

■ UDC [783.23:271.2–532.2«345»]:78.071.1«16/19»

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АВТОРСЬКА ІНТЕРПРЕТАЦІЯ КАНОНІЧНИХ ЖАНРІВ ПРАВОСЛАВНОЇ ДУХОВНОЇ МУЗИКИ В КОМПОЗИТОРСЬКІЙ ТВОРЧОСТІ XVII – ПОЧ. XX СТ.

Висвітлюються проблеми становлення основних форм канонічних богослужінь — Літургії та Всеношної — як музичних жанрів. Богослужбовий спів православної церкви розглядається як специфічна багаторівнева, ієрархічно організована система, в якій можна виокремити декілька етапів розвитку: від ранніх зразків візантійської та давньоруської монодичної традиції до монументальних літургійних циклів у творчості таких митців, як П. Чайковський, О. Гречанинов, О. Архангельський, О. Кастальський, П. Чесноков, С.Рахманінов та ін.

Ключові слова: богослужбовий спів, Літургія, Всеношна, православна духовна музика, канонічний жанр.

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Освещаются проблемы становления основных форм канонического богослужения — Литургии и Всенощного бдения — как музыкального жанра. Богослужбное пение православной церкви рассматривается как специфическая многоуровневая, иерархически организованная система, представленная в синтезе крупных и более мелких частей, в которой можно выделить несколько этапов исторического развития — от ранних образцов византийского и древнерусского монодействия до монументальных литургических циклов в творчестве таких композиторов, как П. Чайковский, А. Гречанинов, А. Архангельский, А. Кастальский, П. Чесноков, С. Рахманинов и др.

Ключевые слова: богослужбное пение, Литургия, Всенощное бдение, православная духовная музыка, канонический жанр

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THE GENRES OF CANONICAL ORTHODOX MUSIC AND THEIR INTERPRETATION IN THE WORKS OF THE 17TH – EARLY 20-TH C. COMPOSERS

The issues creating the main forms of canonical worship as a musical genre (Liturgy and Vigil) are brought to the light. Orthodox Church liturgical singing is examined as a specific multi-level, hierarchically arranged system presented in the synthesis of large and smaller parts. Some stages of the historical development of liturgical singing can be highlighted from the earliest examples of Byzantine and ancient monody to the monumental liturgical cycles represented in the works of composers P. Tchaikovsky, A. Grechaninov, A. Arkhangelsky, A. Kastalsky, P. Chesnokov, S. Rachmaninoff and etc.

Key words: liturgical singing, Liturgy and Vigil, orthodox spiritual music, canonical genre

The Spiritual and religious life take on special significance and become topical in the modern music art, domestic composers' and performers' practice. This can be indicated with replenishment of choir's repertoires with liturgical works and also the expansion of the modern composer's creative work with opuses on the spiritual-religious subject. Besides, song collections a considerable cultural heritage of the domestic spiritual music works, kept in numerous archives, are mostly unknown, little studied and require mastering ecclesiastical music genres in the format of full-scale historical and theoretical research. Nowadays we witness a significant interest in «liturgical musicology», in particular, genre structure of liturgical singing. The problems of historical formation of liturgical cycles, typology, stylistics, evolution of canonical genres, performer's aspects call for further studies.

The subject of this paper is the specific way in which authors reconsider chief canonical genres of Orthodox music — Liturgy and All-night vigil.

The aim of the article is to identify historical stages of Orthodox liturgical singing tradition and its transformation into a genre and form of music art. The object of the study is liturgical works of Russian artists in the period of the 17th — early 20th century.

The analysis of the last researches and published works shows an interest of scholars in these problems. In the work «Poetics of music composition» of the modern Russian musicologist N. S. Gulanitskaya emphasizes the lack of studies of spiritual music genre system

in comparison with other spheres (literature, art). This problem gains importance in the scholar's opinion, «not only regarding Old Russian religious music but also spiritual-musical creative work of Modern era» [4, 28].

Understanding the phenomenon of spiritual music, in particular from the viewpoint of the specific character of cyclic forms, is examined in detail by modern scholars. Original conceptions of church music cyclicity are presented in research by N. Gulanitskaya, W. Protopov, T. Vladishevskaya etc. Thus, in N. Gulanitskaya's opinion liturgical song collections of long and short forms should be interpreted first of all as a hierarchical ensemble structure of liturgical singing intended for the unity in the deep meaning of Divine service.

In his book I. Gardner covers the phenomenon of progressive secularization of choral church singing. Gardner makes an attempt to systematize numerous author's liturgical works and evaluate them in the compliance with the canon and preservation of Orthodox Church liturgical singing tradition [3, 7]. W. Protopopov's «Music of Russian liturgy. Problem of cyclicity» is of great importance regarding the interpretation of spiritual music cycles. This work embraces the phenomenon of liturgical cycles from the origin time to the works of the early 20th century.

However, in spite of availability of scientific literature dealing with the problems of spiritual works cyclicity, there are a lot of issues requiring further development and systematization.

Basic material. The genre system, characterized by variety and specific character of genre forms, text orientations, musical interpretations take on a great significance in liturgical singing of Orthodox church and in Old Russian literature and in visual arts. The genre system of church music is a multilevel hierarchical organized sphere of musical poetic meanings, structurally expressed in certain canonical forms of Church art. Being a specific unity and integrity, this system is an integral part of the Divine service and differs from genre formation of secular music tradition considerably due to the synthesis of great and little forms and also clear-cut hierarchical subordination of structural elements of Divine service. The genre variety, from major cyclic formation, making up the Divine service (service of intercession, service for the dead, church wedding ceremony, Liturgy, All-night vigil) to independent functioning in divine service sphere and combined into genre groups of religious songs of little forms (canticle, hirmos, troparion, sedalen etc) are the essence of representation of depth and variety of liturgical content of Orthodox church music.

Liturgy and All-night vigil belong to the major liturgical genres; they are interpreted as an aggregate of content and its structural expression. D. S. Likhachov uses the term «genre ensemble» to describe them. They make up large-scale two-part cycle and contain numerous subgenres: troparions, canticles, kontakions, litanies, prokeimenons. The division of religious songs into the variable, expressing the idea of a feast, and invariable, i.e. constant, at every Divine service — is one more display of internal differentiation of genre forms. Both genres — Liturgy and All-night vigil are macrolevel of hierarchical system, uniting diurnal cycle of Divine service and are pattern of the most major liturgical forms. Clear-cut subordination of divine service elements, canonicity of parts determined by church discipline and also divine service tradition accumulating artistic-historical experience of the Church are the sense of musical divine service cyclicity [5, 151].

The spiritual formation of Orthodox liturgical singing is dynamic development from early Byzantine and Old Russian one-voice tradition to monumental liturgical cycles in creative works of such artists as P. Tchaikovsky, A. Grechaninov, P. Chesnokov, S. Rachmaninoff etc. One of the key ideas, determining style conception of spiritual music of these composers is the search for identity of musical-cyclic form forming integrated Divine service. That is, from the XVII century to the first decades of the XX century collective style searches of composers concentrated within the major cyclic genres Liturgy and All-night vigil. These searches had for an object to realize so-called «new musical integrity of spiritual genres». Cyclic polyphonic «God's services» by N. Diletsky, and V. Titov, eight-voice cycles of liturgy by Stephan Belyaev and Petro Noritsyn, liturgical compositions of classical composers — N. Berzovsky, S. Degtyarev, A. Vedel, D. Bortniansky, stylistic harmonisations in the genre of «cycle-translation» by E. Azeyev, N. Rimsky-Korsakov, G. Lomakin, S. Smolensky, V. Metallov, etc, classical cyclic masterpieces by P. Tchaikovsky and S. Rachmaninoff, «ecclesiastical» and «concert» opuses by A. Arkhangelsky, A. Grechaninov, P. Chesnokov, A. Nikolsky, N. Ippolitov-Ivanov etc. characterize historical «personified» way of Russian spiritual music that sought to find a way to reach the unity and integrity of spiritual genres within centuries.

The new approach characteristic of artists from the middle of the 17th century implies the existence of primary «canonical unity» that was present in liturgical singing of the «first age» (the term by I. Gardner). T. Vladyshevskaya writes: «For the true understanding of Old Russian singing art we should have in mind that all genres within it are

combined with a general idea, dynamics of its development» [8, 155]. The musical expression of liturgical unity of divine service is the eight-voice system adopted by Russian Church from Byzantine Empire and had a continuation within national liturgical tradition. The chant system of incorporated not just melodies but aspects of divine service and calendar as well. «The Chant», interpreted in this way is more similar to the concept of the Greek Nome based on melodic formulas or models embodying a certain liturgical situation or text.

Since the middle of 17th — early 18th centuries the chants were introduced into the basic constant liturgical singing («Only Begotten Son», «Virgin Hymn», «Cherubic Hymn»). It should be noted that the canons and hymns of the eight tones or modes of church music of that time were not monophonic but the so-called «permanent polyphony» [8, 173], i.e. singing the same texts by all parts of choir together. But despite the new concept, it was a continuation of traditional eight chant system experiencing a new stage of development.

However, there was another area of spiritual formation, which is more in accordance with the reformational spirit of the era, based on the achievements of European music school. V. Protopopov writes; «Creative direction for the unification of the liturgy by means of significant melody was opposed by another art tendency which came from Ukraine in the second half of the 17th c. Numerous works by Ukrainian artists were called «God`s services» They were liturgical cycles containing the original musical material based on the genre of three-part cantos. [8, 20]. These works displayed unity of form as well as a stylistic unity. Partesis liturgy expanded the range of artistic expression by means of imitation polyphony, comparison a choral polyphony (12 votes) with ensemble trio. This form of free composition with variable polyphony took roots in the church music, reaching perfection in the works by Vasily Titov and his older and younger contemporaries. The emergence of cyclically organized music composition of liturgy was a manifestation of the creative consciousness that led to the transition to «free art of composing.»

Artistic choral cycle of Liturgy was separated from syncretistic divine service in the period between 1650 and 1700. The process of gradual selection and typification of choral numbers lasted from Diletsky to Bortniansky. Authors' initiative and stylistic mastering of church-canonical forms determined the structure and the content of the liturgical cycles. Establishing a genre form lasted long enough until complete and universal structure of musical-liturgical cycle was created.

Integral liturgical compositions from the age of classicism (among them — the works by N. Berezovsky, A. Vedel, S. Davydov, S. Degtiarev, D. Bortniansky) established certain regulations of musical cyclicity of a genre that was based on standard classical style of the age to some extent. The structure of these compositions was determined by tonal plan, melodious, harmonious and textural development i.e. purely musical-compositional devices that replaced the voice organization of integrated syncretistic form of Divine service. N. Berezovsky is considered to have divided the choral cycle of Liturgy into seven major parts for the first time that quickly became widely accepted in music practice. But the attention of the authors was concentrated first of all on the invariable divine service psalms and the limited number of variable that accompany almost every Sunday Divine service.

Thus, the process of selection of psalms for liturgical cycle a mixed composition was formed that was used mostly in Sunday Divine services. During the domination of classicistic style in Church music this kind of form was named complete Liturgy or complete service, in spite of obvious drawbacks in musical content of cycle. Actual lack of numerous song forms was not seen as something discrepant because eight-voice psalms, as before, filled certain moments of Divine service (antiphons, blajenny, prokeimenons etc.)

The new stage in genre development at the close of the 19th century is traditionally connected with the name of P. Tchaikovsky. The composer's conversion to church tradition music in 1878 in particular the Liturgy of St. John Chrysostom was not accidental. Before the work on the liturgy, P. I. Jurgenson a well-known publisher at that time had made a request to the composer to look through a few hundreds of spiritual-musical works and to find out which of them were worth publishing. As a result, A. Nikolsky writes, P. Tchaikovsky «did not find any piece worth printing». But writing church music and editing of works by D. Bortniansky played a significant part in creative fortune of the composer.

In church music works by Bortniansky among his many original works and translations of sacred music there is a full liturgy, known as «Simple singing of Chrysostom's Divine Liturgy». The comparison of Liturgy by P. Tchaikovsky with «Simple singing» by Bortniansky shows similarity of internal content of both works. But a fundamentally different attitude towards internal content of works is concealed behind the apparent similarities of cycle structure, determined by the personal creative goal. «Simple singing» by Bortniansky had to promote extension

of uniformity of liturgical singing. Tchaikovsky's ambitions were much higher: «I only wanted to be a transitional stage from trivial Italian style introduced by Bortniansky to that style which will be introduced by future Messiah», the composer wrote in the letter to the precentor Koninsky [7].

P. Tchaikovsky, restoring to life the old tradition of cyclic forms, laid down the foundations of further development cyclicity of music in divine service. In Nikolsky's opinion, «integral music of Liturgy emphasized this unity of idea and created mood» [7]. Nikolsky, a talented composer and the New Direction figure, would later develop Tchaikovsky's ideas into the integral concept in his Liturgy op.52, where the unity of divine service content and music form is expressed to the full extent.

Creating its own cyclic form pattern, P. Tchaikovsky could not foresee what influence his work would have on the spiritual music of the new generation musicians. Liturgies by A. Arkhangelsky, A. Grechaninov, N. Ippolitov-Ivanov, S. Panchenko, N. Cherepnin, P. Chesnokov, A. Nikolsky, S. Rachmaninoff, K. Shvedov and by many other authors were created after Tchaikovsky's work.

In the church music literature of the New Direction three kinds of Liturgy and All-night vigil are classified:

- works with completely original music
- translation and arrangement of ancient chants
- mixed cycles that contain chant arrangements and original music material

Despite apparent similarity of the works regarding form, dramaturgic qualities, methods of the music cyclicity formation each one is completely independent as to its organizing idea. So, the first kind solves difficult problem of stylistic conformity of original text with the canonical modes of church tradition. The result always depends on many factors, in particular on creative freedom or author's self-restriction with the purpose of approximating the canonical stylistics. So, the wish for stylistic «likelihood» led A. Arkhangelsky to write in the spirit of old chants of the Orthodox Church», remaining an original composer but not a translator.

The task for a composer who selects a certain song for a cycle is to find an adequate harmonious form for it that would open up the internal potential of a melody and also to transfer acoustic characteristics to the to the environment of the textural «resonation». Besides, the creative work within canons gives an opportunity of free choice to a composer from restoring the tradition of the Obikhod to daring improvisation of

canonical form. As the practice shows, restrictions accepted by a composer do not prevent him from creating original artistic form — creative free in relation to its melodious prototype. The example of this is in peculiar op. 50 by P. Chesnokov that uses the melodies of the Obikhod.

The third kind of the cycle — the mixed one — is based on the combination of church melodies and original author's music and presupposes a stylistic analysis, where the creative work of the artist becomes the masterful imitation of the original. This principle expresses most of all a general composers' tendency for spiritual ideals of the past. Having the canonical image of the church style, the author seeks to make it perfect. A selected melody becomes a distinctive stylistic modus in the musical content of work. Thus, the implementation of the Demestvenniy chant in «Dostoyno yest» of Liturgy op. 20 by A. Grechaninov echoes in the sounding of the whole cycle and saturates with distinctive intonational connections. The sounding of original church chants adds the special colour and unique expressiveness to the musical content of a cycle.

Conclusion. Thus, as opposed to the age of polyphonic style and classical tradition that exalted the significance of author's original work when the choral cycle of Liturgy and All-night vigil was formed, in music literature of the New Direction all three kinds of liturgical composition are represented equally. Acquiring practical experience and rethinking the creative ideas of «new music» may lend greater authority to the creative work within the framework of canonical models — as the most corresponding to the spirit of Church and needs of the art of Divine service tradition.

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Надійшла до редколегії 16.03.2015 р.