

LARGE-SCALE WORKS OF SPIRITUAL CHORAL MUSIC BY UKRAINIAN COMPOSERS OF THE SECOND HALF OF THE TWENTIETH CENTURY AS A TOOL FOR INTERNAL PERSONALITY DEVELOPMENT IN STUDENTS AT HIGHER MUSIC EDUCATION INSTITUTIONS

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Rationale. The reality of our modern globalized world has encouraged scientists to ask some extremely important questions: how to develop spiritually informed education in order to form a spiritually mature person? What is the role of environment (social, global, pedagogic) in this process? What forms and tools should be used for the spiritual education of personality?

In this context, the spiritual choral music of modern Ukrainian composers may serve as a tool for internal personality formation in young persons.

The choral art of humanity has gone through a complex path of development, from ancient monophony to modern polyphony, producing new and different forms. The leading position among choral music forms belongs to so-called large-scale works, including, according to music critics, oratorio, cantata, concerto, and partita. The majority of these forms are cyclic. Vocal choir cycles have played an important role in the development of professional music and hold a special place in the musical heritage of humanity. The modern cohort of national composers—Bohdana Filts, Valentyn Silvestrov, Myrosav Skoryk, Lesia Dychko, Yevhen Stankovych, Ivan Karabyts, Viktor Muzhchyl, Yurii Alzhniev, Viktor Stepurko, Mykhailo Shukh, Oleksandr Yakivchuk, Volodymyr Zubyskyi, Viktor Kaminskyi, Ihor Shcherbakov, Hanna Havrylets, Oleksandr Kozarenko, Volodymyr Runchak, Myron Datsko, and Viktoriia Polova—continue, with dignity, the tradition of their forebears in the genre of spiritual music.

However, they do not limit themselves to a simple imitation or sampling of the rich national sacred music heritage, but look develop new styles and forms from this priceless legacy.

At the transition between millennia, the interest of Ukrainian composers in the canonical texts and genres of spiritual music can be explained by a desire to regenerate the ancient layer of national culture:

“The accent on composition on the basis of spiritual texts is perceived to be absolutely natural nowadays. This is especially driven by the need to counteract the threatening anti-artistic tendency that is promoted through popularizing and missionary radio programs” [21, 11].

Statement of the problem. The matter of musical form, including choir music, has been considered by Russian scientists, including: B. Asafiev, L. Mazel, S. Skrebkov, A. Sokhor, I. Sposobin, Yu. Kholopov, V. Tsukkerman, Ukrainian music critics N. Horiukhina, O. Ivanov, N. Kostiuk, L. Parkhomenko, B. Siuta, S. Shyp, and Ya. Yakubiak. Analysis of large-scale choir music pieces by Ukrainian composers can be found in the work of: O. Afonina, Ya. Bardashevska, T. Husarchuk, L. Kyianovska, O. Kozarenko, O. Komenda, H. Lunina, O. Manuliak, N. Maskovych, T. Nevinchana, L. Parkhomenko, O. Pysmenna, L. Serhaniuk, I. Kharytona, and S. Shevchuk. However, research devoted to a general review of the development of the larger scale musical formats in the works of the Ukrainian composers of the second half of the twentieth century, and their use as a tool of spiritual education, has not yet been undertaken and this motivates the topic of this paper.

The subject matter of this research is the use of large-scale works of spiritual choral music by Ukrainian composers of the second half of the twentieth century as a tool for internal personality formation in students of music in higher educational institutions.

Each musical piece has certain form. *The musical form* in its narrow sense is normally used to designate the “composition structure, and also typical model that lies in the basis of compositional organization of a certain specific piece” [28, 42]. **The large-scale music forms** include *cyclic forms*. According to the definition by Serhii Shyp, “a piece that consists of totally independent music compositions united on the grounds of certain genre principles and unique music-drama conception is called cyclic” [28, 306]. These cyclic forms, include spiritual works: the Liturgy (the Divine Service), Mass, and Requiem. The classification of large-sale forms remains an open scientific problem in music studies. O. Ivanov offers the following classification of cyclical forms in vocal choral music, dividing them into choral and vocal-symphonic cycles (oratorio, cantata,

Requiem, Mass); and chamber (vocal solo and vocal-ensemble cycles, chamber cantata) [6]. The focus here is on the subject and thematic principles of the division of vocal-choir works into cycles. However, such a classification is incomplete. It does not include all the varieties of cantata, in particular, cantata-symphony, and overlooks such forms as choral opera, symphony, choral cycle, and choral concerto.

Based on the most general classification, large-scale choir works can be divided into: one-part (cantata, poem) or cyclical (cantata, oratorio, partita, choral cycle, choral concerto); and secular or sacred (Mass, Requiem, Divine Service, Liturgy, funeral service, Vespers). A separate place belongs to synthetic genres: cantata-symphony, cantata-poem, cantata-song, vocal-symphonic poem, choral opera, symphony, and oratorio-ballet. As to the classification of the genre of cantata, it can be divided according to worldview (secular or sacred); type of performance (with accompaniment or a capella); size (chamber or large-scale); composition (one-part or multi-part); age of performers (adults or children); and character (lyric, dramatic, ceremonial, ceremonial/jubilee, glorifying).

Pieces of a playful character are excluded. Furthermore, large-scale choral works differ a lot from opera, as they have no dramatic action.

Music critics have written that:

“In modern music can be found one-part pieces for voice (sometimes with the participation of a choir) and orchestra that are designated by their authors as vocal-symphonic poems.

It is obvious that this name underlines analogy of such works with the genre of symphonic poem. According to such analogy, the structure of such works can be quite free and subordinate to certain details of poetic text” [19, 352–353].

A review of the choral art of Ukrainian composers of the second part of the twentieth century demonstrates a wide range of genre and style in large-scale forms: cantata (chamber, monumental, a capella, choir with symphony orchestra, cantata-poem); choral cycle; oratorio; and synthetic genres (opera-oratorio, opera-oratorio-ballet, cantata-symphony, symphony-cantata). The literary basis for these works lies in world and Ukrainian texts and the creative work of modern authors.

As to works of sacred music, a deep awareness of novel writing in this field is evident. Nowadays, we can confidently say that the efforts of the artists of the second half of the twentieth, and the beginning of the twenty-first, century, aim to create Biblical imagery through modern harmonic language.

Lesya Dychko (born in 1939) was the first Ukrainian composer to turn to church music after a 70-year ban during the Soviet totalitarian period. The composer's attention to the canonical genre of church music (two liturgies for various performances and with several versions for concert performance and church prayer) "is marked by the innovative power of her musical language, revealed by a variety of colors of timbre, pedalboard texture, sonorist recitation techniques, sliding, polyphonic layers, and other modern devices of musical stylistics" [25].

The spiritual genre takes a significant role in the composer's choral record. Her record includes: *Liturgy № 1* for a homogeneous choir (male, female, 1989, 1990); *Liturgy № 2* for mixed choir (1990); *Solemn Liturgy* for mixed choir (1999); *Liturgy* for children's choir (2002).

Solemn Liturgy for mixed choir (1999). Oksana Pysmenna writes:

"The Divine Liturgy of St. John Chrysostom stands out among all the aforementioned works for its scale, and as a vivid embodiment of the author's individuality, interesting creative findings, and richness of expressive means. The composer's approach to the conceptual solution of the liturgical cycle is quite original with a subtle perception of both the canonical basis and the spirit of the present—reproducing contemporary 'overtones' of the spiritual worldview" [22, 97–98].

It should be noted that the traditional and new, and the universal and individual, are inseparably united in the liturgies of Lesia Dychko.

Today's Divine Service is the result of a long-term process of evolution—the result of divine, apostolic and human creation:

"The first basic truth of the faith about the Divine Service is that it is God's institution. The Divine Service has been established not by people, not by the Church, not even the Apostles, but by the Lord Jesus Christ Himself" [24, 7].

For two millennia, scholars, theologians, philosophers, and writers have tried to explain the theological truths of the Divine Service; the significance of its elements and ritual; and the question of its authorship. Not all questions asked have a comprehensive or correct answer. The main provisions concerning the interpretation of prayers, the structure and symbolic burden of ritual worship, and its authorship have crystallized as of the present time.

The Liturgy of St. John Chrysostom (from the fifth to the twentieth century) has been subjected to various changes and addendums. We are familiar with the consolidated tradition of the original (the author's) Divine Service in Ukrainian music (since the seventeenth century). This is

a large-scale cyclic construction consisting of three parts: 1) *Preface* (from the Greek ‘bringing’), the purpose of which is preparation for the Divine Service. It is not expressed musically, because it is done by the priest alone behind closed doors; 2) *The Liturgy of the Catechumens* (or Liturgy of the Word) has retained its name from the time when Catechumens could be present at the performance of the Liturgy—they were not yet Christians, but those awaiting baptism. This part represents the earthly life of the Savior, and its role in the general worship of God (readings include the Acts of the Apostles and the Gospels; the common prayers of people and the deacon; and chants—antiphons, troparies, hymns); 3) *The Liturgy of the Faithful* (or the Liturgy of the Sacrifice) is the completion of a Eucharistic sacrifice. Its beginning and principles are derived from the Last Supper. In addition, each part has its own components—microcycles in a cycle.

At the same time, any analysis of the Divine Service is complicated by its duality. Its internal two-dimensional nature is caused by “three factors: a split of historical consciousness that solves the problem of choice between the spiritual and the secular; the duality of the position of sacral music on the verge of spiritual and secular genres that was aggravated markedly during the so-called ‘New Time’ (after the 18th century); the stylistic bifurcation of the musical decoration in liturgy that requires one to follow both the canons and innovations of the musical language” [18, 80].

The idea, content, and character of elements of the Divine Service have found their reflection in numerous liturgies (both anonymous and authored), where composers, relying on the canonical interpretation and according to the stylistic demands of the epoch, reproduced the divine drama through musical and expressive means. The symbolic and ideological load of the liturgical process dictates the compositional principles used and the dramatic framework of one or other expressive musical means. As such, when analyzing the Liturgy, two levels emerge: the textual and the musical, and we can observe their uneven historical development.

The Divine Service, with all its sacraments, prayers, rituals, and worships involves “the rising of a human being from Earth to Heaven, to God, and to God’s life” [24, 113]. In addition to the large-scale complex cyclical three-part structure, theologians have distinguished several internal planes, which, in their relationship with each other, as well as with the integral (three-part, but musically, in essence, two-part) structure, create a structured dramatic complex.

A detailed analysis of Lesia Dychko's *Liturgy*, carried out by Oksana Pysmenna [22, 99–102], is based on a classification of the significant dramatic levels (planes) proposed by S. Shevchuk [27]. There are five levels: the Triad of the Upper Level (I); the Angelic Bodiless Forces (II); the Faith (III), the Prayers of Glorifying and Praising Character (IV); and the Request to God (V). It should be emphasized that the Solemn Liturgy of St. John Chrysostom by L. Dychko:

“Has become a significant milestone in Ukrainian spiritual music; an example of a modern reading of the oldest monument of the Christian world, which we inherited from Jesus Christ Himself. The author, referring to the text of the Liturgy of John Chrysostom, preserving the order of the numbers ... and the dynamics of development, updates the traditional linguistic and stylistic features of Ukrainian spiritual music with folk features ... [and through] modern means of musical expressiveness (cluster harmonies and sonorous effects)” [22, 103].

Oleksandr Kozarenko emphasizes that in this work “ethno-characteristic methods of choral writing prove their vitality in combination with modern ways of organizing musical patterns. We can also observe a consequent tendency towards instrumentalisation and ‘symphonization’ of the texture of spiritual genres (outlined in Bortnianskyi, Berezovskyi)” [12, 130]. L. Dychko's Solemn Liturgy:

“is perceived to be a summary of the ancient history of the development of Ukrainian spiritual music, organically blending the beauty of folk melodies, the sophistication of baroque polyphonic traditions, and the harmony of classical forms. The composer herself spoke about her aim and state of the soul when writing the work: “Spirituality is the biggest treasure of a human being, their divine nature. I wanted to combine the miracle of folk intonations developed by our Ukrainian people over millennia; the unique beauty of Kyiv chant with the spiritual depth of biblical texts and the Christian spiritual world. The days when I was working on the Liturgy were the happiest in my life” [5, 24].

The Solemn Liturgy, consisting of 22 completed pieces that comply with all the church canons, was written for concert performance in close cooperation with Mykola Gobdych, director of the famous Kyiv Municipal Choir, which explains the presence of some minor differences with the theological canons. The analysis of this work carried out by O. Pysmenna [22, 103–148] shows it to be a monumental cyclical work. It is a new reading of the divine human drama from the perspective of musical expression and “an extremely bold amalgamation of church canon, folk ceremonies and modern composing technique” [4, 32].

Liturgy No. 2 (1990). After creating the Divine Liturgy of St. John Chrysostom, Lesia Dychko began work on *Liturgy No. 2* (Des-dur), which was written in 1990 for mixed choir. It was preceded by the First Liturgy of St. John Chrysostom for male choir, written in the late eighties. Its final form was very complicated and it has since been modified for female choir—this later edited version has replaced the original mixed one. O. Pysmenna emphasizes:

“The appeal to spiritual music at this time, after more than half a century of silence, was a real creative victory for the author. A new reading of spiritual texts and novel means of expressiveness, features of theatricality, and elements of folklore brought together by the composer in a liturgical action, cause a remarkable effect in a talented work” [22, 148].

The researcher pinpoints the following peculiarities of structure that are different to the canonical ones. Instead of a two-part canonical cycle, the composer has divided the work into four parts and the first (No. 1-6) and the second (No. 7-12), and then the third (No. 13-17) and the fourth (No. 18-27) parts coincide with the traditional canonical division into two parts: the Liturgy of the Catechumens and the Liturgy of the Faithful. According to O. Pysmenna, this four-part division of the Divine Service is because of the composer’s desire to bring a large-scale cyclical construction closer to a “symphonic conflict drama” with a contrasting combination of parts [22, 148]. In general, the second liturgy is a highly artistic combination of traditions, folklore, innovative modern vocabulary, and expressive means from other genres in its symphonization and theatricalization.

O. Kozarenko believes that the Liturgy of St. John Chrysostom by L. Dychko offers a model of a new reading of the traditional linguistic and stylistic features of domestic spiritual music. In this work, the ethnographic features of the choral script engage with modern ways of organizing the musical texture. The consequent tendency towards instrumentalization and ‘symphonization’ of the spiritual genre (outlined in Bortnianskyi, Berezhovskiy) has led to a sonorant interpretation of the choir ensemble (cluster harmonies in the section “Happy, Poor in Spirit” from №8 “In Your Kingdom”; use of non-traditional techniques—whisper, whistle, text recitation, glissando—in № 5 “What He Has Created” set to the words “The Path of Evil Will Destroy”).

Sonic imagery is present, such as: the imitation of church bells in №4 “Glory to the Father and Son”; №11 “Hallelujah”; and the striking picture drawn by the use of harmonic clusters as a background for solo baritone in №5 “What Has He Created”). Ostinato techniques, having become popular in the twentieth century, acquired ethnographic features in L. Dychko’s

works with a thickening of the repetitive motive by a parallel triad (in №4 “Glory to the Father and Son”). Finally, the fugue from №7 “The Only Begotten Son” harks back to the polyphonic tradition [10, 7–8].

Describing the creative mode of Lesia Dychko, Liubov Serhaniuk deems that her work displays “a vivid narrative synthesized with a definite national position (meaningful and repeatedly stated by the composer herself), interpreted through the prism of cultural philosophy and metahistory” [23, 194].

Continuing in the tradition of M. Berezovskyi, D. Bortnianskyi, and A. Vedel, the contemporary Ukrainian composer **Yevhen Stankovych** (1942) works in the genre of the **spiritual choral concerto**. His monumental spiritual composition *Lord, Our Master*, an a cappella concerto for choir set to texts from the Bible (1998), provides a vivid example of the interpretation of canonical texts by the latest trends in contemporary musical composition. The drama of the concerto’s storyline unfolds in a coordinated system of homophonic-harmonic and polyphonic manifestations of texturally rich choral expression, correlated with contrasting sound layers and timbres.

Stankovych Ye. has also written works for a mixed choir and symphony orchestra—*Let Your Kingdom Come*—based on texts from the Bible (2000); a capella choral works including settings of Psalms 22, 27, and 83 (1999–2000); and the Memorial Service for Those Who Died of Hunger, for soloists, two mixed choirs, a reciter, and a symphonic orchestra (words by Pavlychko D., 1992).

Viktor Muzhchyl (born in 1947) skillfully adapts the ancient traditions of the spiritual concert into contemporary musical language. According to I. Kharyton, his concert-ballad *Hallowed be Thy Name* harmoniously combines

“the magnitude of symphonic thinking, expressiveness of the delightful Ukrainian language, and authenticity in the depiction of the national natural environment. In the majestic spiritual sermon *The Voice of One Crying in the Wilderness*, written for bass, mixed choir, and symphony orchestra, and set to canonical texts of the Bible, the author creates images associated with the spiritual vocation of human beings and their search for divine beauty and appeal to love and repentance” [25].

Ivan Karabyts’ choral concert drama (1945–2002), *The Garden of Divine Songs*, set to words by the wandering eighteenth century philosopher Hryhorii Skovoroda, is filled with the theme of the search for God in the surrounding world and faith in the Savior. The imagery of the figurative spheres in this six-part composition written for choir (voice) and symphony orchestra in the Neo-baroque style, scales the comprehension of

the sense of humanity, manifested in as great an approximation of man to God as possible, through the prism of self-knowledge, a philosophy of the heart, work, spiritual freedom, and love for nature. Liubov Kyianovska, analyzing this work, concludes:

“The Garden of Divine Songs, as if it had summed up the historical line of the sixties, presents in a final form the aspiration of Ukrainian artists—writers, artists, musicians—to comprehend and interpret their past, and at the same time to adapt it to a humanistic image and turn to historical achievements, in order to develop a strategy for the future, laying a spiritual foundation for a new era” [9, 139].

The spiritual creativity of **Yurii Alzhniev** (born in 1949) is filled with the idea of awakening with the aim of creating the future. Continuing in the tradition of M. Lysenko, the artist composed his choral concerto *Glory to Thee, O Lord*, a prayer for the fate of the Ukrainian people. It displays features of clear canonical form, but with modern musical language, such as cascading chord streams that contrast with the declamatory solo chants of a deacon.

Valentyn Sylvestrov (born in 1937) did not write choral works at all until the mid 1990s, but finally developed a spiritual theme in his work. Arvo Pärt, concerning music set to spiritual texts, once famously stated:

“There is music for the concert hall that is not intended for the church, and even more so for the church service. Because music for worship is a completely different world ... the composer must stand there as if he is alone, his passions should not enter this atmosphere. So it turns out that most of the music set to spiritual topics or spiritual texts is not united with the religious spirit ... And requiem and masses are in fact out of the frame of the Divine Service. Considering their emotional side—they are rather anti-masses. Even some of Mozart’s masses are not suitable for this purpose. But the songs of Schubert ‘work.’ Although they are not set to the religious texts, their spirit is completely different” [29, 95].

Such an opinion from one of the most prominent composers, and one who wrote music for spiritual texts, deserves close attention, although at the same time it does not diminish the artistic value of many works on this topic. After all, not all paintings on scriptural topics are worthy equals to icons that have been sanctified for centuries. Possibly there has been a redirection towards a new contextual environment that reduces the purely applied, ecclesiastical moment, and perhaps, the range of influence of eternal biblical truths has been greatly expanded. However, what A. Pärt meant, in essence, about the sacred influence of Schubert’s songs and their particular atmosphere of purity can be said about the choral works of

Valentyn Sylvestrov from the period 2006 to 2016, with their spiritual silence and amazing sylvestrian sound space capable of healing the soul.

The composer even applies an impressive reverberation to the choral singing recreating the sound of a cathedral in the concert hall. A deep penetration into the nature of spiritual purification is found in *Requiem for Larysa* (in memory of the composer's wife who died in 1996) and most of the composer's friends and colleagues consider it to be his greatest achievement as a choral composer. In this work, the fourth part—the *Largo*—in Ukrainian, which uses Shevchenko's verses from the poem *Dream*, streams into the canonical structure in Latin with an aching note—both tragic and enlightened. The heavenly and the terrestrial are closely intertwined in one of the most melodically inspired choral works of Sylvestrov—*Diptych* (which uses *Our Father and Testament* by T. Shevchenko). According to the author's plan, these are two testaments: one is divine while the other is human, which are amalgamated and confirm each other.

Analyzing the musical language of the spiritual works of the composer, O. Kozarenko writes:

“In full accordance with the [previously] quoted characteristics is the choral *Diptych* (*Testament and Our Father*) by V. Sylvestrov. In this work there is not just a general correspondence with the ‘spirit’ of native church music (a touching simplicity and intimacy in the appeal to God). The originally reproduced ‘alphabet’ of grassroots Baroque—the complex, chanting texture (repeatedly seen in the works of the composer, such as in his *Second Sonata for piano* and his *Fifth Symphony*)—has been implemented through the median parallelism of female voices opposed to the bass and shrouded by the typical sylvestrian mist of the sonorous choral ‘pedal’” [10, 7].

In 2010, Sylvestrov created a sacral a cappella choral cycle named *Four Dedications*. The first part is called *Dedication to P. Tchaikovsky*; *Our Father*; the second part is the *Dedication to F. Schubert*; this is followed by the *Hallelujah* (choir and solo tenor); the third part is the *Dedication to K. Stetsenko*, followed by the *Gloria*; and the fourth part is the *Dedication to A. Knäpfel*, followed by the final *Hallelujah* (choir and solo alto).

The prominent contemporary composer **Myroslav Skoryk** (born in 1938) has composed spiritual music over the past two decades, including: the spiritual concerto *Requiem* (1999); *Psalms* for various types of choirs (1999–2005); and the *Liturgy of St. John Chrysostom* (2005). Skoryk did not commonly work in spiritual genres during the preceding period. As Liubov Kyianovska has stated “this is not a tribute to fashion,” but “a quite

natural consequence of long internal work,” and the resolution of the long process of the composer’s creative evolution [7, 467]. The category of the spiritual is considered by the artist “not as a harsh and ascetically detached service ..., but as the deeply personal desire of a human being with all his weaknesses and helplessness to open his heart to God and gain his love and mercy” [7, 468].

In the spiritual concerto, Requiem:

“the Oriental and Western church traditions, and liturgical and paraliturgical features are deliberately crossed, which ultimately does not link the work with any particular ritual adopted by one or other religious denomination, but reflects the state of enlightened sorrow—universal and meaningful beyond time and space and the pain of the loss of a loved one, which is mitigated only by hope of God’s mercy and oblivion” [7, 467].

As to the stylistics of the canonical Liturgy of St. John Chrysostom, L. Kyianovska notes that it is sensitive to the source traditions of Ukrainian spiritual music (ornamental baroque spiritual concerto; the romantic lyricism of the Peremyska school; the strict enlightenment feel of the spiritual masterpieces of the early twentieth century) and is a reconsideration of them [7, 569].

The cycle of works by **Viktor Stepurko** (Kyiv Chants; Concerto Devoted to Leontovych, Thanks to the Lord), written using texts from the psalms, is dedicated to the problem of spirituality and the formation of the Christian worldview:

“The modern musical language of these compositions is distinguished by a free functional combination of texture, the richness of the timbre and coloring, and the dimension of the genre-stylistic palette. The range of artistic imagery in these works translates a stylization of the atmosphere of older epochs through the prism of modern musical expression, which reveals a search for the optimal structural and intonational capabilities of the musical language beyond its traditional foundations” [25].

Viktor Stepurko (born in 1951) belongs to those composers whose creativity and spirituality seek to change surrounding reality. He is a regular participant in and winner of many international music festivals. The international fame of Stepurko’s choral works is phenomenal—grand prix, gold medals, first places, enthusiastic reviews by critics all over the world—it is results such as these that groups performing Stepurko’s work bring to Ukraine from the most prestigious choral contests and concert tours in Italy, France, Spain, Poland, and Canada. His level of global recognition emphasizes his colossal artistic power and his outstanding creative force as a composer. He is a representative of modern Ukrainian

culture and is perceived to be a true national composer. His path shows how national traditions develop in close interaction with different cultures and peoples.

Stepurko's choral works have gained the greatest popularity and are considered interesting and original compositions among the many contemporary works of choral literature. Olena Afonina writes:

“The composer seeks to add new coloristic shades to the choral sonority within the *a capella* genre, without denying its traditional foundations, and transmits to the choir the instrumental symphonic techniques of thematic development. He has at his disposal a juicy and brutal musical fresco sheet of as great a scope as an ancient folk epic (Kyiv chants, Theotokos Canons), and a gracefully shaky tissue of lunar, dreamy, and charming impressionistic landscapes (Supramental Dream). His harmonies are extremely sophisticated, his timbres are magically exciting, and his rhythms are complex and contrastive. He expands the form of choral works and refines their texture. The richness of sound in his choirs is striking in its novelty, richness of patterns, the colorfulness of its nuances, and the vividness of its moods. The composer admits that as a result of his fascination with philosophy, religion, Hinduism, yoga, and mysticism, his works often display some kaleidoscopic properties and features of photomontage (inherent in the art of the the twentieth Century)” [2, 149–150].

The work of V. Stepurko in the field of spiritual music displays huge artistic inspiration. It is no coincidence that for its creation the composer turned to archaic Kyiv chants, psalms, prayers, and wrote his own spiritual texts. In addition, among the choral works of the composer can be found choral compositions using the texts of famous Ukrainian poets (Three Choirs based on the poems of I. Drach; a choral cycle based on the poems of T. Shevchenko); choral patterns and cycles based on the texts of the psalms (Thank God, Lord's Earth, Blessed is a Man, The Lord Reigns); prayers (The Parable of Co-creation); mysteries (Christmas Eve, Blue Glass of the Sky); and various processional works (Ukrainian Christmas, Christmas troparion).

Educated in the traditions of twentieth century music and having a profound mastery of the traditions of Ukrainian chant, as described in the work of A. Vedel, V. Stepurko has made use of the principle of singers' improvisation from Kyiv chants and Theotokos Canons. The Greek singers he worked with helped to decode the hooks and understand the notations. The processual principle of Kyiv chant, according to the author, is quite free. The the main tradition of Kyiv chant—*cantus firmus* (fixed melody-

chant)—is preserved. Originally, Kyiv chants were single-tone and monophonic.

The development of Ukrainian church singing was based on *a capella* principles, in contrast with European church singing, which started to make use of instrumental accompaniment. V. Stepurko is the author of the Ukrainian Orthodox Mass *Theotokos Canons*. This is a vocal-symphonic composition for choir and orchestra that was written using canonical texts and melodies from the Heirmologion (first prints in 1700, 1709, and 1757). It has a philosophical and poetic mood and urges everyone to seek self-improvement under the commandments of Christ. Using orchestra and choir, the composer has created a monumental fresco in which the listeners feel the mystery of divine incarnation, the majesty of the Mother, and admiration for God's world. The Theotokos Canons are chants of the evening church service, which glorify the Mother of God who gave birth to the Lord. The service consists of eight tonal modes and covers all the liturgical material according to the church calendar. The composer sought to refresh the music of choral singing for worship and to make the chants of the clergy more expressive.

The first mode is the mode of the Epiphany, the mode of reconciliation of human beings with God and the unity of the heavenly and earthly worlds in singing. It contains the affirmation of faith, an appeal to the people of God to be brave and conquer their enemies, and the joy of ecumenical glory. During the singing of the Dogmatikon as part of Vespers, an entrance is made with a navicula—the king's gates open as a sign of the unity of heaven and earth, and a deacon and a priest come out by way of the altar through the northern door, symbolizing the arrival of John the Baptist and the coming of Christ to earth. They come out to bring to the Lord a pure verbal sacrifice, prayer, and praise. At the entrance, the priest reads for all 'bystanders' the secret prayer in which he asks the Lord to protect the hearts of believers from the words and thoughts of the wicked and to free them from "those catching our souls"—the spirits of evil. The choir completes the Vespers entrance by singing "O Gladsome Light" after the Dogmatikon.

Each theotokion is a kind of a novel with a particular semantic content and set of musical architectonics. The roots of the dogmas date back to ancient times. In the territory of Ukraine they descend from the famous Kyiv chants. Koshyts O., a great choral conductor and expert of national music, wrote:

"Dogmata, like every piece of collective music, had to follow a long path of processing and collective development before entering the singing books of the fifteenth century. The terrain of their creation could ... only

be Kyiv and Ukraine ... as a composer's work, they can be described in only one word—brilliance ... They are an exclusive phenomenon in music in general and the best that chant could achieve during its existence; they are unique in the world of religious and vocal literature" [14, 383, 384].

The Theotokos Canons were written using the book of the famous musicologist O. Tsalai-Yakymenko *Spiritual Chants of Ancient Ukraine* [26]—monastic chants, and in particular, Kyiv memorial chant. Features of the Western European Mass are also related to the forms and structures of Kyiv chant. The composer's objective was the search for "mystical holograms" that potentially existed in famous Kyiv chants. The creator of the Theotokos Canons, John Damaskin, and the composer V. Stepurko use the following key phrase: "And Christ shall save the world by the Theotokos." The composer's desire was to convey to the audience the greatness and beauty of the events of evangelical purity and the purity of the beautiful melodies of Kyiv chants using modern symphonic means.

According to Yevhen Stankovych, The Parable of Co-creation is Victor Stepurko's most brilliant work. The choral diptych for a mixed choir without accompaniment has a sonorous foundation (it is without words and is performed in the form of different phonemes). The work consists of two parts: Amazing Miracle (1986) and Is it Not a Miracle (1997). The sonorist techniques used intertwine organically into a complex musical texture that performs a semantic function in the drama of the work. The premiere of the work took place at the concert That Wonderful World at the festival Golden-Domed Kyiv. Since that time, it has appeared in the repertoire of many leading choirs of Ukraine and different countries around the world.

The choir Orea from Zhytomyr (artistic director and conductor O. Vatsek) won the Great Gold Medal at the competition in Bremen for a performance of this work, while the choir Legend from Drohobych won the competition in Debrecen (Hungary) performing it. The work has been redesigned for female choir and the female choir Mykolayiv won the Grand Prix at the competition in Yalta. The noise of the sea and cries of gulls added to the music and attracted the attention of the artistic team from the Philippines. Musicians have heard in this music "the image of the all-swallowing power of water" and this work allegedly predicted the tragic events in the Philippines and New Orleans in 2004.

Yaroslava Bardashevska, summing up the characteristic features of V. Stepurko's choral heritage, is convinced that "it is dominated by the problems of spirituality and ethics, and the national, religious, cultural and social position of the composer predetermines its figurative embodiment in

tune with the historical experience and cultural and artistic achievements of the Ukrainian people” [3, 11].

The skillful techniques used in the vocal writing and its modern, complex harmonious hues make V. Stepurko’s choral concerto based on the texts of biblical psalms stand out. A lyrical perception of God’s word is present in the music, which is inherent to Ukrainian church melodies. The concerto is devoted to the memory of Mykola Leontovych—creator of one of the most sincere and lyrical liturgies:

“For me, Mykola Leontovych is proof of the genius of our people, who have created immortal songs through which the world has come to know Ukraine” [31, 20].

The work of V. Stepurko reveals new tendencies in the development of the national sacral art and, at the same time, maintains continuity with its traditions.

O. Kozarenko, analyzing the musical language of contemporary Ukrainian spiritual music, points out that:

“our national tradition does not perceive the Protestant permissiveness of musical-linguistic means and semantic ‘deafness’ when using specific sound complexes. Thus, in V. Stepurko’s choral composition Thank the Lord, we have a clear mismatch between the semantics of jazz harmonies (light-entertainment in nature), the erotic coloring of the timbre of the solo saxophone, and the depth of content of Psalm 136 (although it may be quite organic for another tradition, such as the African-American one for example). Instead, in the adaptation of Kyiv chants Adam from the Earth and Hear Me, Lord, the composer achieves a satisfying expression through the organic introduction of the sonic texture inherent to ancient monophonic singing and traditional for the Lavra polyphonic parallels of tertias, sixths, and octaves. The original liturgical works by V. Stepurko (Our Father, Litany of Supplication, Credo) indicate that the natural updating of methods through the use of sonorant harmonic vertical clusters and the complicated intonational structures must be consistent with the historically complex lexical stereotypes of the genre. Without this, it is difficult to achieve sufficient semantic resonance and naturalness of expression” [10, 7].

In the creative work of **Mykhailo Shukh** (born in 1952), the religious theme is embodied through various genres, such as the vocal-instrumental genre of Catholic church music in his *Requiem Lux Aeterna* (1986) and the instrumental genre of Catholic church music in the organ *Mass Via Dolorosa* (1989). In his *Requiem Lux aeterna*, the canonical Latin text is combined with a free poetic form (the poems of the Russian symbolist

poets M. Minskyi, V. Soloviov, and K. Balmont). The synthesis of the musical intonation of Catholic Gregorian chant, the polyphonic adaptation of Protestant chant, and the sound of Orthodox choral singing, are combined with the author's own style creating the intonational basis of M. Shukh's Requiem.

The coordination of synthesized sounds with live instruments and voices furnishes the work with a contemporary feel and creates a dialogue between the cultural and historical traditions of different centuries. Another example of this synthesis of genre and style can be found in his concerto *And I Have Uttered in My Heart* (1992) based on the texts of Ecclesiastes and using the parts of the Latin Requiem, Kyrie Eleison, Lacrimosa, and Agnus Dei. Stylistic musical features of Western Christian tradition include the citation of the troparion chants of the twelfth century Agnus Dei and imitation of broad jubilations that take the form of ornamental improvisations of elevated character. When choirs performed Gregorian chants, the soloists sang jubilations in the last syllable of the word Hallelujah, as part of the refined and elevated singing of the Catholic tradition.

Back in the early Middle Ages, the form of the jubilatio (*jubilare*—Latin from the Hebrew hallelujah 'to praise God') was considered to be the most important and highest form of musical art, and the only direct way of communicating with God. Indeed, there are states of the soul that can not be expressed in words, but are well expressed by musical sounds. Blessed Augustine used to say that the jubilatio is a musical form that arises directly from the emotional depths of the soul and provides the singer with greater opportunities for creativity. When words can not convey what excites the heart, they are supplanted by infinite joy.

In his work, the composer made a stylized polyphonic adaptation of Protestant chants in the tradition of Bach. Noises and a synthesized underlayer for live instruments and voices provide the work with originality while remaining within the traditions of the concerto genre. As in his previous work, the dialogue of tradition and modernity is expressed in the musical language used. This tradition is presented through an appeal to both Catholic and Protestant churches that reflects the multi-confessional nature of the contemporary Ukrainian space.

The genre of organ Mass in the composition *Via Dolorosa* was chosen by M. Shukh to be a meaningful and emotional symbol. He freely interpreted its canonical structure (traditionally: Kyrie Eleison, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei) and only used the Kyrie Eleison and excerpts from the Credo. The traditional parts of the Mass are complemented by the hymn *Stabat Mater*, imitations of Gregorian chant,

and church organ improvisation. *Via Dolorosa* by M. Shukh is based on the traditions of the French Mass, where the principle of the suite cycle is fundamental. Musical stylistics come from Gregorian chants and adaptation of Protestant chants in the old German polyphonic tradition.

Mykhailo Shukh created *The Liturgical Doxology* of John Chrysostom. In the preface to this cycle, the author writes: “Working on the ‘Liturgical Doxology,’ I tried to create an image full of love, joy, and all-embracing harmony. Therefore, I personally consider this work to be an infinite Anthem to the Divine Light. Indeed, it is in enlightenment and love that the highest sacred sense of a human being lies” [30, 2].

Consequently, the religious music of Mykhailo Shukh represents different hypostases of a single European Christian tradition in its combination of the traditions of various Christian denominations. This combination of different layers of Christian culture is inherent in the work of H. Havrylets, V. Polova, and Yu. Ishchenko as well.

The choral work of the modern author **Victoriia Polova** (born in 1962) is denoted by genre diversity. She considers music to be “a very profound process of comprehending life” [15, 59]. The canonical texts that she uses in her choral work, are considered by her to be defined by “humility. Divine joy breaks through you, as in biblical verses. Is there any limit? On the contrary, a sense of freedom and flight. You become an integral being that can just rejoice. Canonical texts are full of clarity and purity “[15, 59]. In the cycle *Simple Cantus*, each choir expresses a certain emotional state.

Every large-scale work, according to V. Polova, can be considered from the position of the dichotomous idea of the composer’s creativity—falling down, and then getting up:

“suffering, painful sensations—down below; resurrection, joy—on the top ... When I came to Christianity, I realized what I was doing and why—for what I am creating, writing, and living. Therefore, my music for me is not always about singing in its sincere simplicity. Sometimes it is a way of perceiving very complex philosophical ideas. My Penitential Psalm 50 (The Mighty One, God, the Lord) is also associated with the basic idea of creativity: this is the level at which self-awareness takes place. The point is that first of all one should understand one’s own sinfulness—as if to fall down onto the bones of Adam, and then rise up to the most extreme point possible for a human being” [15, 59].

The spiritual music of Victoriia Polova, which is “her personal worship,” appeals to both one’s consciousness and subconsciousness. Music experts have defined the last period of the composer’s work as “sacred minimalism.” However, V. Polova believes that “living creativity can not

be squeezed into any frame. In my music, there is too much redundancy for minimalism” [15, 59].

O. Kozarenko notes that:

“All the complexity of modern adaptations of monodic singing is illustrated by the composition of V. Polova, *O Gentle Radiance* for choir and orchestra, which combines a certain strictness, some Old Belief, the ‘desperateness’ of emotional conflict with the traditional instructions of seventeenth century monodic singing: church music was supposed to provide the sounds with ‘beauty,’ ‘kindness,’ a need for ‘all consent,’ ‘love of union’ (*Legend of Seven Free Wisdoms*) [10, 7].

Over the last twenty years, Viktoriia Polova has studied and set to music the texts of the Divine Service. In 1988, she produced the work *Kyrie Eleison* for children’s choir, celesta, piano, bells, and jingles. Since the beginning of the 1990s, her creative work has been characterized by an active appeal to spiritual themes. The liturgical chants of different denominations—Orthodox and Gregorian—constitute the basis of many of her works. She has used the canonical texts *Missa Symphonia* (1986–1993) for children’s choir; the chamber cantata *O Gentle Radiance* (1995) for soprano, mixed choir, and chamber orchestra; *You are rejoicing* (2002) for mixed choir and chamber orchestra; and the text of *Simeon the New Theologian for Word* (2002) for soprano, mixed choir, and symphony orchestra. Additionally, she composed the triptychs *To the River Abyss* (2003), *Mother of the Light* (2003), *The Commandments of Blessing* (2003), and *Gift to Piart* (2003). She seeks to build a multidimensional world view in parallel to existing spaces, with stable, integral content, and structural units characteristic of both the Western European tradition and contemporary music.

Psalm 50 of David, used the canonical text for soprano, alto, tenor, bass, and mixed choir and combines the stylistics of the early twentieth century with the author’s individual style. The deployment of musical material takes place on the basis of a linear connection of layers, timbre, and texture between the choir and the soloists. The intonational foundation of the psalm is made up of three tunes with a single core. The sustained sound ‘e’ is maintained throughout the composition as a kind of *cantus firmus* (unchanging voice). The main parameter of an integrative European spirit in this work is that of universalism.

Since the 1990s, **Hanna Havryletz** (born in 1958) has turned to Christian themes with compositions such as *I Lift Up My Soul to You, My Lord*—a setting of spiritual psalms for male choir; and *My Beloved God, My God, Why Did You Forsake Me?* (spiritual psalm for mixed choir) is a reproduction of modern concert practice. She uses the text of the psalm,

but at the musical level applies jazz intonations and sonorous techniques. As a result, the relationship between the canonical and individual serves as an indicator of the interaction and complementarity of both spiritual and secular works. Tetiana Maskovych, analyzing the choral work of H. Havrylets in the context of a 'new tradition,' draws attention to the use of Western European canonic with *Stabat Mater* (for choir and orchestra, 2002) and *Kyrie Eleison* (2006), which she considers to show "a marked tendency toward chamber and poetic adaptation of one-part forms" [17, 9].

In the works of contemporaries, the Western European church tradition is represented in appeals to the Latin canonical text of worship and its characteristic genres.

In the monumental spiritual Requiem concerto of **Ihor Shcherbakov** (born in 1955), *The Dream*, for reader, soloist, choir, orchestra, and organ (2008), dedicated to memory of the victims of the Holodomor (this historical even remains an open wound in the minds of Ukrainian artists, and they continuously turn to this topic), we can observe a free relationship between the canonical genre and the tragic theme. Here, in the canonical part of the Requiem, a poetic text by Yu. Plaksiuk is introduced: *Dies Irae—Eternal Pain; Lacrimosa—Burning Tears; Benedictus; Agnus Dei—Intentional and Invisible; and Crucifixus—Redeemed by Despair*. The parts are interlaced with dramatic interludes (*Ghost of Death, Healing*). The compositional center of this large-scale form, is the fifth part—*Snow of Sorrow* (based on verses by M. Vorobiov). It may be considered one of the most expressive pieces in the composer's body of work [20, 26–27].

As can be seen, there has been a renewed awareness of primeval sources—which constitute a powerful folkloric foundation and multi-layered spiritual tradition—making up a major part of Ukrainian musical creativity over the last twenty years.

The embodiment of the consecrated sacrament in music has drawn many composers from Lviv. The most devoted to this style are **Oleksandr Kozarenko** (born in 1963) and **Viktor Kaminskyi** (born in 1953).

Spiritual themes have marked the creative work of O. Kozarenko over recent decades, with works such as: *Liturgy of St. John Chrysostom* for mixed choir (1998); *The Psalm of David* for choir and orchestra (1997); *The Holy Passion of Our Lord Jesus Christ* for reader, soloists, choir, and chamber orchestra (1995); and *Four Prayer Songs for the Virgin Mary* for soloists, female choir, and orchestra (1994). This music is closely related to the traditions of national Ukrainian spiritual music, in particular, the achievements of the Galician composer school of the nineteenth century.

The oratorio genre is not typical of Orthodox culture, but it was widespread and popular in the West. The composers of the nineteenth

century most frequently used the Passion oratorio (L. Beethoven, F. Liszt, F. Mendelson). In Oleksandr Kozarenko's oratorio, *The Holy Passion of Our Lord Jesus Christ* (2001), the genre of Bach's Passions is revived. In the musical language of Evangelism, Catholics historically used the tonal-melodic formula of the Gregorian chant and the Protestants used the songs of their national traditions. In the work of O. Kozarenko, the text is performed as an ordinary recitative in the Ukrainian language, which is typical of the Protestant tradition. Passions disclose the theme of Christ's suffering and the drama of the work is characterized by contrasts between the choir, the ensemble, and solo numbers.

The musical language of O. Kozarenko's work links the traditions of Bach's polyphony with the music of the Ostroh chants. In the music of the composer, a poetic rethinking of biblical events is transmitted through sonic imagery, giving an idea of the feelings of the main characters in the form of the choir, ensemble, and solo performances. The orchestration is given a special distinctiveness and the culminating points of the work are emphasized by instrumental means.

As O. Afonina points out:

“Integration of European parameters in the spiritual works of O. Kozarenko are also found at the programmatic and genre level. The genre of the Passion carries out formative and programmatic functions, causing a number of specific associations in textual, figurative, content aspects. The most striking features of musical expression in his Passions are the use of musical and rhetorical Baroque figures, and the instrumental principles of orchestration of the Romantic Era. The polyphonic development of the themes in his works witness the resistance of the composer to the artistic and philosophical traditions of the Baroque style that are given new meaning in the author's style. Furthermore, the composer reveals the national essence of his work, with the variational development of material arising from the tradition of Ostroh chants” [1].

Ukrainian Requiem by O. Kozarenko continues the traditions of this genre. V. Ptushkin and Yu. Shamo are among those authors who wrote texts for Ukrainian Requiem. This work of Kozarenko is devoted to all the “victims of repression, deportation, and the Holodomor.” The composition is basically consistent with the traditions of the genre. The work is written for a symphony orchestra, organ, choir, soloists, and a quartet of singers. These are complemented by Ukrainian folk instruments (cymbals, floiara, flute, trembita). The use of novel musical instruments is also associated with the Requiem by A. Schnittke, who used electric guitars, bass guitars, and a large number of percussion instruments.

A Requiem consists of 11 parts, the selection and order of which correspond to the church tradition. The dramatic development of the work is based on the use of fugato for a cross-associated theme (similar to its use in the works of J. Bach, P. Schumann, D. Shostakovich, and I. Karabyts). The correlation of European and national origins manifests itself at the intonational level: the musical intonation combines elements of European Baroque and Slavic folklore (and the themes of lamentation).

The religious and artistic paradigm of East–West is well represented in Oleksandr Kozarenko’s Ukrainian Catholic Liturgy for choir, soloists, organ, and symphony orchestra. Ukrainian Catholic Liturgy was created in 2000 as the Bishop’s Service of God on the occasion of the 50th anniversary of the Stamford Diocese in the United States, with the blessing of Bishop Vasyl Lostyn. Olha Komenda emphasizes that “the intonational system of the work combines elements of Orthodox, Catholic, and Protestant worship, as well as a whole series of intonational features of secular genres” [13, 96]. The combination of Eastern liturgical tradition with Western composition techniques and performance saw the composer turn to the achievements of nineteenth century composers such as J. Verdi, J. Puccini, P. Tchaikovsky, and S. Rachmaninov. Continuing the European tradition of his compatriots’ music of different times—M. Dyletskyi, D. Bortnianskyi, M. Berezovskyi, and A. Vedel—he introduced elements of the Western tradition, while preserving the Orthodox essence of the liturgical work. The intonational basis of the work includes elements of the musical language of different eras. The author continued the classical traditions of D. Bortnianskyi’s music and at the same time, reproduced the modern technique of composers of the early twentieth century. He used ancient Ukrainian liturgical chants, while remaining faithful to his own creative ideas, which he had successfully implemented in previous works, including: Ostroh Triptych, Passions, and Theotokian Songs.

All his musical material is linked by common melodic and harmonic structures that appear in the whole-tone cluster in the First Antiphon orchestral entrance. Diatonicism, inherent to ancient chants, contrasts with the intonation of European Romanticism of the nineteenth century, creating a contemporary musical canvas. The orchestral accompaniment is full of altered structures that pinpoint the connection with the Romantic European traditions. He remains faithful to the national tradition with episodes of choral singing a cappella (litany, kontakion, troparion). The work of this composer uses a combination of traditions from the Eastern liturgical cycle and the principles of European cantata and oratory.

Viktor Kaminskyi has produced both church music (The Liturgy of St. John Chrysostom; Akathist to the Blessed Virgin Mary; Easter Matins) and works of academic profile (the cantata symphony *Ukraine. The Crossroads*, based on verses by Ihor Kalynets; the oratorio *I am Coming. I am Calling. I am Crying*, based on texts of Metropolitan Andrei Sheptytskyi in a poetic adaptation by Iryna Kalynets), which are distinguished by their high spiritual content. Continuing the traditions of S. Liudkevych's monumental forms, V. Kaminskyi chose the genre of the cantata symphony for his work *Ukraine. The Crossroads*.

Another philosophical religious work, based on the words of Iryna Kalynets, *The Song of Moses*, for choir, orchestra, and soloists, was written by V. Kaminskyi for performance at Lviv Theological Seminary and dedicated to Pope Benedict XVI [8, 22–23].

In general, interpretation of the Liturgy as a genre of spiritual concert music was not an innovation of composers of the late twentieth–early twenty-first centuries. The Liturgy of P. Tchaikovsky opened up the way for an individual author's reading of the genre and outlined the most important principles of constructing the cycle and dramatic movements. Compliance with the parameters of canonical Liturgy by K. Stetsenko in his work is explained by the religious practice of the composer—he understood the religious and aesthetic approaches to the genre according to religious, theological, and statutory positions. In the musical development of the Liturgy, the composer adhered to formal ritual logic. The Liturgy of St. John Chrysostom by K. Stetsenko is a cycle that reproduces the artistic concept of the liturgical genre, operating with a variety of means and various techniques of musical writing.

Nowadays, there are three types of liturgies in use in the Orthodox and Greek Catholic churches that have musical expression: the Liturgy of St. John Chrysostom; the Liturgy of St. Basil the Great; and the Liturgy of St. Gregory the Dialogist. Most composers turn to the Liturgy of St. John Chrysostom (such as L. Dychko, O. Kozarenko, and M. Skoryk).

The most important feature of the spiritual music of contemporary composers is the combination of national church traditions and a tendency towards European integration. Turning to the original Christian foundation of the European cultural continuum confirms the relevance of Christianity in Ukraine and its multi-confessional dimension. The combination of the musical language of medieval church genres with innovative techniques of composition (serial technology; aleatory; sonorist; expanded tonal sphere; polyphonic imitation; polystylistic techniques; symphonization of the choral texture) has been the tool of renewal of spiritual music and the

modern blossoming thereof is a testament to the continuity of national ecclesiastical and cultural traditions.

Ostap Manuliak, highlighting the leading tendencies of contemporary religious music in Ukraine, distinguishes the following aspects present in the works of modern Ukrainian composers:

“the layer of ancient Ukrainian monastic church; the ancient traditions of Ukrainian ritual folklore; the Renaissance and Baroque Kantian tradition; the Baroque part singing concerti; the traditions of the ‘Golden Age’ of Ukrainian music; and the linguistic style of the so-called ‘New School’ of the Ukrainian music of the first third of the 20th century. In works, based on Latin texts or otherwise directly related to the range of traditions of the Western Church, we have noted that reference is also made to: the sphere of Gregorian singing; the *ars antiqua* sacred music; and the traditions of Catholic church music of the second half of the 20th century” [16, 13–14].

I. Haryton draws attention to the fact that the:

“Spiritual music of the modern period is practically alienated by ritual practice. Accordingly, the question arises: what causes this crisis in the process of adaptation of postmodern spiritual creativity to the ritual ceremony of the Ukrainian Orthodox Church? Reflecting on the problem, we should note that the Ukrainian Orthodox tradition, according to its canonical requirements, is rather conservative, and therefore, any changes that are determined by socio-historical laws are ‘blocked’ by church taboos” [25].

As for music, it forces its way through into the future even in religious ritual, each time modernizing and modifying. And this process can be observed throughout the entire development of this phenomenon.

Of course, neoteric spiritual music with its avant-garde musical language is alien to Ukrainian Orthodox rituals, because the idea of perfection here is presented by the language of dissonance and an inharmonious, unconscious way of sounding. From an aesthetic point of view, there emerges a certain contradiction: the idea of perfection has to be embodied by means of a dissonant method of musical expression. However, the latest musical thinking of each time generates interesting, creative projects that are not only competent, but also “become our best message to the future” [11, 25].

The characteristic features of the spiritual, creative work of the Ukrainian composers of the second half of the twentieth century include: work in the field of Ukrainian church music (Liturgy of John Chrysostom; Akathist to the Blessed Virgin Mary; Matins; Easter Matins; Kyiv Chants; Theotokos Canons; Requiem; and psalms); church music of the Latin rite

(Requiem); music at the intersection of church ceremonies (Ukrainian Requiem; Passion oratorio); spiritual concert music (concerto Requiem; spiritual psalms; cantata symphony; diptych; spiritual choral cycle; and spiritual choral concerto).

How can large-scale works of spiritual choral music of the Ukrainian composers of the second half of the twentieth century be used as a tool for the internal personality development of students of higher musical education institutions?

Considering spirituality to be central aspects of education and upbringing, we use large-scale choral spiritual works in the educational process of preparing music professionals, most of which are available through the Kyiv Choir Library (edited by Mykola Hobdych), to stimulate the manifestation of personal spirituality. This review of the theoretical and methodological developments of contemporary Ukrainian composers in the spiritual sphere testifies to the urgency of their use in the educational process of future specialists.

Comprehension of spiritual works takes place, first of all, in the classes of individual conducting and choir. Furthermore, in following courses such as: Modern Ukrainian Music Culture; Analysis of Musical Forms; and Cantoral Studies. Then in the writing of theses for bachelor and master degrees. By performing these works, students will also absorb the depth of their philosophical content. Spirituality can be formed in the process of purposeful activity, oriented towards the manifestation of spirituality. This is the key to the formation of a spiritual personality in young people. In the course of comprehension of the spiritual heritage of modern Ukrainian composers a dual process occurs: the nurturing of spirituality and the spirituality of education.

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