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Spiritual Concert in the Work of Ukrainian Composers: The Processes of Individualization of the Genre Archetype

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Abstract--The last decades in the post-Soviet space are characterized by spiritual searches, growing interest in spiritual heritage, in musical art – the blossoming of spiritual creativity, in music science – by increasing attention to genres of spiritual music. The relevance of the problem stated in the article is caused by the need to highlight the development of the genre of spiritual choir concert as an exceptionally important and illustrative for Ukrainian musical art. The purpose of the research is to reveal evolutionary tendencies of the genre archetype throughout its history of presence in Ukrainian music art. The leading method of this investigation is a genre-style method, which provides detection of different levels of transformations of genre invariant, connected to historical and style conditions and peculiarities of individual styles of composers. The results of the study can be useful to researchers of choral art and choral conductors, can be used in the pedagogical process – in educational courses on music history, choral literature, music culturology.

Keywords--baroque, choral art, classicism, cyclic structure, music.

Introduction

Faced with new challenges, a person is looking for a spiritual prop, tries to find answers, look into the secrets of the soul, see the most significant, and understand oneself. Thus, in turbulent and changing times, there is growing attention to universals, stable constants of human existence, invariant forms of thinking, namely archetypes, which help to trace the genesis of the sense-generating acts in artistic, in particular, musical culture (Severinova, 2013). In the light of these trends, on the one hand, the problem of the span of traditions, on the other hand, the problem of innovations in the art are actualized (Kokbas et al., 2020). Both problems arise in cooperation regarding research of individualization processes of genre invariants. The individualization of composer art is increasingly becoming the subject of research of modern music scholars because since the last decades of the previous century humanistic tendencies, which, according to experts, have to determine the "face" of the 21st century, are becoming perceptible. These trends, naturally, actualize the anthropocentric direction of scientific studios, an increase of attention to the author's personality, individual style, and individualization of creativity as a historical process (Losev, 1995; Poberezhna, 1999; Drach, 2005; Samoilenko, 2015; Husarchuk, 2018; Gemtou, 2021).

How does interaction between universal (general) and individual, in particular at the level of genre archetypes occur? Answering this question, let us give the opinion of the well-known Ukrainian scientist Krymskyi (1998), concerning Plato's principle of universal not as a fundamental, but as an add-in over an individual. He notes that for centuries this principle "met the opposition from various nominalist, pluralist, and skeptical currents. Now on the foreground of scientific discourse is not the absolute of the world idea, God or matter as universal substance, but any absolutization is denied. From the point of view of such a principle, the whole does not exclude the plurality of the forms of its functioning, each of which can be an individual expression of the general. On the contrary, an individual is not solitary, but the only one that can embody the whole world by pushing it within the limits of personality". Thanks to archetypes, the composer not only "reads" the Text of the Universe, by which is meant all the semantic richness of existence, joins the World Thought, but also enriches the Space with the energy of his creativity, meaning-making, a spirit full of energy (Rajabi et al., 2020). There is a constant mutual exchange, "the openness of space and cosmization of Human" (Fedorov, 1992).

The genre of a spiritual concert, which has been developing for several centuries, preserving certain archetypes and at the same time acquiring new features, is extremely interesting and illustrative from the point of view of this issue. In the history of Ukrainian music, the choir's spiritual concert takes a special place as the central genre in the era of Baroque and Classicism and as one that got a new life in the XX – early XXth century. It is quite natural that such an important place in the genre system of Ukrainian music art attracts attention to it, first of all, in the aspect of the problem of individual forms of implementation of genre formation permanent principles. The purpose of the research is to reveal evolutionary tendencies of the genre archetype throughout its history in Ukrainian music art.

Materials and Methods

Methods of research. Such methods of research were used in the process of the study, as empiric, general logical methods (analysis, synthesis, concretization, generalization, analogue); in the analysis of the works of composers in the context of different epoxies – historical and cultural method; to reveal traditional and individual-style features of creativity – musical-style and comparative methods; in the study of the spiritual concert genre evolution – genre-style method. Stages of research. The research was conducted in three stages. At the first stage, theoretical analysis of methodological approaches in the musical sciences was carried out, as well as in the culturological, philosophical, and psychological scientific literature, dissertational works with the subject of the article; the problem, the purpose and methods of the research are defined, its plan is drawn up. At the second stage, the review of the musical material from different historical periods was made, the trend features for each period were revealed and the most illustrative examples for them were chosen for further detailed analysis. At the third stage, the results obtained were systematized and summarized, theoretical conclusions were clarified and their practical significance was considered (Zhou, 2021; Hampshire & Matthijsse, 2010).

The preconditions for the establishment of the concert genre archetypes, as is known, are connected with the Venetian school of the second half of the XVI – beginning of the XVII century. The development of multi-choral singing was facilitated by the conditions of the court chapel of the Doge's Palace in the Cathedral of St. Mark (Basilica di San Marco), which had two spacious halls. A. Villart, a founder of this school, synthesized the polyphonic achievements of the Dutch with Venetian traditions, having adopted the antiphon principle ("cori spezati") by his works. The formation and development of the concert genre features is connected with the art of Andrea and Giovanni Gabrielli – choral and instrumental. Among the peculiarities of the Venetian School, which significantly influenced the genre of the concert: departure from the austerity of strict style; instrumental-choral, register and timbre contrasts; the comparison of the choir groups as a mean of development (Luckett et al., 1999; Laird et al., 1986).

As for stylistics, a new type of musical syntax should be noted: instead of integral inseparable lines, characteristic of Renaissance works, – short speech phrases with clear borders between them (emphasized by pauses, leaps, change of melodic movement) and construction-dialog as a result of the dramatization of the musical language; growth of the role of harmony and formation of a new type of voice leading. Since the second half of the XVII century, the genre archetype of the spiritual concert has experienced certain transformations connected with the influence of instrumental music: this is about the established traditions of performing virtuosity, the idea of competitive concerts, contrasting comparison of orchestra and soloist-instrumentalist (or group of soloists-instrumentalists) that opposed the esthetic pole of "seriousness", an open embodiment of Christian religious content through archetypal images of sacred in culture (Muravska, 2021). Eventually, the "fate" of the concert in the history of European music has developed in such a way that it "has been and remains one of the central genres of composers' creativity" (Shevtsova, 2018).

Results

The semantics of archetypes and their functioning in musical art

Consider the genre of the spiritual concert as a certain archetype. Among the multiple definitions of archetypes, the profound essence of this notion is most precisely defined by the following: "Archetype (Greek arche – beginning, and typos – image; the first image, the primary form)" as a concept, which takes its beginning "from the tradition of Platonism and plays the main role in "analytical psychology" developed By K. Jung [Furs \(2003\)](#), "archetype (from Greek Ἀρχή – beginning and τύπος – example) – a prototype, an initial image in the meaning of the example, in a broad sense – an idea. Plato has a comprehensible model, eidos" ([Pelipenko, 2007](#)). The ethology of the notion "archetype", which is given in the dictionary "Greek-English lexicon" [Liddell & Scott \(1961\)](#), is interesting: "ἀρχέτυπον, τό, archetype, pattern, model... ἀρχή, (v. ἄρχω) – beginning, origin; first place or power, sovereignty (not in Hom.); εἶδος μελίσης ἀκέντρου, Hsch." As it's known, archetypes perform the function of memory/reminder – cultural, social, national – forming continuous, the integrity of life, its valuable and significant pivot. It is also important that the archetype in the process of its cultural transformation from an archetypal original image to artistic one seems to be rewritten again, in a new way, acquiring updated meanings based on primary senses ([Dalebekkyzy et al., 2019](#)). As a result, the circle of archetypes is constantly expanding. Hence – the multiple forms, meaning, and images in the realization of the composer's ideas. Thus, all cultural (musical) texts consist of numerous archetypes, which not only carry in themselves past and modern cultural elements but also prepare the ground for the creation of future new problems ([Hennion, 1997](#); [Phillips, 2014](#)).

The archetypal original musical images by their essence can be compared with the linguistic concept of "seme" (units of meaning), which form a sense of words, reflect knowledge about the world and is the search area of "metaphysical" senses for the individual poetic (musical) microcosm. "It's these archetypal semes, underlying ancient symbols based on archetypal images" ([Shelestyuk, 1998](#)). Archetypes as universals create the same things in different musical cultures. A lot of archaic archetypes can be called archetypal semes (for example, sound, rhythm, tone, timbre, etc.). Note that, apart from the mentioned archetypal semes, which conceptually form a figurative sphere, it is necessary to separate the mode, harmony, melody, finally – intonation, in particular, "Types of intonation semantics" (intonation patterns) [Kholopova \(2014\)](#), "Migrating Information Formulas". Among the big archetypal music models, which are basic semantic units, it is necessary to note "genre beginnings and prototypes" [Nazaikinsky \(2003\)](#), i.e., various musical forms and genres (sonata, concert, opera, etc.), styles (historical, national, individual, etc.).

Archetypes in music in the form of large structures can be significant in the musical culture of one or another epoch (for example, the genre of oratory in Baroque epoch or sonata-symphonic cycle in the age of Classicism, programming becomes an archetypal sign of romantic music, etc.), the expressive stylistic concept of both a separate author and a certain historical and cultural period. Yes, polystylistic is not only an archetype of Shnitke creativity but also the main

idea of the composer's work of the last decades of the XX – the beginning of the XXI century. Analyzing the composition models of music of the XX-XXI centuries, [Amrakhova \(2007\)](#), concludes that composers not only refuse from the usual genre and composition prototypes but create works of other typological forms and morphologies of the music language. There is a variety of semantic alterations of music archetypes and the same number of their "reading", interpretations. Thus, it is logical to assert the individualization of the genre archetypes of the spiritual concert as a certain reflection of the universum of archetypal original images of "macrocosmos" in the "microcosmos" of the composer's personality. The spiritual concert becomes a significant genre archetype in the musical culture of many epochs ([Espe, 1981](#); [Klebanov, 2017](#)).

Formation of two historical and stylistic models of the spiritual concert in Ukraine

Having entered Ukraine through the mediation of Poland, the spiritual concert formed two historical models – baroque and classical. In the tradition of the Eastern rite, they received a capella appearance only. The Baroque model was formed in the second half of the XVII century, having received the name "party concert", which has complemented the system of baroque musical genres. The unique style of Ukrainian party music has accumulated not only the heritage of the late Venetian school but also the achievements of Polish composers M. Zelensky and M. Milchevsky, features of choir concerts of German composer H. Schütz. The party concert, as later classical, was of a polyfunctional character: the use of sacral texts, mostly from Psalter, points to its spiritual orientation, but in the divine service, he actually performed the role of an additional performance (sounded during the sacrament), what puts it into a paraliturgical genre. The party concerts had a richness of the choral facture, including the wide use of the imitation polyphony. The signs of a concert as a queue of choral tutti and soli began to appear already in the party services of God. Thus, in the eight-voice Liturgy "Kyiv" by M. Dyletsky there are ensembles (tercets) in every but two chants ("Small Litany" and "Hallelujah").

Although the epoch of polyphonic party has left quite a lot of names, the most famous of which are S. Pekalytsky, M. Dyletsky, I. Domaratsky, G. Levytsky, – the tradition of anonymity and weak individualization of musical work prevailed in those times. Keeping the general genre features – a certain function in the divine service and the concept of tutti and soli (in some cases solo), classical spiritual concerts differed by features, which concerned both texture and composition. The tonal-functional system was finally formed and organically linked to it four voices with clearly defined functions instead of variations in their number (from three to 48, with the most common - 12 voices) in the party concert. At the same time, eight voices and a double choir, but based on the same principles of four voices; sometimes six voices took place. The cyclic nature, which we observe since the works of A. Rachynsky and M. Berezovsky (1750th and 1760th – 1770th years respectively) has become an important sign of the new historical model of the spiritual concert ([DeNora, 1999](#); [Standley, 2002](#)).

Similarly to its historical predecessor, the spiritual concert of the second half of the XVIII century took a central place in the genres system of that time,

concentrating in itself the highest achievements of Ukrainian professional music arts and actually replacing the symphony in it, because it has brought together a number of features and most importantly – the concept quality of drama. In the cycle organization of "choral symphonies" a variety of materials were used, parts of the cycle were developed internally, sometimes they already showed the features inherent to sonata, and between parts, a monothematic connection was established. The paraliturgical specificity of the spiritual concert gave the composers the greatest freedom, so in the second half of the XVIII century, the strengthening of the function of the musical beginning is brightly observed, which, in turn, promoted penetration into the secular sphere and popularity of the genre already far beyond the limits of the pure temple performance. These works began to sound both at the royal court, and in the everyday secular in various arrangements for both choral and instrumental performance (Solomonova et al., 2021; Marchenko et al., 2021).

Processes of typification and individualization of the spiritual concert in the age of classicism

The specificity of the style situation, in particular, the accelerated change of styles and stylistic synthesis, caused that in the background of universal musical language, certain typification of receptions, inherent in Classicism, in the new spiritual concert already a "breath" of the coming epoch of Romanticism is already perceptible, which is manifested in subjectivation of expression, increased emotionality, deep psychological reflections and individualization of music works, respectively. Of course, there were still some echoes from the previous epoch, in particular, there was borrowing in the works of various composers, and also the widespread anonymous creativity. In the "golden period" of Ukrainian choral art individual styles start to form, which are characterized first of all by different combination of style features: early classical traits in works by A. Rachynsky and M. Berezovsky, the most clearly expressed classical features – within the art of D. Bortnyansky, specific stylistic synthesis (Baroque, Classicism, Preromanticism) in arts of A. Vedel, Classicism with enhanced features of sentimentalism in C. Dehtyarov's works.

Common for the mentioned composers is their national affiliation, because all of them were Ukrainians by origin and, living in certain periods of their life in the Ukrainian cultural environment, reflected in their works certain elements of the national style, which also begins to form in this time. At the same time, this association is also a factor that distinguishes the creativity of the mentioned composers, because it shows a different degree of its expression, which thus becomes an individual and stylistic sign (national nature is most vividly presented in the works of A. Vedel). The spiritual concerts of composers also differ due to the nature of the influence of Western European music. Yes, the opera style is most noticeable in the works S. Dehtyaryov, who worked in the serf opera house of M. Sheremetyev. The creativity of A. Vedel there is a noticeable influence of instrumental music what is due to his performance as violinist and manager of different capellas – not only choirs but also orchestras. Thus, in the classical spiritual concert, especially in the second (late 1770th-1780th years) and third (1790th – beginning of XIX century) stages of its evolution, there was an intensive expansion of the means of expression.

At the same time in the style of concerts, the archetypes intonation features were preserved, which is brightly revealed in concerts of M. Berezovsky: it is both the leading role of imitation polyphony and separate "markers" of an individual manner of composer's pen, such as "baroque cadences", frequent mode-tonal expressions, "flickering" of light and shadow, widely used delays in minor, which enhance the dramatic expression. An example of the important dramatic role of the intonation archetype is the use of tritones in the famous concert "Do Not Reject Me in My Old Age". Thus, in the final fugue, the intonation struggle between the theme and the counter-subjects (or the second theme) is developed. The intonation grain that represents the image of evil, built on the intonation of the low tritone, which from the time of the Middle Ages received negative connotation as "Demon" interval. It is this intonation archetype that best corresponds to the word "slandorous". The spiritual concert of the period of Classicism is also attracted by new intonation means, which had already been established in other spheres of musical art as certain archetypal models. Thus, D. Bortnyansky used elements of genres widely used in the then life – cants, menuet, siciliana, a wide visual spectrum of March start. Instead, A. Vedel mostly drew upon mode-intonation inversion, typical for Ukrainian folk songs of different genres and even Ukrainian dumas.

Style and stylistic stratification, use of various archetypal intonation elements of musical language in spiritual concerts of the second half of the XVIII century, and also a determination of musical expression by individual and personal features of artists caused individualization of cyclic organization of works. In general, in the area of evolutionary dynamics, this process can be seen as a search in the field of composition and dramatic construction of the cycle at the early stage (A. Rachynsky, M. Berezovsky), then – stage of crystallization of certain principles (D. Bortnyansky) and finally – individualization of already fully crystallized models with a significant departure from them, but also with a return to them at the new level of artistic content (A. Vedel). However, it is worth considering the individualization of genre models and from the position of this kind of content – when the composition-dramaturgic plan of the work an art piece was determined by the specificity of its verbal basis and individual plan of the composer. Thus, in the art of M. Berezovsky we can observe, actually, both factors. The evolutionary aspect of the search is present, which is indicated by a comparison of the structure of the concert that is considered to be the earliest – “God hath stood in the congregation of gods”, and two other well-known concerts – “The Lord Reigns” and “Do Not Reject Me In My Old Age”. If the first concert consists of six parts, then the second and third have four parts, though different in structure: the second has a less typical (in view of the future developed type) sequence of parts: Allegro, Andante, Moderato, Allegro; in the third concert we can already see an established type of lyric-dramatic concert consisting of four parts with a slow first part. At the same time, we should understand that this is a matter of a certain conditionality of tempo definitions and their general correspondence with the nature of the material since none of M. Berezovsky's concerts has been preserved in the autographic form (Mawan, 2021; Mudra, 2016).

Concerning the cycle structure in the art of M. Berezovsky a lot of new information is obtained thanks to the latest note edition made by Yurchenko (2018), consisting of nine four voices concerts, seven of them published for the

first time. Among them the concert “The king shall joy in thy strength” (c-dur, psalm 20: 2-9, 12, 14) is a real choral masterpiece with a peculiar organization of the cycle: it consists of twelve parts – a maximum quantity for a classical concert. The compiler of the publication explains the reason for this phenomenon: “This concert was sung during the entrance of the king into the temple – so-called “king entering””. He also adorned the coronation ritual as a “coronation concert”. Hence the special, unusual solemnity and the unprecedented multiplicity. Thus, the example above illustrates the influence of the specificity of the functional mission of the concert in its composition. Along the way, it should be noticed that under the dominant panegyric character of this work special metaphorical-artistic significance takes place with the seventh part on words “They are brought down and fallen: but we are risen, and stand upright” (c-moll) – beautiful lyrical “core” of the art work with a tangible “breath” of Ukrainian Melos.

In the sphere of choral art, spiritual concerts by D. Bortniansky have become an epoch-making phenomenon, in which stylistic signs of classical aesthetics and individual-style features – natural vocalism, melodicism, the extraordinary wealth of texture, and the like have been vividly displayed. Most of the 1780s and the major 1790's paintings are in the category of panegyric concerts. The concepts of D. Bortniansky as a whole are not characterized by motives of righteous trial, God's anger, and the theme of enemies (except for Concert No. 19). D. Bortniansky (as well as S. Degtiaryov) often chose and composed lyrics for his concerts, following the traditional principle of contrast between parts of the cycle. In his works, two types of concerts - three-part and four-part concerts – are stabilized. At the same time, various variants of the tempo sequence of parts are observed. So, the first three parts of the concert “Lord, make me to know my end” (No. 32) are written in a slow tempo and only the final fugue – in a quick one. Of course, the dramaturgy of the cycle was affected by the specificity of the concept, because this work, which became the greatest achievements of the composer in the genre of a spiritual concert, is a distinctive requiem created already in the beginning of XIX century. In the final period of the development of the classical concert, the greatest variety of compositional and dramaturgic decisions can be seen in the work of A. Vedel. Of course, reliable information is contained in autographic manuscripts, which include 12 concerts. Among the ten of them (the two music pieces were not fully preserved) we find such variants of the cycle construction as: three-part (concerts No. 1, 3, 5, 9), four-party (No. 8, 11, 12), five-part (No. 2, 10) and seven-part concert No. 6.

The comparison of concerts according to the quantity of the composition and the tempos of the parts demonstrates the creativity of the composer, his individual approach to the scheme of the cycle. Thus, here two usual types can be seen – three-part and four-part, but among three-part concerts, only No. 9 is formed according to the type model of a panegyric concert with a quick first part. Three other – 1, 3, and 5 – have a peculiar sequence with a slow first part, and none of them uses already used structure: the most original is the famous concert “How long, O Lord? Will you forget me forever?” (All three parts written in slow tempo) and between the last two concerts there is also a difference – the presence of a slow part with coda function in concert No. 5. Five-part concerts differ in composition too: before the quick first part No. 2 has a slow introduction in the form of a period of exceptional thematic importance for further development of the

music material and from this point of view can be considered as a separate first part, although not very big in size (Amori, 2021; Widana et al., 2020).

Taking into account other parameters - mode-tonal, metric, textual and, finally, dramaturgic – will add many more differences in the organization of cycles. In particular, this will apply to the group of four-part concerts, which now look the most typified. In part it is true, so it can be concluded that at the end of his creative journey (which, however, was artificially interrupted by the tragic event – the composer’s arrest) A. Vedel still preferred this type – the four-part lyric-dramatic concert with a slow first part. Concerts No. 11 “O God, The Wicked Are Risen Up Against Me” and No. 12 “In My Trouble I Cried To The Lord” are the last dated works of the composer (November 1798) and show significant evolutionary changes compared to other concerts in many ways: the overall size, scale of deployment of the material, complexity of the internal structure of the parts etc. It is these works we can first of all call “choir symphonies”. They have signs of a sonata form (the first part of the concert No.11), a large-scale polyphonic development within the framework of multidark forms. These concerts are also extremely interesting from a conceptual point of view has, in particular, autobiographical subtexts. Among the concerts of A. Vedel that have not survived in autographic form there also are cycles of different structures. Worth noticing the concert “On the rivers of Babylonia” A minor, which has 10 parts, is connected primarily with the peculiarities of the literary basis (psalm 136 with its specific plot development).

Ukrainian spiritual concert in the XIX – early XX century

The last large-scale canvases of A. Vedel were written after the ban on singing concerts in churches, issued after Paul I was coronated in 1797. This ban was lifted at the beginning of the XIX century when Alexander I took the Russian throne. Having officially returned to the church environment, the spiritual concert slightly changed its place in the worships, becoming its final “chord”. However, the further development of the genre in a negative sense was influenced by the new general trend of returning to the origins of Orthodox singing and, consequently, abandoning the inheritance of the XVIII century as such, which was too far away from these origins. In Ukrainian music, there have been only a few examples of spiritual concerts since the XIX century. The most famous of them is the Easter concert “The Angel Declared” by M. Verbytsky. However, the general tradition of choral art has not been interrupted, vivid proof of that is the significant influence that the spiritual music of D. Bortniansky had on the further development of choral art, especially Western Ukrainian composers – M. Verbytsky, I. Lavrivsky, D. Sichynsky, S. Vorobkevych et al.

The work of M. Verbytsky, dated 1840th – 1860th, was formed at the intersection of Classicism and Romanticism. The spiritual works of the composer have a deep embodiment of prayer moods, a natural vocality, melodification of the texture and its contrasts, a song beginning and a related to it melodic variant. The concert “The Angel Declared” has a certain specificity: it is small in volume (96 bars) and, in addition, it in service does not quite correspond to a traditional concert, because it is usually included in the Easter canon, and it sounds between Irmoses. At the same time, there are other genre features – cyclic structure

(Moderato, Allegro, Moderato, and Allegro), a significant role of ensemble fragments in parts with moderate tempo (fast parts are fully tutti). After all, the association with classical concerts produces polyphonic coda, while in general the use of simulated polyphony was not characteristic of M. Verbytsky style.

In the period defined as the “Second Golden Age” in Ukrainian spiritual music (the end of XIX – the beginning of the 1920s), the leading trend was the revival of traditional church singing and the creation on its basis of a new style of national spiritual music. Therefore, it is natural that in the works of composers of that era, in particular Y. Yatsynevych, K. Stetsenko, M. Leontovych, Y. Stepowiy, P. Demutsky, and representatives of the younger generation – M. Verykivsky and P. Kozytsky – the appeal to liturgical genres prevailed. Against this background stands the concert written by M. Lysenko “Where Shall I Go”, written in 1909 using the lyrics of 138 psalm (7-10). This small in volume work (35 bars in total), consisting of four contrasting sections, embodies an elevated romantic mood and a tendency towards a chamber typical for art of those times. “Where Shall I Go” as if heralds a new direction in the development of the Ukrainian spiritual concert, which will become a leader in modern art, since this work is not used in the practice of God, but is very popular in concert performance.

Processes of individualization of the genre archetype of the spiritual concert in works of Ukrainian composers of the last third of the XX – beginning of the XXI century

In the XX century, the development of the spiritual concert genre reveals a dependence on the prevailing political-ideological situation in the country. “Antireligious propaganda” in the Union of Soviet Socialist Republics (USSR) in 1920th-1970th led to the displacement of the genre “into historical shadow” and caused “interrupted” character of its evolution. The revival of the choral concert genre took place in the 1970s when the concerts for choir, soloists, and symphony orchestra “The Garden of Divine Songs” I. Karabyts on the texts of [Skovoroda \(1972\)](#), and the non-lyrical “Elegy Concert” by [Ishchenko et al. \(1979\)](#), were created. Both works were written for the philharmonic concert context of the performance, indicating the individualization of the interpretation of the genre in the figuratively semantic and structural-compositional plane. Since the late 1980s in connection with the restructuring processes in the Soviet Union, the lifting of the ban on the performance of spiritual music for the celebration of the 1.000-year anniversary of the Baptism of Rus in 1988, the independence of Ukraine in 1991, the setting of a direction for a national-religious revival at the state level, rising choral movement, has stimulated attention to the genre. At this time many works have appeared which by certain stylistic features relate to the genre of a spiritual concert – spiritual psalms, chants, prayers, etc.

This article takes into account only those works which the authors themselves have defined as a spiritual concert. In the period from 1980 to 2020, the Ukrainian spiritual concert received various functional (temple and out-of-temple), structural and semantic variants in the creativity of more than 20 Ukrainian composers. A characteristic feature of the time is the appeal to canonical texts in Ukrainian translation or transliteration. Less represented in the panorama of the development of the spiritual concert is the temple branch. Its

examples are found in the artworks of Kyiv conductor and composer I. Tylyk (“Open to Us the Gates of Repentance”, 1995), Kharkiv authors V. Fainer (“Listen to My Prayers, O God”, “Joy to All Grieving”), and M. Zosin (“Today Christ Is Born”). The works of this direction correspond to the style preserving position of the Orthodox Church, aesthetics and stylistics of church singing, are correlated with its various historical layers.

In the quantitatively dominant out-of-church branch of the modern spiritual concert, while the tendency to preserve the archetypal features of the genre (conversion principle, contrasting systems) is prevalent, the following parameters are individualized: members of performers (a cappella / with instrumental accompaniment), sources of texts (canonical, author’s poetry) and approaches to their musical realization, structure and dramaturgy cycle, stylistics, etc. Composers are more easily attracted to different sources of themes, in some cases combining stylistic imprints of different spiritual traditions, thus demonstrating a more universal view on the problem of expression of spiritual origin in music (V. Stepurko, O. Skrypnyk, M. Shukh, et al.). Thus, contemporary composers tend to quite individually approach the problem of the cycle structure by presenting variants different in the number of parts: one-part (S. Ostrova), three-part (Y. Alzhnev, H. Havrylets, V. Stepurko, Y. Ishchenko. Concert No.3), four-part (I. Aleksiychuk, Y. Ishchenko. Concert No. 5, O. Skrypnyk), five-part (Y. Ishchenko. Concert No.1, M. Shukh), eight-part (I. Shcherbakov), twelve-part (Y. Stankovych), etc.

Discussion

The study of music literature has shown that the broad problem of spiritual music, in particular a spiritual concert, in the aspect of individualization of composer creativity, although it is in the field of attention of scientists, it has not been fully studied yet. In particular, considering the party concert, conversely, the spread of “permanent epithets” in the panegyric and «lamentable» versions of the concert [Herasyimova-Persydska \(2012\)](#), “block” type of composition, use and editorial processing of foreign material, It poses a problem for researchers about the integrity of the product ([Zabolotna, 1984](#)). Today, however, we are looking for new research methods that, despite the weak individualization of the material, can solve the problem of ownership of the work and even its authorship on the basis of the characteristics of the texture organization ([Demianenko, 2021](#)). Analyzing the classicist spiritual concerts of M. Berezovsky, M. Rytsareva points to a certain continuity of tradition, in particular, that in her panegyric concerts D. Bortniansky continues the stylistic line that has appeared in the works of M. Berezovsky “The Lord Reigns” and “The Lord Shall Rise” ([Rytsareva, 2006](#)). [Lebedeva-Emelina \(2010\)](#), performs periodization of classical choir concert based not only on the work of M. Berezovsky, D. Bortniansky, A. Vedel, S. Degtyaryov, but also on many Russian composers. Moreover, the history of the genre begins only in the 1760s, because the Russian researcher, unfortunately, does not take into account the genuinely innovative work of A. Rachynsky, which belongs to the 1750s and therefore precedes the work of M. Berezovsky.

Researcher of the creativity of Verbytsky & Zahaikevych, recalling the popular work of the composer “The Angel Declared”, does not call it a concert and does

not consider it at all in the terms of genre. In addition this work was not considered as a model of a spiritual concert in the dissertation by [Husarchuk \(2018\)](#), where the purpose of the analysis of spiritual creativity of M. Verbytsky is to show the determination of style of the composer by his or her personal features, in terms of mode-harmonic thinking and general emotional mood, that is demonstrated primarily by the large-scale work – Liturgy (1847). As for the Easter concert “The Angel Declared” it is indicated on the use of the specific for many works of the composer of chromaticization in melodic shaping (an increase of the second and fourth-degree in the major mode, etc.), the inversions that become a peculiar leit-intonation, emphasizing the emotions of joy, the exaltation. The least covered in scientific literature is the modern stage of development of the Ukrainian spiritual concert. There is a predominance of studies, where specific works are researched, so there is a little generalization of the processes of individualization of composer creativity characteristic of the last third of the XX century and the beginning of the XXI century. There is no information about the temple branch of the modern Ukrainian spiritual concert ([Shaimukhametova, 1999](#)).

In the consisting works, there is a vivid desire to cover the panorama of the development of the chorus genre, not just spiritual, the concert and only a certain time period. In them, the spiritual concert is seen in passing as one of several genre variations of the choral concert ([Batyckho, 1993](#); [Kyrylenko, 2012](#)). In addition, the authors take into account only the best-known works of Ukrainian and Russian composers ([Batyckho, 1993](#); [Bondar, 2006](#)). [Batyckho \(1993\)](#), rightly speaks of the characteristic for the period of the choral concert genre revival «the principle of variability of all genre features, each of which, in accordance with the creative plan of an artist, can be both leading and optional” but only two works of Ukrainian composers of the 1970s I. Karabyts and Y. Ishchenko are analyzed in this work. [Kyrylenko \(2012\)](#), defines genre models of the Ukrainian choral concert a cappella, but in the typology created by it only spiritual concerts by M. Skoryk and V. Stepurko were included, as examples respectively “neoreligious” and “memorial-neoreligious” model and the choral concert of G. Segal is considered in the aspect of choral theater. In the article [Bondar \(2006\)](#), quite briefly, without clear definition and compliance with the general parameters of the analysis describes five Ukrainian spiritual concerts (Y. Alzhnev, M. Skoryk, Y. Stankovych, V. Stepurko, M. Shukh). We consider debatable the statement of the researcher that modern spiritual concerts “can be performed only in concert”, because there is a group of temple concerts, although a few in number. In the monograph, [Bondar \(2019\)](#), gives examples of the combination of texts of different confessional affiliations in the artwork of contemporary composers, although among them there is no mention of the concert by M. Shukh “Revelation of Blessed Jerome” in which the Church Slavic and Latin texts are assembled and combined.

Conclusions

It has been established that in the development of the spiritual concert genre archetype during the second half of the XVII – the beginning of the XXI centuries, the processes of individualization, both historical-style and individual-style, are observed in the creativity of Ukrainian composers. The individual style, at the end of the twentieth century, takes on new features that indicate a significant transformation of the genre archetype in certain parameters, at the same time

demonstrating the vitality and relevance of the genre. As a result of the panoramic overview of the Ukrainian spiritual concert of the 1970s – 2020s, it is possible to draw conclusions firstly on the formation of such a trend of its development as an increase in the number of works of the spiritual content of the out-of-temple orientation, as well as concert and festival orientation. The concert is revived in a modern, individualized shape. The analysis of spiritual concerts in the creativity of more than 20 Ukrainian composers in the framework of the research confirms the opinion about the modern trend towards new sacredness.

The material presented in the research can be useful primarily for musicians involved in choral art, as well as in the pedagogical field, especially for students and postgraduate students – musicologists, choral conductors, and music culturologists: from the point of view of acquaintance with the progress of musical and historical processes in culture, realization of peculiarities of interaction of genre and style, understanding specificity of individual composer styles. In the study, new issues and questions have been raised that need to be addressed and resolved. It is necessary to further develop the method of the research of individual-style peculiarities of spiritual concerts of the Classicism epoch in order to clarify the author attribution of works, as it remains a relevant problem up to now. A panoramic review of spiritual concerts created by Ukrainian composers in the late XX – the beginning of the XXI centuries opened a wide field for further multidimensional research.

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