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Aspect of Liturgical Tradition
in the Modern Genre-creative Process in Ukraine

After 70 years of a forced excommunication from religion and church our society seems to win revenge. One restores the destroyed temples and builds new ones, opens monasteries, icon-painting studios, performs the once forbidden spiritual music and composers turn towards religious themes and ecclesiastical genres. The Church as an ecclesiastical institution still plays a bigger role in social life and religious feasts are celebrated at an official level. Although a similarity to political campaigns is noticeable sometimes in some of such actions[1]; it is church and religion that are in our uneasy time becoming for majority of people not only newly acquired but also singular support, supplying the certitude of the immutability of moral values.

In contemporary Ukrainian music a "situation of sacralization" reveals itself clearly in many ways. First, one observes the creation of spiritual works to canonical texts, both Latin ("Requiem" by V. Runchak, masses by M. Shukh, V. Polevaya, V. Honcharenko, spiritual cantatae by I. Shcherbakov, V. Ptushkin, M. Shukh etc.) and old Slavic ("A Liturgy" by L. Dychko, the choir concerto by I. Shcherbakov, the choirs-prayers by V. Polevaya, I. Terenenko, V. Stepurko etc.). These works are heterogeneous. Some are marked by stylization of ecclesiastical genres, striving for precise observance of the canon; style of the others meets the norms of contemporary music. (Let us put aside a question about a degree of religious feelings and sincerity of the authors of these spiritual music compositions, as we can here discuss a political profit as well).

Another tendency is "spiritualization" of profane genres and of instrumental ones that have been put, due to their (instrumental!) nature out of borders of orthodox canon. These are "The Three Commandments of Beatitude" for piano trio by V. Runchak, "The Prayer for the Chalice" for piano by A. Shchetynski, "A Penitential Verse" for violin and strings by I. Shcherbakov, "Let the Lord be Prayed from the Heaven" for bassoon solo by I. Taranenko, "Now Absolve, O Lord" for a chamber ensemble by A. Shchetynski, "The Christmas Canons" for flute, bassoon and piano by M. Denysenko etc. All mentioned works are examples of an instrumental interpretation of liturgical texts in personal author's reception and unique experiments of music (and not verbal) hermeneutical interpretation. There are among them prayers of catholic tradition that have gained symbolic meaning in music culture: *Ave Maria,* a title of the symphonic poem by Stankovych, of the chamber ensembles by V. Patsera (for trombone, cello and piano), N. Samokhvalova (violin and piano); *Kyrie Eleison,* of the piano quartette by V. Runchak; *De profundis,* of a piece for piano by M. Shukh etc. This involves practically all genres, included those written for theatre, where besides operas ("The Annunciation" by A. Shchetynski, "The Time for Penitence" by A. Kozarenko) one again introduces for common use a genre of mystery ("Jesus" by I. Shcherbakov, "The Human Son" by B. Synchalov, "The Gospel Plots" by L. Samodayeva).

And at last there is still one more tendency, where the liturgical tradition influences form-making, dramaturgy, structural and compositional plans of works. In such pieces one has no task of stylization or of interpretation of sacral plots and prayer-books. In those cases liturgical "signs" (those of sense, text, genre or structure) applied by composers promote widening of meaningful space of music till all-human horizons. Therefore, it is of no importance from what confessional contexts these "signs" have been borrowed.

A coexistence of multi-confessional features', their crisscrossing and interaction is quite typical. For instance, it takes place in *Kaddish-Requiem* by Yevhen Stankovych for a reader, soloists, chorus and a great symphony orchestra written to honor the 50-th anniversary of the tragedy in Babyi Yar (1991). It is written in verse, where background is built as a free poetical retelling of a Jewish caddish (i. e. of a plaint) made by the poet Dmytro Pavlychko. Stankovych doesn't use genre and compositional forms of classical requiem, but creates its "secular" version instead. Still, there are some definite analogies. Thus, the 3-d part ("The Trial Will Be") contrasts to that of *Dies irae,* the 6-th part ("Rejoice yourselves") to Lux aeterna, the 4-th, that incarnates an image of a sorrowful farewell, is named *requiem* by the composer himself. There is present also a certain connection to Jewish religious music, "Kolnidre", which is performed by cantors, endued with a particular talent of improvisation.

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[1]   The circumstances are complicated because of poly-confessionals of the Church (one deals with 5 Christian confessions only!) and its excessively exaggerated attitude towards policy.

An associative plot of Stankovych's *Dictum* for a small symphony orchestra (1987)[2] is connected both with catholic Requiem and orthodox liturgy. In this grandiose symphony-poem of 11 parts composer found sounds in the most diverse intonation and semantic registers, from the penitent-prayerful ones to those of pathetic orator's tone. Together with the monologues filled with bitter confessionals one evolves here pictures of universal catastrophes with an eschatogical tint that evokes a simile to Apocalypse. An idea of requiem being dissolved in emotional-imaginative palette of the symphony narrative reveals itself not only through semantic knots of the line of events, its beginning (1-st part), the catastrophes (2, 3), the frenzy desperation (5), the prayer for a compassion, the bemoaning (8), evoke allusions to corresponding parts of the Requiem (Requiem aeternam, Dies irae, De profundis, Lacrimosa). The most essential here is an idea of ascension from the somber mourning towards the sphere of light and joy, from Requiem aeternam towards Lux aeterna and Osanna[3].

The first part of Dictum opens with the "chiming" strokes of orchestra that produce an effect of the parting chime, an essential ingredient of funeral rite[4]. Measured sounds, that count the commencement of each bar, are overlaid over piano's rhythmical ostinato that coins the tread of a mourning procession. Its majestic step, the step of a mourning saraband, enforces the sombre solemn coloring of music. Such associations lead us to "choir portal" of "Matthew-Passions" by J. S. Bach.

The next episode switches attention from the mourning procession over to the bemoaning itself. The strings' singing, similar to choir, pours out from a cluster. In its upper voices the profiles of ancient "znamen-nyie poglasitsy" (intonations of orthodox liturgical chant) are noticeable with their gliding steps over seconds, modality and liberty of rhythmic-respiration. A far piano's pulsation, an immutable rhythmic formula upon an immutable "b", flows over a choir's bemoaning several times and stops it. As regards of this episode's semantics, one perceives a layer of contents and genre traits of the Orthodox Liturgy, in particular, the antiphon inter-change of piano refrain and the "choir" singing of the strings are similar to the prayers' petitions of hekhtenya (the exclamations of Deacon and responding phrases of choir)[5]. Such an analogy is aggravated due to "verbal" logics of the choir movement of the strings (with their vocal-speech like nature of meter).

"The Poem of Grief" by Stankovych for great symphony orchestra (1993) dedicated to the memory of the victims of the Famine 1932–1933 y., has connections with a ceremony of the Orthodox service. It also has another title, "Funeral Hekthenya". It is by no means a stylization or any reproduction of funeral prayer, but an influence of the last upon the composition is obvious. The poem is "interlaid" with psalmodical exclamations[6]. These recitatives at a singular tone (with their free, verbal-speech like logics of rhythmical delimitation) evoke analogies to reading of funeral hekhtenies. Superposing as a background over the stream of the main plot or just ousting it, then in the solo "lection" or in the manner of a "multi-voiced" one (as if it reunites prayers parted by the space and ascended over the depopulated Earth)[7], this psalmody keeps in its memory an exclusive prayer's style and thus introduces a sacral imagery in the narration[8].

There is still one work of Stankovych where the rite of funeral service has not only been reflected in the title but also become a structure-building factor, "Service for the Dead" (1992), also dedicated to the victims of the Famine 1932–1933 y.[9] The dramaturgical development of the "Service for the Dead" (15 parts attacca) can be compared to a parallel montage in a cinema film with a simultaneous flow of two plots, those of an ecclesiastical action (service for the dead in the proper sense) and consisting of episodes of the awful tragedy of the Famine that are snatched out from memory. The voice of the Reader, similar to a speech of a com-mentator behind screen, reinforces such an analogy. Superimposing ("flows", "camera's incursions") and then

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[2]   Orchestra: flute, oboe, bassoon, trumpet, cymbals, bells, piano, strings.

[3]   A similar emotional-psychological vector (towards the final enlightenment) is peculiar for the Orthodox funeral service as well.

[4]   One does not use the orchestra bells in this case. It is demonstrative that the color of the bells is being made not so with the harmonic means imitating a compound overtones' structure of the sound of a bell, as due to the interference of the waves of various timbre. And it is to underline that the first and the second "strokes" are in tritone relation – as in Musorgski's bells ("Boris Godunov")

[5]   Hekhtenya is a prayer addressed to God, which belongs to an ecclesiastical service. According to the contents of the prayer and its duration one differ such hekhtenyas as the grand one, the enforced one, the hekhtenya for the dead etc. A deacon or a priest performs it in a way of psalmody, and the phrases of the choir of singers give responses to them.

[6]   The bars 46–48 – the parts of flute and clarinets, 110–117 – wooden winds and a French horn, 199–210 – French horns, trumpets, trombones, 248–270 – trumpet with a sordine, 371–381 – flutes.

[7]   All the parts are here individualized (as to the tone shape and to the rhythm as well) and create sharp dissonant vertical combination as a result.

[8]   Within the work's structure it determines features of rondo while performing the role of a refrain.

[9]   The performers are two mixed choirs, great symphony orchestra, two soloists, a reader. The verses are written by D. Pavlychko.

letting "the screen" one to another, both rows of plots coexists in different dimensions. This difference of topos (a closed space of temple and an opened space of history), difference of temporal parameters (presence – past, "small time" of the ecclesiastical service and "a grand circle" of historical time, conditional time and time of events), difference of emotional-psychological tones (elevation over the routine and immersion in its tragically reality) creates a tragic tension, an atmosphere of the work.

Stankovych's task is not to reproduce a funeral service precisely. Neither does he adopt any music. But semantic and psychological aspects of the rite and some of its compositional and dramaturgical peculiarities are observed. The composer uses canonical texts and the presence of a pair of choirs with the antiphon contrasting of the choir massive which is typical for the Orthodox ecclesiastical practice. The logic of the service corresponds to its action (in particular, its religious-philosophical and imaginative-emotional contents), from mourning aloofness (№ 1) to the light "Halleluiah" (with the joy of the future resurrection that is dissolved there) and to the hymnal lyrics of the "Eternal Memory". It is important that Stankovych has inserted obligatory ritual prayers which play key role in the discrete chain of choir prayer, that build the "ritual series" (№№ 1, 2, 3, 5, 7, 11, 14, 15)[10], "The Angel Song on the Holy Trinity"[11] (№ 2, 13), "Give Repose, o God, to the Souls of the Deceased Slaves of Yours" (№ 5, 11), "Halleluya" (№ 14) and the concluding "Glory" and "The Eternal Memory" (№15). Stankovych has also used (in № 3, 7) characteristic refrains, "Forgive, o God" and "Give o God"[12].

In the "Service for the Dead" there are also typical "dramaturgical situations" of the ecclesiastical rite with its multilayer structure of acoustical phonation and of "dramatis personae". For instance, in №№ 5 and 11 ("Give Repose, o God")[13] an even rhythmical (in eights) recitative of choir unisonous builds as an antiphon and, in parallel, a retarded (with the half notes) incantation chorale sounding of the same prayer at another choir (in its full composition) make an effect of dialogue between priest and clergy (that is, reading of a prayer, singing at so called klyros). In its turn, such an effect creates an illusion of moving apart and being in a spacious temple. Such a sensation is reinforced with a kind of "resonant" function of orchestra which formally seems to reduplicate the choir singing but, in reality, it creates another "reflected" layer of sounding (the illusion of reverberation under temple's resounding vaults)[14]. Multilevel texture of the chorus layers is peculiar for the final numbers; in "Halleluiah" the festive chiming superpose over the antiphon choirs' call-over; the recitative of the bass unisonous with a gradual elevation of the texture ("Be Praised the Father and the Son…") intrudes in the solemn sounding of the "Eternal memory", similar to acclamations of deacon during the ecclesiastical service. Some moments of the poetical text of the reader (who acts now in the name of those perished, with the author's comments) evoke allusions to the sacral texts that are read during the services for the dead.

The imagery of some parts is unusual from viewpoint of the Orthodox liturgical tradition. Thus "The Angel Song to the Holy Trinity" lacks absolutely a prescribed spirit of blessing, of elevated aloofness. One prays for salvation and forgiveness in the text of the prayer, but in the music there are both desperation and anger with a mighty in vocational power (the chorale movement of antiphons). "A fervent", marked manner of sound production, "the nakedness" of vertical accords without complication of harmonic and texture, an offensiveness of meter and rhythm, a severe descending movement of orchestra basses[15] with an unchangeable fortissimo, that creates an image of dismal and formidable frenzy, more typical for the Catholic Requiem with its Dies irae.

The events in Stankovych's "Service for the Dead" change according to the principle of abrupt switching, such as temporal, genre, emotional, that underlines fable dynamics essentially. There are a retrospection of scenery of a peaceful life (№ 3, a bass monologue "The Blessed Labour"), "battle pieces" (the orchestral "insertions" in №№ 3, 9, 14), a "duma" (the Ukrainian epic song) that transfers the narration from a "real" life to a level of mythical poetry. A sinister toccata (№ 6) is followed by a solo song (№ 7) and a choir mourning plaint (№ 8).

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[10] The missing links of the service act so as if shaping its development "behind the screen".

[11] The canonic title of the prayer is "God the Saint, Firm the Saint, Immortal the Saint, Forgive Us". It is also named also "The Thrice-Saint Singing".

[12] Such refrains do usually act within the sacral services as the choir responses to the prayer petitions of a priest and they are repeated in a multiple way.

[13] № 11 repeats № 5 in another key with some orchestration changes.

[14] The choir recitative is echoed also in the parts of the bells. While reduplicating the second choir a timbre coloring plays an important role which is created by of celesta, harp, and violin's flageolets.

[15] Originating from the rhetoric figure of catabasis this melodic formula has for ages gained a symbolical meaning of "the scale of death".

The seventh part ("Mummy, mummy, I'll die soon") becomes a capacitor of tragic energy while bringing the both plot lines together[16], the soprano solo (folk voice) with choir and orchestra. The song's melody has its roots in stylistics of Ukrainian folklore and includes various genres, from lyric song to plaints and "holosinnyas" (funeral incantations). There are also present semi latent allusions to other national stylistic contexts (for instance, to "canticle-symphony ecstasies" /Assafiev/ of the Fortune-telling of Martha in "Khovanshchina" by Mussorgski). Owing to these (and, perhaps, unmentioned) associations the theme isn't closed within the limits of a concrete plot of the "Service for the Dead" and is acquiring an all-human and eternal meaning. They live in a mutual intonation field[17] thus symbolizing an inseparability between individual and common. The song appears as if coming from the prayer, and the choruses of antiphons act both as the resonators of melody and as its reduplication and as a refrain, thus being imbued with openness of emotional expression that is not proper for the ecclesiastical service.

The vector (the plot like) dramaturgy in the "Service for the Dead" combines with a symmetry of three parts (a mirrored reprise, a kind of arched building). An opening choir "Amen" brings a double semantic meaning. From one side, it is a sign of a service that takes place somewhere over there, "behind the screen". From the other side, it is a kind of a "symbol of truth", an author's confirmation of a verity of a succeeding narration (the word "amen" means "true" in translation). The last part of "Service for the Dead" is concluded also with the choir "Amen" over a dispersed D-Dur chord ("eroded" with additional tones) closing a "ring" and stressing a compositional idea of circle, a symbol of eternity, hidden in symmetrical returns.

The orthodox service forcedly excluded from artistic experience of Ukrainian music is now again realized as **national** tradition. And this, in one's turn, told on creative potential of Ukrainian composer's school.

Santrauka

Liturginės tradicijos aspektas šiuolaikinių žanrų kūrybiniame procese Ukrainoje

Dabartinėje Ukrainos muzikoje sakralizacija atsiskleidžia įvairiais būdais. Pirma tendencija – dvasinio pobūdžio kūriniai pagal kanoninius tekstus lotynų ir senąja slavų kalba. Jie yra heterogeniški. Kai kurie pasižymi ekleziastinių žanrų stilizacija, juose laikomasi kanono, kitų stilius atitinka šiuolaikinės muzikos normas.

Kita tendencija – pasaulietiškų instrumentinių žanrų, kurie pagal savo prigimtį nedera ortodoksiniam kanonui, sudvasinimas: V. Runčako „Trys palaimos įsakymai" fortepijonų trio, A. Ščetinskio „Malda taurei" fortepijonui, I. Ščerbakovo „Atgailos eilės" smuikui ir styginiams instrumentams. Visi minėti kūriniai yra liturginių tekstų instrumentinės interpretacijos pavyzdžiai ir unikalūs muzikinės (ne žodinės) hermeneutinės interpretacijos eksperimentai.

Dar viena tendencija – kultinės tradicijos įtaka formai, dramaturgijai bei struktūriniams ir kompoziciniams muzikos kūrinių planams. Tokiose kompozicijose nėra siekiama stilizuoti ar interpretuoti sakralinius siužetus ir maldas. Kompozitorių panaudoti liturginiai (įvairių konfesijų) „ženklai" padeda išplėsti prasminę muzikos erdvę iki bendražmogiškų horizontų. Pavyzdys – Y. Stankovičiaus *Kaddish-Requiem* skaitovui, solistams, chorui ir dideliam simfoniniam orkestrui (1991) apie tragediją Babyj Jare. Kūrinys parašytas eilėmis, kurių pagrindas yra laisvas poetinis pasakojimas apie žydų sielvartą. Stankovičius sukūrė pasaulietišką *requiem* versiją. Tačiau yra tam tikrų panašumų: trečioji dalis („Paskutinis teismas") priešpriešinama *Dies irae*, šeštoji dalis („Džiūgaukite") – *Lux aeterna*, ketvirtoji pateikia graudaus atsisveikinimo vaizdą, ir pats kompozitorius ją vadina *requiem*. Yra tam tikrų sąsajų su žydų religine muzika „Kolnidre", kurią atlieka kantoriai, apdovanoti ypatingu improvizacijos talentu.

Asociatyvus siužetas Y. Stankovičiaus *Dictum* mažam simfoniniam orkestrui (1982) siejasi su katalikų *requiem* ir ortodoksų liturgija. Svarbiausia – žengimas nuo liūdno gedėjimo link šviesos ir džiaugsmo, nuo *Requiem aeternam* prie *Lux aeterna* ir *Osanna*. Panašus emocinis-psichologinis vektorius (link galutinio nušvitimo) yra būdingas ortodoksų laidotuvių pamaldoms. Naudojami laidotuvių varpų garsai (svarbus laidotuvių rituale elementas) ir apraudojimas, kuriame pastebimi senovinių „znamennyie porlasitsy" profiliai.

Y. Stankovičiaus „Vargo poema" dideliam simfoniniams orkestrui (1993), skirta bado (1932–1933) aukų atminimui, turi sąsajų su ortodoksų pamaldų ritualu. Ji žinoma ir kitu pavadinimu – „Laidotuvių echtenija".

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[16]   It is the only sample of compatibility in the "Office for the Dead". In the other parts the interaction of the "plots" is conducted through short "flows" (as a reaching from far away "Amen" in № 8), insertions ("battle-pieces" in №№ 3, 14).

[17]   Up to the coincidence of separate locutions (the descendant movement from tonic to dominant in the ends of phrases).

Laidotuvių pamaldų ritualas tampa struktūriniu formuojančiu „Pamaldų už mirusiuosius" (1992) faktoriumi, šis kūrinys taip pat skirtas bado aukoms (du mišrūs chorai, didelis simfoninis orkestras, du solistai, skaitovai; eilės D. Pavlyčko). Dramaturginį „Pamaldų už mirusiuosius" plėtojimą (15 dalių *attacca*) galima palyginti su paraleliniu filmo montažu ir vienalaike dviejų siužetų tėkme: ekleziastinis veiksmas ir bado tragedijos epizodai. Skaitovo balsas, panašus į užkulisių komentatoriaus kalbą, sustiprina šią analogiją. Čia nėra tikslios laidotuvių mišių reprodukcijos nei tam pritaikytos muzikos, tačiau semantiniai ir psichologiniai ritualo aspektai bei kai kurios jo kompozicinės-dramaturginės ypatybės yra išlaikytos. Kompozitorius naudoja kanoninius tekstus ir tipišką ortodoksų bažnyčios praktiką – du chorus su antifona. Pamaldų logika atitinka įprastus veiksmus: nuo gedėjimo (Nr. 1) iki šviesaus *Aleliuja* ir „Amžinos atminties" himninės lyrikos (paskutiniai numeriai).

Ortodoksų pamaldos, prievarta išstumtos iš ukrainiečių muzikinės patirties, dabar vėl pripažįstamos kaip nacionalinė tradicija. Tai negalėjo nepaveikti Ukrainos kompozitorių mokyklos kūrybinio potencialo.