ukrainian)

<sup>73</sup> Wytvycky W. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Njju-Jork, p. 108. (in Ukrainian)

<sup>74</sup> Kudryk B. (1936) Z novishykh vydanj tvoriv M. Haivoronsjkogho [From more new editions of works by Michael Hayvoronsky]. *Dilo*, 27 zhovt., p. 5. (in Ukrainian)

<sup>75</sup> Prydatkevych R. (1934) Novovydani opracjuvannja ukrajinsjkykh narodnikh pisenj dlja mishanogho khoru Mykhajla Hayvoronsjkogho [The new editions working of the Ukrainian folk songs is for the mixed hoir in the arrangements of by Michael Hayvoronsky]. *Svoboda*, no. 177, p. 4. (in Ukrainian)

<sup>76</sup> Steshko F. (1993) [Recenzija]: Hayvoronsky M. O. Ukrajinsjki narodni pisni Podillja... Ukrainian Music Edition. New-York, 1937 [Hayvoronsky M. O. Ukrainian folk songs of Podilla... Ukrainian Music Edition. New-York, 1937]. *Ukrajinsjka muzyka*, 1938, no. 5, p. 89. (in Ukrainian)

importantly, understanding and mastering the spirit of Ukrainian folk music, which assures them of longevity»<sup>77</sup>. M. Hayvoronsky's work on choral arrangements of folk and church carols did not stop in the future as well.

Oksana Pismenna and Orysia Tsybukh-Petryshyn were among the first in independent Ukraine to analyze carols arranged by M. Hayvoronsky, paying attention to the musical form, harmony, development of thematic material and came to the conclusion that «...the choral cycle "Hutsul Christmas" demonstrates the high professional level of the composer, deep mastering, study and transformation of characteristic features of musical notation depending on regional specificity of the used source»<sup>78</sup>. Andriy Slavych also analyzes the cycle and published it, making it available for performance by choirs in Ukraine<sup>79</sup>.

**Some examples of the composer's carols**, in particular «At Christmas», «Hutsul carol», «In Bethlehem», «At night, at midnight» and «The Immaculate Virgin gave birth to a Son», created in 1942–1945, attract attention<sup>80</sup>. While abroad, M. Hayvoronsky never lost his spiritual connection with his native land and the achievements of national culture. Interestingly, it was at this time in 1942 that the eminent British composer B. Britten, who also found himself in exile, created a series of «Christmas Songs» («Ceremony of carols») for children's boys' choir and harp or piano. Thus, the arrangements of the spiritual

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<sup>77</sup> Kolesa Kh. (ed.) (1996) *Lystuvannja Mykhajla Haivoronsjkogho i Filareta Kolesy [Correspondence of Michael Hayvoronsky and Filaret Kolesa]*. Kupchynskij O., Jasynovskij Ju. (ed.) *Zapysky naukovogho tovarystva imeni T. Shevchenka. T. CCXXXII : Praci Muzykoznavchoji komisiji*. Ljviv: NTSh, p. 313. (in Ukrainian)

<sup>78</sup> Pysmenna O., Tsybukh-Petryshyn O. (2009) *Koljadky ta shhedrivky v obrobkakh zakhidnoukrajinsjkykh kompozytoriv XIX–XX st. [Christmas carols and himns in the arrangements by ukrainian composers of the 19<sup>th</sup> and the first half of the 20<sup>th</sup> centuries]*. *Zapysky naukovogho tovarystva imeni T. Shevchenka. Praci Muzykoznavchoji komisiji*. Ljviv, T. CCLVIII, p. 188. (in Ukrainian)

<sup>79</sup> Slavych A. (ed.) (2016) «*Ghuculjsjke Rizdvo*» – *khorojnyj cykl Mykhajla Haivoronsjkogho [«Hutsul Christmas» – Michael Hayvoronsky's Choral Cycle]*. Droghobych: Posvit. (in Ukrainian); Slavych A. (2015) *Rizdvjanyj khorojnyj cykl Mykhajla Haivoronsjkogho [Christmas choral cycle of by Michael Hayvoronsky]*. *Molodj i rynek*. Droghobych, no. 8 (127), pp. 134–136. (in Ukrainian)

<sup>80</sup> Hayvoronsky M. O. (1943) *Ghuculjsjka koljadka «Presvjata Marija» [Gucul christmas carol the "Most Holy Maria"]*. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1943. 1 s. [Melodiju zapysav K. Kvitka. Tekst zredaghuvav i dopovnyv ta na khor opracjuvav M. O. Hayvoronsky]. (unpublished). (in Ukrainian); Hayvoronsky M. O. (1945) *V Vyflejemi [In Bethlehem]*. Koljada. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian); Hayvoronsky M. O. *Prechysta Diva Syna zrodyla (koljadka)* [Clean Virgo of Son bore (christmas carol)]. Podillja. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian); Hayvoronsky M. O. (1947) *Snochy opivnochy [From night in midnight]*. (koljadka). Zapys o. Ant. Beryka vid lemkyv. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian)

songs of the two composers, a Ukrainian and a British, can be linked by a common idea that affirms the belief in goodness and beauty that can save the world from destruction.

Folk melodies of different regions of Ukraine are the basis of arrangements of kolyadkas and shchedrivkas by M. Hayvoronsky. These are original examples of folk songs, the melodies of which were recorded in Kyiv region («At Christmas»), Hutsulshchyna region («St. Mary»), Lemkivshchyna region («At night, at midnight»), Podillia («The Immaculate Virgin gave birth to a Son»). Each of them has its own intonation-rhythmic, fricative-harmonic features, poetic structure and general form, i.e. reflects the stylistic features of a particular region. As V. Vytvytskyi notes, M. Hayvoronsky «was the first of our composers to pay such great attention to the division of arrangements according to the place of songs origin, giving a break to Ukrainian musical dialectology»<sup>81</sup>. M. Hayvoronsky's skill is that he, on the one hand, adheres to the traditions developed by the compositional practice of previous generations, and on the other – uses the means of musical expression to individualize the figurative content of each carol in particular.

One of the best arrangements is the Lemko carol «At night, at midnight», created by M. Hayvoronsky in 1942. According to the score, the text and melody were recorded by Father Antin Berik. This is a sincere and touching story about the birth of Jesus Christ, which focuses on the figure of the Mother of God, her care of the baby. The general character of music is light, calm, dreamy, full of warmth and tenderness. The image of the Mother of God traditionally represents the personification of boundless maternal devotion and love. The carol sounds at a leisurely pace «moderato». However, the author concretizes the image with the indication «misterioso», because in the Christmas action there is always an element of sacrament and mystery. The musical form of the work is verse-variation. The main theme consists of two parts – a four-bar chant and a twice-repeated four-bar chant (scheme – abb1). This structure is typical of many arrangements of Ukrainian folk songs. The melody is dominated by smooth, gradual, wavy motion with a gradual expansion of the range. The rhythmic pattern with an emphasis on the second and third parts of the bar in the size of  $\frac{3}{4}$  resembles a mazurka. And this is no accident, because the Lemkos at one time (before their deportation by the Polish communist regime in the late 1940s) lived next to the Poles, and therefore there was a rich

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<sup>81</sup> Vytvytskyi V. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Njju-Jork, p. 107. (in Ukrainian)

interaction of the two cultures. As for the choral texture, the composer chose the traditional chord-harmonic presentation for this genre. However, he diversifies it with the help of interesting techniques, strives to melodize the choral fabric, saturates it with echo, enriches it with various movements. The original is a fretharmonious language with the use of plagal inversions, which colors the music in soft «pastel» tones. The composer strives to renew the musical fabric in the exhibition and when repeating the chorus uses long durations in the accompanying voices as vocals (open sound «а»). M. Hayvoronsky demonstrates high compositional skills in the next three stanzas of the carol song. Keeping the folk melody unchanged, he constantly updates the musical material due to textured and harmonious variation, uses the echoes of the parties in the spirit of church antiphonal singing, elements of «instrumentalization» of the upper voice (vocals on «а»). Such techniques testify to M. Hayvoronsky's creative mastering of processing folk melodies methods by M. Leontovych. The text of the carol mentions a «feather from paradise», which the baby promises to bring to the mother in the future so that she can sleep. «Lullaby» intonations and rhythms appear in the music, which promotes a feeling of calm, dreaminess, silence. The choral arrangement of the carol «At night, at midnight» by M. Hayvoronsky is indicative of the composer's creative method in this genre. It not only testifies to the specifics of the elaboration of the folk song source, but also has a high artistic value. If the carol «Midnight at Night» arranged by M. Hayvoronsky represents Lemkivshchyna, «The Immaculate Virgin gave birth to a Son» refers to another ethnographic region of the Carpathians – Hutsul region<sup>82</sup>. It is no coincidence that the composer defined its name as «Hutsul carol». The work was written in 1943, as evidenced by the recording on the choral score. And also the specified folklore source – record of K. Kvitka, probably from the collection «Ukrainian folk melodies». By the way, this is not only a thorough scientific work of a Ukrainian folklorist, which represents the richness and diversity of folk music. Composers, in particular L. Revutsky, B. Lyatoshynsky, P. Kozytzky and many others, who repeatedly used these melodies in their works, repeatedly referred to K. Kvitka's collection. M. Hayvoronsky kept the original melody in the arrangement of the Hutsul carol, but edited the text and supplemented it according to his own artistic and poetic taste. It should be emphasized that in

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<sup>82</sup> Hayvoronsky M. O. (1943) *Ghucul'sjka koljadka «Presvjata Marija»* [Gucul christmas carol the “Most Holy Maria”]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1943. 1 s. [Melodiju zapysav K. Kvitka. Tekst zredaghuvav i dopovnyv ta na khor opracjuvav M. O. Hayvoronsky]. (unpublished). (in Ukrainian)



many works of this genre, he repeatedly added words, expanded the text to create a full-fledged finished choral composition.

The carol «The Immaculate Virgin gave birth to a Son» mentions a traditional event for the genre – the birth of Jesus Christ, who is joyfully greeted and generously gifted by the «three kings» from the East. M. Hayvoronsky puts the four stanzas of the carol into a clear musical form with an alternation of singing and chorus. Thus, in music the first and third stanzas of singing are repeated, and the second and fourth acts as its updated variant. The nature of the music is bright, cheerful, solemn in a clear marching rhythm. The composer changes choral voices in places, using the double counterpoint of the octave, which renews the musical material and diversifies the timbre palette. As for the carol chorus, it always sounds invariably on the words «Oh, rejoice, earth, rejoice people, glorious eternal God, glorious in heaven and earth». The initial unison tutti complements the chord's full-sounding chords in traditional harmonization.

M. Hayvoronsky's choral arrangement «The Immaculate Virgin gave birth to a Son» is large-scale in structure with active musical development<sup>83</sup>. It is based on the ancient Podillia carol, the melody of which has its roots in pagan times. This is evidenced by the poetic form of the song, which, despite the religious content, has a typical for this genre ten-syllable structure of the line with the refrain: «Pre-chys-ta Di-va || Sy-na zro-dy-la, || Ra-duy-sia» → 5+5+3. And also the corresponding rhythmic drawing. This is one of the main song types of carols, which are found not only in Podillya, but also in other regions of Ukraine. The poetic text of the song is connected with the biblical story of the Son of God's birth, whom the evil king Herod seeks to destroy, but the Blessed Virgin saves the baby from danger. Despite the fact that the general character of M. Hayvoronsky's choral arrangement is festive, solemn, and life-affirming, the composer found an opportunity to reveal certain details of the poetic text in music. The work consists of five stanzas, each of which contains two lines. The first twelve-bar stanza is an exposition of the musical image of the Mother of God. Therefore, the character of this section is bright, majestic, sublime. The main theme is based on the same sounds of the major hexachord as the above-mentioned «Hutsul carol». At the same time, in the melody we meet the so-called «trichord chants» (e.g., «d-c-h», «d-a-g»), repetition of the phrase in the

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<sup>83</sup> Hayvoronsky M. O. *Prechysta Diva Syna zrodyla (koljadka)* [Clean Virgo of Son bore (christmas carol)]. Podillja. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)



spirit of a magic spell («h-h-h-a-c»), and this once again confirms the ancient origin of the folklore source. The gentle transparent triad of female voices is replaced in the second sentence by the rich timbres of a full-sounding chorus. M. Hayvoronsky's desire to melodize middle voices is also clearly manifested. The second stanza of the carol mentions Herod, and therefore the nature of the music changes. The main theme, more gloomy and severe, sounds in unison of bass in a parallel key – E minor. Sincere sadness is felt in the next fragment with the use of plagal harmonies against the background of a tonic organ point. The third stanza is another version of the original theme. It is a dialogue between the Blessed Virgin and Herod, who embody the antagonistic forces of good and evil. The beginning of the fourth, and later the fifth stanza, is superimposed on the end of the previous section, which contributes to the unity of the musical form. The fourth stanza depicts Herod seeking Christ in vain. The last fifth stanza of the carol is associated with the image of the Blessed Virgin, who securely hides the Son of God. Music attracts attention with its sincerity, warmth, cordiality. The main theme in E minor is again performed by the bass, but it is enriched with a soft expressive counterpoint in the soprano. The composer originally concludes the work by holding the theme in middle voices against the background of the sustained sound of «h» in soprano and bass in muted dynamics, which creates a sense of mystery, charm. The music «freezes» on the sustained chord of the dominant of the parallel minor. In general, the carol «The Immaculate Virgin gave birth to a Son» was worked out by M. Hayvoronsky with great skill and reveals the characteristic stylistic features of the composer's music in the genre of choral arrangement of folk songs.

Another striking example in the artist's work is the treatment of the folk carol from Kyiv region «On Christmas Eve», created in 1944 in the second edition<sup>84</sup>. The author supplemented both the melody and the text of the folklore source. The three stanzas of the carol mention the birth of Christ, the rising of the stars from the sea and the ringing of bells that heralded this joyful event. M. Hayvoronsky's work is a modest twelve-bar choral miniature, consisting of a four-bar chant and a twice-repeated four-bar chorus – a typical song form of folk music (abb1). The melody of the song is traditional in terms of intonation structure, but it is original in rhythm and is distinguished by active syncopation.

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<sup>84</sup> Hayvoronsky M. O. (1944) *Na Rozhdество Khrystove* [On Christmas Christ]. Narodna koljada z Kyjivshhyny. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. [Meljodiju i tekst dopovnyv Mykh. Hayvoronsky. Drugha redakcija] (unpublished). (in Ukrainian)

The recording of the carol melody by the composer, with a shift and variability of accents, is more reminiscent of the scientific approach of modern ethnomusicologists. As for other means of musical expression (harmony, texture), the carol «On Christmas Eve» is simpler than the previously analyzed samples.

The choral arrangement of the carol «In Bethlehem», created by M. Hayvoronsky in 1945, is the same laconic «sketch»<sup>85</sup>. The author supplemented the first two stanzas with his own poetic text and the song became a five-stanza. In addition, he created his own version of the melody, according to the author, «in the folk spirit».

Thus, the paraliturgical works of M. Hayvoronsky represent an important part of the artist's creative work. Antin Rudnytsky generalized that in the field of church music M. Hayvoronsky «gave examples of deeply religious expressiveness, imposed on the one hand to folk songs, on the other – to Bortnyansky», as well as express «... and originality and specific talent of the composer»<sup>86</sup>, and V. Wytwycky believed that «in its content Hayvoronsky's music is an expression of his religiosity and depth of thought and optimism», in which the composer «departed from the position of the «Peremyshl school», to the mastering of the church-folk style.»<sup>87</sup>.

## CONCLUSION.

During the twentieth century, composers of the Ukrainian diaspora, representing different styles, worked productively in the field of paraliturgical creativity. Original works and elaborations of folk samples of spiritual song present its various genres: carols, chants, psalms, songs to saints and holidays.

Sacred music has always attracted the attention of M. Hayvoronsky, who was aware of his role in the development of national culture. However, the composer turned to this genre during the period of emigration. Particularly rich in this context were the years 1930–1940, when numerous examples of sacred music were created, which have a high artistic value. Paraliturgical music by M. Hayvoronsky testifies to a strong connection with traditions: here the influence of «partsong», and the achievement of the «golden age» of

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<sup>85</sup> Hayvoronsky M. O. (1945) *V Vyflejemi* [In Bethlehem]. Koljada. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

<sup>86</sup> Rudnyckyj A. (1963) *Ukrajinsjka muzyka istoryčno-krytychnyj oghljad* [Ukrainian musicis: a historically-critical review]. Mjnkhen: Dniprova khvylja, p. 144. (in Ukrainian)

<sup>87</sup> Wytwycky V. (2001) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Ljviv, pp. 105, 144. (in Ukrainian)



Ukrainian music, and creative achievements in this genre of older contemporaries – M. Leontovych, K. Stetsenko, O. Koshyts. On the other hand, the close connection of this music of M. Hayvoronsky with folklore sources is noticeable, first of all, in the sphere of melody, texture, principles of development of musical material. The sacral-aesthetic element of M. Hayvoronsky's spiritual music is expressed by the figurative content of these works (bright, contemplative mood, sorrowful-focused prayer spirit, joyful exaltation, mood setting), aesthetic categories (sublime, beautiful, harmony, aesthetic ideal). The composer also finds the appropriate means of musical expression to realize his idea. Among them – bright melodies with the advantage of gradual movement, roundness and smoothness of melodic phrases, major-minor fret system with «interspersed» of colorful harmonies, homophonic-harmonic presentation of the texture with a desire to melodize voices and using elements of polyphony (fugue-eucharistic songs), timbre in the form of comparison of soloists and the whole chorus, couplet-variational principle of development. Due to its genre and style features, the spiritual music of M. Hayvoronsky became an integral part of the development of the national school of composers and contributed to the establishment of its identity.

### **SUMMARY**

*Due to its genre and stylistic features, the paraliturgical music of diaspora composers, including Mykhailo Hayvoronsky, became an integral part of the development of the national school of composers and contributed to the establishment of its identity. The genre of processing spiritual songs as a sacred and aesthetic element of the spiritual musical culture of Ukrainians symbolizes the search for ethnic identity, where the ideas of national and cultural identity are being realized.*



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