



Ukrainian priests as creators of church carols in the 17th – 19th centuries.

By

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Abstract

The study highlights the development of the genre of church carols in the work of Ukrainian priests as a component of the spiritual song culture of the 17th – 19th centuries with a possible specification of their authors. A review of the scientific works of Ukrainian and foreign scientists was carried out, in which the question of the existence of church carols at various stages of their development was investigated. The works of Ivan Franko, Mykhailo Wozniak, Hans Rohte, Larysa Hnatiuk, Lidia Korniy, Larysa Kostiuikovets, Yuriy Medvedyk and others were analysed.

In the process of research, it was found out that the first sources where the use of church carols was noticed were: school drama, live and puppet verteps (nativity scenes). The authors of the first Christmas dramas that have survived to this day were Pamvo Berynda, Dmytro Tuptalo (Rostovskyi), Yepifanii Dovgalevskyi and a number of authors unknown to modern science. They were probably the authors of church carols used in dramas. The result of the creation of church carols was the first printed collection of Ukrainian spiritual songs “Bogoglasnyk”, published in Pochaiv in 1773, later a more complete edition, an anthology collection of Ukrainian spiritual songs “Bogoglasnyk”, was made, and published in Pochaiv in 1790–1791. There were published 24 Ukrainian and 5 Polish carols in it among 240 spiritual songs. The probable names of the authors of several Ukrainian carols are mentioned.

The research indicates that the process of creating church carols intensified in the 19th century. Their authors were Greek-Catholic priests Viktor Matiuk, Maksym Kopko, Ostap Nyzhankivskyi, Yosyp Kyshakevych and others. In addition to pastoral activities, they were also engaged in composing, were the authors of Holy Liturgies, spiritual songs, including church carols. The most famous carols were “Na Nebi Yasna Zirka Zasiala” (“A Bright Star Shone in the Sky”) by Viktor Matiuk, “Vselennaya Veselysia” (“Rejoice the Universe”), “Na Rozhdestvo Khrysta” (“On the Birth of Christ”), “Vistku Holosyt’ Svitu Zirnytsia” (“A Starling Announces the News to the World”) by Maksym Kopko, “U Vyfleyemi Nyni Novyna” (“News in Bethlehem Today”) by O. Nyzhankivskyi, “Nad Vyfleyemom Zablysla Zoria” (“A

Star Twinkled Over Bethlehem”, “Slava Vo Vyshnykh Bogu” (“The Highest Glory to God”), “Spy, Isuse, Spy” (“Sleep, Jesus, Sleep”) by Yosyp Kyshakevych.

The periodization of the development of the genre of church carols in the works of Ukrainian priests of the 17th–19th centuries was carried out. The first period is called the “manuscript” one (the end of the 16th century – 1773), and is associated with the first recording of Christmas songs without specifying the names of the songs and their authors. The second period is the “edition period” (1773 – the beginning of the 19th century) is associated with the appearance of the first collection of Ukrainian spiritual songs, published in Pochaiv in 1773, the beginning of the tradition of printing collections of spiritual songs, including carols, with the specified titles and partly the names of the authors. The third period, which is called the “author’s” (the middle of the 19th – the end of the 19th century) was initiated and developed by composers and priests such as Ivan Bilykovskiy, Viktor Matiuk, Maksym Kopko, Ostap Nyzhankivskiy, Yosyp Kyshakevych. During this period, a church carol undergoes stylistic changes. It loses the features of church hymnography (solemn, extended character, literary strophic structure, solemn melody, refined and solemn performance style). Instead, it acquires the features of folk song creativity, both in strophic and melodic structures.

Keywords: spiritual song, church carol, Christmas drama, vertep (nativity scene), “Bogoglasnyk”, Ukrainian priests

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Introduction

Representatives of the clergy played an important role in the history of the formation and development of Ukrainian musical culture at all its stages: church hierarchs, ordinary priests, monks, traveling monks. It was in the midst of the Ukrainian clergy that Ukrainian baroque polemical literature, philosophy, school drama, and nativity scene were born, which would later become the primary basis for the formation of Ukrainian theatre. A significant part of the teaching staff of fraternal schools, collegiums, and later of the Kyiv-Mohyla Academy, the first higher education institution in Eastern Europe, were representatives of the clergy. The development of musical culture in Ukraine, in particular spiritual compositional creativity, is also connected with church figures. This is especially noticeable in the period of the 17th – 19th centuries. Ukrainian liturgical and paraliturgical music was formed during this period of historical time. Spiritual songs, including church carols, occupied an important place in the musical culture of Ukraine of the specified period. If spiritual songs (penitential, praise, are dedicated to holy, major and minor church holidays) as a subject of research found their place in the works of scientists like Ivan Franko, Mykhailo Hrushevskyi, Mykhailo Wozniak, Vasyl Shchurat, Oleksandra Hnatiuk, Borys Kudryk, Lidia Kornii, Liyubov Kiyanovska, Yuriy Medvedyk and others, the creative activity of the authors of church carols is not sufficiently highlighted in the Ukrainian scientific literature, thought, which led to the choice of the research topic.

The **object** of the study: spiritual culture of Ukraine of the 17th – 19th centuries.

The **subject** of the study: the creative activity of Ukrainian priests – creators of church carols in the 17th – 19th centuries.

The **purpose of the study** is to analyse the creative activity of the Ukrainian priests-authors of church carols in the 17th – 19th centuries. The goal determines the solution of the following **tasks**:

- to carry out a review of scientific literature;
- to trace the development of the church carol, in the creative activity of Ukrainian priests in the 17th – 19th centuries;
- to periodize the process of development of church carols in the works of Ukrainian priests of the outlined period.

Research methodology. The method of historicism is fundamental in the study, which makes it possible to trace the process of birth and development of the church carol genre as a component of the spiritual culture of Ukrainians. This process gained intensive development in the 17th – 19th centuries and made it possible to trace the development of song forms, musical and verbal texts.

The research uses scientific methods of deduction and induction, which make it possible to trace the formation of the genre of church carols as a component

of the nativity scene. Theatricalized nativity scene made it possible for ordinary people to understand the story of the birth of the Son of God in an accessible form. The church carol, as a component of the baroque school drama, later acquired individual features and became an independent spiritual genre.

The civilizational approach made it possible to interpret the process of formation and development of the Ukrainian church carol genre as a component of European processes in the 17th - 19th centuries. In this context, the genre of spiritual song was studied through the prism of the peculiarities of Ukrainian spirituality, multi-confessionalism, and multi-ethnicity of Ukrainian society.

The cultural analysis made it possible to study Ukrainian church carols in the context of the development of the Christian tradition, Ukrainian history, culture, education, literature, musical art, while observing the principle of the unity of religious, secular and authentic fundamentals.

The chronological framework of the study covers the end of the 17th – 19th centuries as the period of formation and development of the genre of church carols, the authors of which are Ukrainian priests.

Geographical framework of the study. The source of the preservation and development of the traditions of creating church carols was the western Ukrainian lands, which were part of the Polish-Lithuanian Commonwealth in the 17th and 18th centuries, and since 1772, part of the Austrian Empire.

The research topic belongs to the scientific field of Ukrainian studies and East European historical musicology. The target audience is representatives of the academic scientific environment. The materials of the article can serve as didactic material for students of higher art educational institutions, and humanities faculties of universities, as well as for the continuation and deepening of scientific studies on the topic of research.

The analysis of sources.

The systematic study of spiritual songs based on the source studies research was initiated by Mykhailo Hrushevskyi and Ivan Franko, and Franko was almost the only literary researcher who took into account the musical text of songs. The scientist connected the genesis of Ukrainian spiritual song with the activities of fraternal schools, in particular with the appearance and spread of school theater (school drama and vertep (nativity scene)). Investigating the origin of the Christmas church song, Ivan Franko drew attention to two factors: reliance on Greek-Byzantine hymnography and liturgical texts; the influence of the Western European experience in creating non-church Christmas carols. He noted the influence of the medieval Western European religious drama on Ukrainian Christmas carols, which was especially clearly manifested in the carol “Ne Plach,

Rachel” (“Don’t Cry, Rachel”), included in “Bogoglasnyk”. Ivan Franko also drew attention to the fact that Ukrainian church carols are more restrained and strict in comparison with German and Polish songs and assumed that the authors of the songs deliberately “retouched the color of their works” in order to approach to the general nature of worship, which is restrained and addressed more to deep prayerful thoughts, and not to imagination or fantasy (Franko 1982: 21).

In general, Ivan Franko initiated a systematic study of Ukrainian church carols, indicated the main directions of further scientific research, and created a kind of program for further cultural studies of Ukrainian spiritual and song creativity. He was the first to specify the genre, introduced the term a “church carol” into scientific circulation, which is used in modern research.

Mykhailo Wozniak became one of the leading researchers of the spiritual song genre of the 18th and early 19th centuries in Ukrainian cultural studies. He continued the source studies of Ukrainian spiritual songs initiated by Ivan Franko, and directed his efforts to identifying the names of the authors, most of which he introduced into scientific circulation for the first time. The scientist summarized numerous historical sources, the work of his predecessors, significantly deepened his knowledge of the history of the genre, created his own vision of the development of the spiritual song genre, which remains relevant for modern science. Among others, it is worth noting the scientist’s conclusion that Ukrainian spiritual lyrics were widely spread outside of Ukraine, and songs from the Pochaiv “Bogoglasnyk” became popular both among Greek Catholics and Orthodox, which testified to the “all-Ukrainian” significance of the anthology and its interfaith status (Wozniak 1925).

The investigation of the German Slavist scientist Hans Rothe, dedicated to the study of Eastern Slavic spiritual lyrics of the 16th – 18th centuries, is important, from an “external” and “unbiased” point of view. In the conclusions of the scientist’s work, the thesis that the development of spiritual song among the Eastern Slavs is closely related to nation-building processes, and the development of Ukrainian spiritual song makes it possible to trace the formation of the Ukrainian nation as a European nation, which is characterized by common social and cultural processes (H. Rothe 2000: 30).

Oleksandra Hnatiuk’s scientific work, dedicated to the study of the genre of Ukrainian spiritual baroque song of the 17th – 18th centuries, has a historical-literary character with an emphasis on theoretical issues of literary studies. The author defined and substantiated the term “spiritual song”, characterized the genre, outlined the place of the spiritual song in the system of genres of ancient Ukrainian literature, investigated the theoretical aspects of the spiritual song (Hnatiuk 1994: 9). The scientist established that the spiritual song is the first song genre of the “bookish Ukrainian literature”. Its main function

is liturgical and paraliturgical purpose. Spiritual songs have the character and structure of a joint prayer of the laity and are associated with a certain holiday of the liturgical year (Hnatiuk 1994: 26–27).

The texts of spiritual songs, including church carols of the 17th - 19th centuries, are studied in the works of musicologists: Boris Kudryk, Onisia Shreyer-Tkachenko (Shreyer-Tkachenko 1980), Oleksandra Tsalai-Yakymenko (Tsalai-Yakymenko 2002), Lydia Korniy (Korniy, V 1 1996; V 2 1998), Yuriy Yasinovskyi, Larysa Kostiukovets (Kostiukovets 1993), Yuriy Medvedyk (Medvedyk 2006) and others.

During the Soviet period, Ukrainian spiritual creativity was an understudied branch of cultural studies, as access to the source base was, for obvious reasons, limited, and in general, research of this kind was deliberately inhibited by the communist regime. Only recently have impartial and objective studies of Ukrainian liturgical and paraliturgical musical heritage become possible. Lidia Korniy was one of the first researchers of the genre of Ukrainian spiritual song on new ideological bases. It was she who discovered a close connection between the spiritual song of the 17th and the first half of the 18th century and school theater. A special kinship, in her opinion, is observed between the musical performances of the school drama and spiritual cantos (Lidia Korniy's term). A vivid example of the connection between a spiritual song and a school theater is the carol "Don't Cry, Rachel", the text of which focuses on a plot from the Holy Scriptures. The content of this carol is an important source of dramatic collision for implementation in the action of the school theater. As a result of the study of spiritual cantos, the researcher singles out the features of musical baroque traditions in them, at the same time, manifestations of functional harmony, elements of harmonic thinking indicate to the first manifestations of classicism (Korniy 1998: 105–106).

Larysa Kostiukovets connects the origin of Christmas carols (the term of Larysa Kostiukovets) with the Western European Protestant tradition, in particular Czech, German, and Polish. Larysa Kostiukovets sees folk song principles as the basis of the melodic construction of the church cantos – variational repetitions, variational development, as well as signs of professional music – sequentiality and polyphonic development of musical material. The researcher also points to the reliance on Western European dance rhythms (alemanda, pavan, mazurka, polonaise, etc.) as a typical feature of cantos (Kostiukovets 1993: 241). In general, the genre-stylistic basis of the Christmas psalm-carol, according to Larysa Kostiukovets, is a combination of domestic Western European dance art with folk song melodic, rhythmic, form-creating traditions. This testified to the democratic nature of the genre, that contributed to its active spread among different strata of the population (Kostiukovets 1993: 243).

A modern thorough study of Ukrainian spiritual song of the 17th – 18th centuries belongs to the musicologist Yuriy Medvedyk. In the scholar's

monograph, it is noted that the handwritten spiritual song tradition of the 17th century prepared the basis for the first publications of spiritual songs in the books of religious content. Separate editions, the authors of which were Pamvo Berynda, Elisey Pletenetskyi and others, point to the origin of the Ukrainian editorial spiritual song tradition back in the Baroque era. However, almost until the end of the 18th century. Ukrainian spiritual songs were printed extremely rarely. Only in 1773, the first collection of the Ukrainian spiritual songs was published in Pochaiv. Obviously, its authors and compilers prepared for printing and published the first Ukrainian anthology of spiritual songs “Bogoglasnyk” (Pochaiv, 1790–1791) (Medvedyk 2006: 230).

“Bogoglasnyk” was organized by the Basilian monks in Pochaiv. Along with the spiritual songs of Ukrainian Greek Catholics, the songbook also contains songs by Orthodox authors, in particular Danylo Tuptalo, Yepifany Slavynetskyi, Hryhoriy Skovoroda, as well as songs by Roman Catholic authors. Y. Medvedyk notes the confessional tolerance of the compilers of the collection, their reliance on common Christian values. This is reflected in the texts in three languages: Latin, Polish, and Church Slavonic, which satisfied the needs of the Eastern Rite Catholics, Orthodox, and Roman Catholics. This is evidenced by the “non-confessional status of old printing”, progressive social and creative processes in the plane of Ukrainian spiritual creativity of the 17th – the first half of the 18th century (Medvedyk 2006: 231).

Therefore, the authors of the above-mentioned scientific works investigated the process of formation and development of the genre of spiritual songs to a greater extent in general, and church songs in particular. To a lesser extent, attention was paid to the authorship of church carols. It is this aspect that actualises the topic of our research.

I. Carols in the structure of the Christmas drama

The first mentions in the history of Ukrainian culture of poetic, dramatic works and recitations on the Christmas theme with the use of music (singing), which have reached our days, are associated with the names of outstanding figures of Ukrainian culture, representatives of the clergy Pamva Berynda, Danylo Tuptalo (Dmytro Rostovskyi), Mytrofan Dovgalevskyi, Epiphaniy Slavinetskyi and others.

In 1616, one of the oldest examples of the genre of school drama was printed in Lviv, a recitation entitled “Na Rozhdestvo Khrysta Boga I Spasytelia Nashoho Isusa Khrysta Virshi Dlia Utikhy Pravoslavnym Khrystyianam” (“On the Birth of Christ, our God and Savior Jesus Christ, poems for the joy of Orthodox Christians”) (Encyclopedia of Ukrainian Studies 1993: 119) by Pamvo Berynda¹. The recitation was composed in the form of a dialogue and contained a prologue,

a speech by seven boys (lads) and an epilogue. Other verses on church themes were added to the dialogue, and singing was also provided. Music, particularly choral singing, was an important component of school drama. However, sheet music for Ukrainian school dramas has not survived. Separate remarks on verbal texts testify to its presence and indicate its role in the drama of dialogue. Musical performances were denoted by the terms “pinie” (“singing”), “canto”, sometimes “cantus”, which indicated the origin of the drama, or the indication that the choir was singing (Korniy 1996: 260). As evidenced by the note in P. Berynda’s Christmas Dialogue, after the recitation of the fifth boy (lad), a church song was heard (“Sing “Slava Vo Vyshnikh Bogu” “The Highest Glory to God”, verse 8, psalm for Christmas”). Choral singing was also heard in other samples of this genre (Korniy 1996: 261). The first school recitations were not dramatic, but rather descriptive in nature, where the description of the events was divided between the declaiming participants. The topics of the dialogues were exclusively of a religious nature, the main subjects being the fall and salvation of man. Thus, according to the sources, Pamvo Berynda is the author of the first printed drama in which there are spiritual carols, including Christmas carols of his authorship.

Later, the “real” drama develops. Among the authors of Ukrainian baroque drama are famous cultural figures, theologians, writers, representatives of the clergy, Danylo Tuptalo,² Feofan Prokopovych, George Konyskyi and others. The themes of the dramas were diverse: Christmas, Easter stories, dramas about the lives of saints, and later historical dramas.

According to Lidia Korniy, only four of the Christmas dramas have survived to our time: “Komediya Na Den’ Rozhdestva Khrystova” (“Comedy on Christmas Day”) by Danylo Tuptalo, “Diystviye na Rozhdestvo Khrystove” (“Performance on the Nativity of Christ”) (the end of the 17th – the beginning of the 18th centuries) by an unknown author, “Komicheskoye Diystviye” (“Comedy Acts”) by Mytrofan Dovgalevskyi (1736), as well as a Christmas drama without an author or title (first half of the 18th century).

Danylo Tuptalo (Dmytro Rostovskyi) is one of the first authors of the school Christmas drama in Ukraine “Komediya na Den’ Rozhdestva Khrystova” (“Comedies on Christmas Day”). There are two storylines in the drama. The first one reveals the event of the birth of Jesus Christ. The second is the crime of the Judean king Herod, connected with the killing of babies. It is these plot conflicts that are revealed in D. Tuptalo’s Christmas drama. The scene with the shepherds, in which the Ukrainian peasants Borys, Avram and Panas are depicted, has a domestic character. Allegorical characters of “Innocence”, “Revenge”, “Power of God” appear in the drama, which symbolize the main moral and ethical postulates of the drama (Korniy 1996: 252).

Unfortunately, there is no information about the use of Christmas carols in the drama “*Diystviye na Rozhdestvo Khrystove*” (“Performance on the Birth of Christ”) by an unknown author of the late 17th – early 18th centuries, although, without a doubt, they should have been present, since the medieval drama is a syncretic action in which the literary text is combined with music, pantomime, and dance (Korniy 1996: 253).

Mytrofan Dovgalevskiy³ belongs to the outstanding figures of Ukrainian culture of the first half of the 18th century, i.e. to the authors of school dramas. He is the author of two school dramas: the Christmas mystery “*Komicheskoye Diystviye*” (“Comedy Acts”) (1736) and the Easter drama “*Vlastotvornyi Obraz Cholovikolyubiya Bozhiya*” (“The Impressive Image of God’s Love for Men”) (1737). The Christmas drama “*Komicheskoye Diystviye*” (“Comedy Acts”) tells about the birth of Christ, the arrival of the magi, the beating of children and Herod’s punishment. The humorous interludes to the plays (five for each) on a social and everyday theme, in which generalized images of Ukrainian peasants, Cossacks, astrologers, Belarusians, gypsies, Moscovites, and Poles appear, whose political oppression was emphasized, are of particular interest. In interludes, the author uses a language close to colloquial (Encyclopedia of Ukrainian Studies Vol. 2 1993: 556). The authorship of the interludes in Mytrofan Dovgalevskiy’s Christmas drama is a debatable issue, as there is an assumption that they belonged to one of Dovgalevskiy’s students, probably S. Lebedynskiy (Maslyuk 2001: 184–185). In the studies of Ukrainian cultural scientists, there is no information about the use of Christmas carols in Mytrofan Dovgalevskiy’s drama, although according to the canons of the genre, they should have been present.

According to the research of Ukrainian scientists, in the school drama of the 17th – 18th centuries, carols were used to the texts of the church hymnography (i.e. liturgical singing), for example, the stichera (religious song with a biblical plot) for Christmas “*Slava V Vyshnikh Bogu*” (“Glory to God in the Highest”) was often heard, in particular in Pamvo Berynda’s recitation, the Christmas drama of Danylo Tuptalo and others. Other church carols were also played: irmos for Christmas “*Khrystos Rozhdayetsia, Slavite*” (“Christ is Born), Glorify” (in the Christmas drama of Dmytro Tuptalo), stichera “*Blagovistvui, Zemle*” (“Glorify World”) for the Annunciation to the Virgin Holiday (in the Christmas drama with no name of an unknown author).

In addition to liturgical singing, well-known spiritual songs were often used in dramas. For example, in an untitled Christmas drama, it is indicated to sing the well-known canto “*O Mariye, Ty Divytse Prechystaya*” (“Oh Mary, Thou Pure Virgin”). Sometimes it was practiced to sing the literary text of individual musical performances to the tune (“to the tone”) of another well-known canto. An example can be the drama “*Komechieskoye Diystviye*” (“Comedy Acts”) by

Mytrofan Dovgalevsky, in which the verbal text of the canto “Nyni Vnemlite Slovesa Siya” (“Now Pay Attention to the Words of This”), in accordance with the note, was supposed to be performed to the melody (“to the tone”) “Koly Dizhdusia Vesela” (“When Joy Will Come”). The literary text and music probably belonged to Feofan Prokopovych (Kornii 1996: 265). The school drama was widespread in the academic environment, and the first part of the puppet nursery was created on its basis.

The school drama, which was first staged in the walls of the Lviv Fraternal School in the 17th century, became very popular in the Kyiv-Mohyla Academy. In the first half of the 18th century, the drama reached its peak. Actions were performed both in the walls of fraternal schools and collegiums everywhere on the territory of Ukraine, and in city squares in front of a wide audience. Drama in the education system of that time was an important component of learning and educating students. It envisaged a combination of knowledge and skills from various sciences: theology, rhetoric, piety, literature, drama, music, choral singing. Ukrainian school drama, which combined biblical and national-patriotic themes, became an important factor in moral-religious, aesthetic and national-patriotic education. In the national general cultural dimension, school drama served as the basis for the formation and development of Ukrainian theater.

In the centers of education, in particular fraternal schools, perhaps it was in the Kyiv-Mohyla Academy that the nativity scene – a puppet show, a kind of simplified version of the Christmas school drama – appeared. It was probably staged by students of sister schools or the Academy. There is still no common opinion among researchers regarding the time and place of the first appearance of the vertep (nativity scene). Some of them believe that the nativity scene was widespread in Ukraine as early as the 16th century, but the texts of nativity plays that have come down to us date back to the second half of the 18th century. The most complete preserved text of the Sokyrian nativity scene, owned and published by Hryhoriy Galagan. The text of the nativity scene was brought to the Galagan family by Kyiv bursaks in 1770, where the action was first staged. Since then, a nativity scene has been placed in the manor every year. Christmas carols were an important part of the nativity scene.

According to the testimony of researchers, in particular I. Franko, M. Wozniak, V. Riezanov and others, the authors and performers of the nativity scene took the Christmas drama as a basis. Thus, in the first part of the Sokyrian nativity scene, parallels can be traced with D. Tuptalo’s “Komediya na Den’ Rozhdestva Khrystova” (“Comedy on the Birth of Christ”), the connection between the second act of the nativity scene and the interludes to M. Dovgalevskyi’s Christmas drama “Komicheskoye Diystviye” (“Comedy Acts”) is also noticeable. Compared

to the school drama, the text of the nativity scene was shorter, simpler, and more accessible to the general audience (Korniy 2014: 90).

II. Christmas carol in printed collection of Ukrainian spiritual songs (the end of the 18th – the beginning of the 19th century).

The first printed collection of Ukrainian spiritual songs was “Bogoglasnyk”, published in Pochaiv in 1773. It contained the Christmas carol “Ne Plach, Rachyle” (“Don’t Cry, Rachel”), and also, according to our assumption, the Christmas carol “Vesela Svitu Novyna” (“Good News to the World”) by Dmytro Levkovskyi. The confirmation of this is the presence of the first stanza of the text and the melody of the carol in “Bogoglasnyk”, published in Pochaiv in 1790–1791.

“Bogoglasnyk”, published in Pochaiv in 1790–1791, is a kind of summary of the development of the genre, an anthology of Ukrainian spiritual songs that were used in Ukrainian monasteries and churches at the end of the 18th century. Among all 240 spiritual songs in the collection, 24 Ukrainian and 5 Polish carols were printed. According to the church calendar, at the beginning of the collection, songs for the “Gospodskykh Sviat” (“Lord Holidays”) were included. The songs are divided into two groups: “Pisni na Rozhdestvo Khrystovo” (“Songs for the Nativity of Christ”) and “Inyia Pisni na “Rozhdestvo Khrystovo Vmisto Nebogougodnykh Koliad Prostishym Pivtsam Sluzhashchiya” (“Other Songs for the “Birth of Christ” Instead of Non-godly Carols to Ordinary Singers-Servants”) (Simovych 2005). The first group includes Christmas carols, which, according to the compilers, were intended to be performed by representatives of the higher social strata of the population (No. 1-14). This includes carols with notes and without notes (with an indication of the “tone”). The second group consisted of other Christmas songs, probably of folk origin, with the indicated musical text (No. 15–24).

As Ivan Franko pointed out, “Bogoglasnyk” is not a single work, nor from one time: “This is a collection of church songs that appeared in the bosom of the Union at different times, came from different authors and were written in different spirit. This is not the collective work of a group of people, but rather the result of the long work of several generations; some songs originate from the 17th century, the authors of others survived as early as the 19th century...” (Franko 1982: 15). Some of the authors of spiritual songs, in particular church carols, included in the “Bogoglasnik” are known to modern researchers, their names are indicated in the acrostic poems of the songs. For example, in “Bogoglasnyk” the researchers managed to find individual sheet music records of musical numbers that sounded in school dramas. These are: “Glas Slyshan v Rami” (“The Voice was Heard in Rama”), “Angel Pastyrem Visty!” (“The Angel Was Announcing to Shepherds”),

“Nyni Ves’ Myr Da Ygrayet” (“Now the Whole World is Playing”) from the Christmas drama of Dmytro Tuptalo, “Tebi Slava I Derzhava, Vsemogushchyi Bozhe” (“Glory and Power to You, Almighty God”) from “Diystviye na Rozhdestvo Khrystove” (“Christmas Acts”) by an unidentified author of the end of the 17th century – the beginning of 18 century. It is also known that the song “Iysuse Prelubeznyi, Serdtsu Sladoste” (“Jesus, the Adulterous, Sweetness of the Heart”), published in “Bogoglasnyk”, belongs to Dmytro Tuptalo. Some Christmas songs arose under the influence of school dramas. These are spiritual songs with theatrical drama. Among them there is the carol “Ne Plach, Rakhyle, Zria – Chada Tsily” (“Don’t Cry, Rachel, It’s in Vain – the Children are Safe”), which is included in “Bogoglasnyk”. It is built in the form of a dialogue between Rachel, who mourns her children, and the Singer, who proclaims the words of the author, comforts her and informs her that the children are in heaven. This scene-dialogue is close to the 9th scene of the drama “diystviye na Rozhdestvo Khrystove” (“Christmas Acts”), in which the “Dochka Sionska” (“Daughter of Zion”) cries for her children, and the chorus (“pinie”) plays the role of the author and soothes her (Kornii 1996: 266). The Christmas carol “Ne Plach, Rakhyle” (“Don’t Cry, Rachel”) has a dialogical form only in the version contained in “Bogoglasnyk”. Thus, the compilers of the collection tried to point out its connection with the medieval Christmas mystery and its ancient origin. The carol is one of the oldest examples of spiritual song work in the repertoire of “Bogoglasnyk” (probably before the second half of the 16th century) with an unknown author.

Among the spiritual songs printed in “Bogoglasnyk” (1790–1791), according to the testimony of Yuriy Medvedyk, five belong to Dmytro Levkovsky. Among them, probably, is the Christmas carol “Vesela Svitu Novyna” (“Merry News to the World”). This carol is similar in musical and poetic style to the church carols that were performed in the 18th century.

The beginning of the 19th century is characterized by reprints of “Bogoglasnyk”. The next editions of the song collection were released in Pochaiv in 1805 and 1825. There are no significant differences between the three carols, with the exception of minor intonation and metro-rhythmic changes in the Christmas carol “Dar Nyni Prebogatyi” (“The Very Generous Gift of Today”), tonal changes in the carol “Ne Plach, Rakhyle” (“Don’t Cry, Rachel”) (in the anthologies of 1790–1791 and 1805). “Bogoglasnyk” was printed in other cities as well. The collection was published twice in Lviv: in 1850 at the Stavropygius printing house and in 1886 – on the occasion of the 300th anniversary of the Stavropygius brotherhood. There were other editions that significantly expanded the geography of spiritual song book printing (Medvedyk, 1996: 77).

With the spread of “Bogoglasnyks”, the genre of spiritual songs, in particular church carols, is popularized among the Ukrainian clergy. In the middle of the

19th century, the process of creating church carols moved to the territory of Western Ukraine, because the most educated and progressive stratum of the population in this territory was the Greek-Catholic clergy. Musically gifted priests decided to go beyond the canon of the Christmas service and frame it with church carols, which in the most accessible form explain to the general public the essence of the birth of Jesus Christ. Each of the musically gifted priests tried to compose Christmas carols and engage them before or after the Christmas Service.

III. Creativity of priests-authors of church carols in the second half of the 19th century.

In the history of Ukraine, the 19th century was characterized by significant geopolitical changes. The political redistribution of territories in Western Europe at the end of the 18th century led to the annexation of part of the lands of Western Ukraine to the territory of the Austrian Empire (1772), Bukovina was annexed in 1774, and in 1795, after the third partition of Poland, territories inhabited by Poles were included in the Habsburg Empire. The lands of the Ukrainian Dnipro region became part of the Russian Empire. Significant geopolitical changes caused new socio-cultural conditions in which Ukrainian civil society, national culture, education, and the church began to develop.

The activity of Greek-Catholic priests in Western Ukraine during the described period was not limited to pastoral activities, Ukrainian priests were actively involved in the process of national revival, the idea of which arose precisely among the clergy. The Greek-Catholic intelligentsia contributed to the development of the national idea in almost all spheres of national culture: in the field of literature, theatre, music, painting, architecture, education, politics, economy, etc. Priests were the organizers of Ukrainian schooling, and developed Ukrainian literature, music and theatre arts. It is in the territory of Western Ukraine that favourable conditions for the preservation and development of national culture have developed.

An active national and cultural movement in Western Ukraine in the first half of the 19th century was initiated among the clergy. Young enthusiasts studied Ukrainian history and literature, collected samples of oral folk art, translated into Ukrainian the works of foreign authors, wrote their own scientific researches, thereby affirming the unity of the Ukrainian people in the conditions of imperial enslavement. The process of musical revival in Western Ukraine is also connected with the activity of priests – amateur composers, authors of spiritual songs, including church carols.

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stratum of the population in this territory was the Greek Catholic clergy. Musically gifted priests decided to go beyond the canon of the Christmas service and frame it with church carols, which explain to the general public in the most accessible form the essence of the birth of Jesus Christ. Each of the musically gifted priests tried to compose Christmas carols and engage them before or after the Christmas Service.

One of the first authors of church carols in the second half of the 19th century was Ivan Bilykovskiy⁴. Among his numerous vocal and choral compositions are works for Galician schoolchildren, spiritual works, in particular church carols. His works include works for the church choir “Yako Bezzakoniye Moye” (“As my Lawlessness”) (1900), “Prayer” (“Sertse Chysto Sozhydy Vo Mni, Bozhe” (“Live My Heart Purely in Me, God”)) (1907), “Blagoobraznyi Joseph” (“Pious Joseph”), “Velykopostni Pismi” (“Lenten Songs”) (1909) (Medvedyk P. 1993: 383). I. Bilykovskiy is also the author of the well-known Christmas carol “Oi Dyvna, Dyvna Vkrayinska Rodyna” (“Oh Miraculous, Miraculous Ukrainian Family”), which was published in the Songbook of Pr. V. Navrotskyi and V. Saik, published in the printing house of Priests Vasylians in Zhovkva in 1907, and in the “Illustrated Musical Calendar for the Year 1907” (Navrotskyi, Saiko 1907).

In 1909, the “Collection of Carols” for children’s, women’s or men’s choir accompanied by piano composed by I. Bilykovskiy was published. The collection contains nine carols and one hymn for three and four voices: “Bog Predvichnyi” (“The Eternal God”), “Soglasno Spivaite” (“Sing in Unison”), “Vozveselimsia” (“Let’s Rejoice”), “Vselennaya Vozveselysia” (“Rejoice, the Universe”), “Na Nebi Zirka” (“A Star in the Sky”), “Dar Nyni Prebahaty” (“The Gift is Abundant Today”), “Nova Radist’ Stala” (“New Joy Came”), “Khrystos Rodyvsia” (“Christ was Born”), “Oi, Dyvna, Dyvna” (“Oh, Miracle, Miracle”), carol “V Galytskiy Zemli Nova Zoria” (“A New Star in the Galician Land”). All songs are harmonized in a simple, accessible way, taking into account the range of children’s voices. According to the character and content of the carols, life-affirming ones are selected, which sing about the joy of motherhood, Christian virtues, and the greatness of God’s birth (Bilikovsky 1909).

Viktor Matiuk⁵ continued the tradition of creating church carols. He is the author of the “Church Folk Hymnal for Folk Schools” published in Lviv in 1911 (the second edition was published in 1924). The Songbook contains spiritual hymns intended for use in “universal” seven-grade schools and teacher’s seminaries. The hymn contains twelve chapters. Among the others, we will single out chapter IV – “Songs for Christmas” (Matiuk 1911; 1924). V. Matiuk is the author of such church carols as “Vytai Isuse z Prechystoi Divy” (“Glorify Jesus from the Immaculate Virgin”), “Nute, Nute, Brattia-Susidy” (“Ahoy, Ahoy, Brothers-Neighbours”), “Na Nebi Zirka Yasna Zasiala” (“A Bright Star Shone in

the Sky”) (song by I. Lutsyk). The author reflects the joyful mood of the birth of God in Christmas carols. In the Galician environment, the carol “Na Nebi Zirka Yasna Zasiala” (“A Bright Star Shone in the Sky”), which will later be included in the collections of carols by Galician composers of the 20s and 30s of the 20th century, Bogdan Vahnyanin, Vasyl Barvinskyi, and Vasyl Bezkorovainyi, became very popular. The dance metro-rhythm, wave-like melody, and comprehensiveness caused the popularity of the song both in the church, school, and wider spiritual environment. According to the researcher I. Matychyn: “The use of established melodic turns in combination with a dance rhythm, the spread of carols in the folk environment led to a mistake – identifying the song “Na Nebi Zirka” (“A Star in the Sky”) as a harmonization, and not an original work by the composer Matiuk” (Matychyn 2009: 111).

In general, V. Matiuk’s church carols are an example of amateur composer creativity, related to traditional examples of folk song creativity, which corresponded to the needs of Ukrainian schoolchildren, the spiritual demands of Ukrainian society at the end of the 19th – beginning of the 20th century. As Y. Medvedyk points out, V. Matiuk was one of the first Ukrainian composers who initiated the practice of including spiritual songs in the repertoire of printed school chants (Medvedyk, 2006: 50).

The church song occupies an important place in the work of priest Maksym Kopko⁶. At the end of the 19th century, Maksym Kopko was the founder and publisher of the “Musical Library”, which was printed in Przemyśl from 1897 to 1912. As a part of the “Library”, a number of religious and spiritual songbooks, a series of school hymnals and manuals were published.

The first part of the “Musical Library” consists of the Holy Liturgy and church songs with notes. The second and third parts contain spiritual songs: To the Mother of God, to St. Nicholas, Troparion for Christmas and ten carols for two voices. The fourth and fifth editions were published in 1901 and made up the school part of the “Music Library”. The sixth edition of the “Music Library” is a collection of spiritual songs “For the Holy Easter Fast”. The twelfth part of the “Musical Library” contains six carols. M. Kopka’s carols were also published in the collection “Carols or Songs with Notes for Christmas”, published in Zhovkva in 1925. Among them: “Vselennaya Veselysia” (“Rejoice the Universe”), “Na Rozhdestvo Khrysta” (On the Birth of Christ) (1900), “Vistku Golosyt’ Svitu Zirnytsia” (“The Starling Announces the News to the World”). Church carols created by Maxim Kopko became widely known in Galicia at the turn of the 19th and 20th centuries. They are still in the active repertoire of carolers in the western Ukrainian lands. This, first of all, is explained by their closeness to folk song sources and the preservation of general features of church songwriting. After all, they all preserve the folk carol structure of the verse and melody. In all of Kopka’s church carols, there are also

elements characteristic of the baroque song style – a slow tempo, the singing of individual syllables, the use of sequential development of the melody, etc.

A significant contribution to the creation of church carols was made by priest Ostap Nyzhankivskiy.⁷ He is the author of numerous spiritual and church works. Among them are choral episodes from the Holy Liturgy, church songs, in particular carols. The most famous carol is “Vo Vyfleyemi Nyni Novyna” (“News in Bethlehem Today”). It was printed in the Collection of Church Folk Songs (by compilers O. Nyzhankivskiy, T. Lutsyk), published in Przemyśl in 1900 and intended for an unaccompanied male choir (Osadtsia, Solovyi 1993: 489). Over time, the carol became an integral part of the Divine Service and was performed during the Christmas period – until the Feast of the Annunciation. Some liturgical fragments “We are Cherubim”, “Hallelujah”, “Communion” are performed to the melody of this carol.

Ostap Nyzhankivskiy’s Christmas carol “U Vyfleyemi Nyni Novyna” (“News in Bethlehem Today”) is close to folk songs in its melody. According to Iryna Matychyn, it is characterized by such musical and stylistic features as “strophic structure, simple unpretentious melody moving in parallel thirds, periodic repetition of established rhythm formulas, sequential development of motives” (Matychyn 2009: 104). All this became the basis for the active use of this carol not only in liturgical music, but also in the repertoire of carolers.

Priest Yosyp Kyshakevych⁸ made an important contribution to the creation of church carols. He is the author of numerous religious works of various genres, including church carols. According to Liubov Kyyanovska, the genre of church carols in the Ukrainian performing tradition acquired “exceptionally important symbolic meaning and turned out to be one of the first to attract the attention of professional musicians” (Kyianovska 1997: 9). According to the researcher, the church work of Y. Kyshakevych is characterized by: “a tendency to poeticize religious experiences, an organic combination of canonical-ecclesiastical, created in liturgical practice, and folklore intonation sources. It is also characterized by lyrical subjectivity, a personal way of communicating with God” (Kyianovska 1997: 50).

To this day, in the active repertoire of carolers in the western Ukrainian lands, as well as in places of worship, you can hear such carols by Yosyp Kyshakevych as “Nad Vyfleyemom Zablysla Zoria” (“A Star Has Shone over Bethlehem”), “Slava Vo Vyshnykh Bogu” (“The Highest Glory to God”), “Spy, Isuse, Spy” (“Sleep, Jesus, Sleep”). The carols are written in the baroque style using the latest musical and poetic layers, which were characteristic of amateur composers at the beginning of the 20th century. In particular, the rhythmic form of the verse 5+5, which is typical for traditional folk carols, is characteristic of the Christmas carol “Nad Vyfleyemom Zablysla Zoria” (“A Star Has Shone over Bethlehem”). The strophic

musical structure itself, which is four-line and usually characteristic of songs of literary origin, is characterized by baroque features. Homophonic-harmonic presentation of musical material and a wide range of modal and melodic structure are also characteristic features of church baroque songs. A similar musical and poetic style is characteristic of the carol “Slava Vo Vyshnykh, Vo Vyshnykh Bogu” (“Glory in the Highest, in the Highest to God”).

The carol by Yosyp Kyshakevych “Spy, Isuse, Spy” (“Sleep, Jesus, Sleep”) is somewhat different in terms of music and style, which has gained great popularity among Western Ukrainian carolers. Here, in contrast to the two previous carols, the baroque stylistic features are fully preserved – the Sapphic structure of the stanza, the three-part measure, the lullaby character of the melody, the slow tempo, the sequential development of individual links of the melody. The Christmas carol became popular not only in Ukraine, but also abroad.

As evidenced by the analysis of Yosyp Kyshakevych’s work, he continued the baroque traditions of creating church carols, at the same time, his works are characterized by the latest musical and poetic ways of expression, which at the end of the 19th century were characteristic of amateur composer’s work. These include the rhythmic form of the poem, the use of heterophonic polyphony characteristic of folk carols, and a wider scale and intonation range.

Conclusions

The results of the study indicate that it was the priests who were the authors of spiritual songs, particularly church carols, who stood out from among the clergy. The first dramatic works and recitations on the Christmas theme with the use of singing are associated with the names of prominent figures of Ukrainian culture of the Baroque era, Pamvo Berynda, Dmytro Tuptalo (Rostovskyi), Mytrofan Dovgalevskyi, Epiphany Slavynetskyi and others. The most intensive period in the creation of Ukrainian church carols was the period spanning the 18th – 19th centuries. It was at this time that the first printed collections of spiritual songs appeared, among them “Bogoglasnyk”, published in Pochaiv in 1773, as well as the anthology collection “Bogoglasnyk”, published in Pochaiv in 1790–1791. Among the 240 spiritual songs, there were also published 24 Ukrainian carols, which were performed in churches during the Christmas holidays. Their authors were the hierarchs of the Orthodox Church, as well as monks of monasteries and ordinary ministers of churches.

In 1686, the Kyiv Metropolitanate of the Orthodox Church of Ukraine lost its autocephaly and was absorbed by the Moscow Orthodox Church. Instead, the mission of preserving and developing the Ukrainian Christian tradition was taken over by the Greek Catholic Church. Its monks and ministers continued the

process of creating Ukrainian spiritual songs, in particular church carols, which is evidenced by the publishing of the “The Herald” by the Basilian monks in Pochayiv in 1791.

The church carols published in “Bogoglasnyk” have characteristics of baroque literature. These are the metaphorical and symbolic nature of the language, the solemn character, the leisurely unfolding of the musical thought, the use of literary forms in the strophic structure of the poem, including the Sapphic stanza, the sequential development of the melody, the double repetition of the last verses, etc. The church carols included in the “Bogoglasnyk” became a reference point for the writing of the corresponding songs by future authors.

In the 19th century, Ukrainian priests continued the process of creating church carols. Among them are composer Ivan Bilykovskiy, priests Viktor Matiuk, Nestor Nyzhankivskiy, Maksym Kopko, Yosyp Kyshakevych and others. Their task in creating church carols was to expand the understanding of the essence of the birth of Jesus Christ through more accessible musical means. This is especially noticeable in the approximation of the melodies of church carols to folk song samples.

During the end of the 17th and 19th centuries, church carols underwent changes. They lose the signs of the baroque style, features of church hymnography (rhetoric, solemn, refined, majestic character). Instead, due to the assimilation with folk songs, they acquire the features of a song (lullaby and romance) style, become more democratic, accessible, and respond to the spiritual needs of broad sections of the population. If in the 17th - 18th centuries the authors of church carols were the highest ranks of the Ukrainian church, then in the 19th century the creative initiative passed to the ranks of ordinary priests. This generally affected stylistic principles, ways of musical expression, levels of generalization of literary texts.

As a result of the study, the periodization of the development of the genre of church carols in the works of Ukrainian priests of the 17th - 19th centuries was carried out.

The first period is the “manuscript” (late 16th century – 1773), associated with the first recording of Christmas songs. During this period, the church carol became a component of the Christmas drama and nativity scene. The names of church carols and their authors are indicated in the texts of Christmas dramas and nativity scenes that have survived to our days. The authors of the first Christmas dramas that have survived to this day were Pamvo Berynda, Dmytro Tuptalo (Rostovskiy), Yepifanii Dovgalevskiy and a number of authors unknown to modern science. They were probably the authors of church carols used in dramas.

The second period is the “edition period” (1773 – the middle of the 19th century) is associated with the appearance of the first collection of Ukrainian

spiritual songs, published in Pochaiv in 1773, the beginning of the tradition of systematic printing of collections of spiritual songs, including carols, with the specified names of carols and partially by their authors. Thus, the “Bogoglasnyk”, published in Pochaiv in 1790–1791, contains 24 Ukrainian church carols, 5 Polish, the authorship of which is partially established.

The third period is the “author’s” (the middle of the 19th – the end of the 19th century) was initiated and developed by Western Ukrainian priests and composers: Ivan Bilykovskiy, Viktor Matiuk, Maksym Kopko, Ostap Nyzhankivskiy, Yosyp Kyshakevych and others. During this period, the church carol undergoes stylistic changes. It loses the features of church hymnography (solemn, extended character, literary strophic structure, solemn melody, refined and solemn performance style). Instead, it acquires the features of folk song creativity, both in strophic and melodic structures (folk song forms prevail over literary ones).

In the history of Ukrainian culture at all stages of development, the spiritual song, including the church carol, fulfilled the main didactic task – the education of Christian virtues, the formation of a pious person, at the same time it was always an important means of musical-aesthetic and national-patriotic education, a means of self-awareness and self-assertion of Ukrainians in the European space. In the 19th century, during the period of national and cultural revival, the formation of the national idea among the Ukrainian clergy, spiritual song, in particular the genre of the church carol, became an important component of the national musical culture. In the conditions of a non-state nation, the church carol has also become an important factor in national self-awareness of Ukrainians, a means of preserving spiritual traditions, national and cultural identity of Ukrainians.

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NOTES

1. Pamvo Berynda (between 1555–60 – 1632) – a scholar-theologist, writer, translator, editor, publisher, pedagogue-educator, taught at the Lviv fraternal school, where he received his education. From 1620 he was a protosingel (chief publisher), later an architypographer (head of the Kyiv-Pechersk printing house). In 1627, the printing house of the Kyiv-Pechersk Lavra published the main work of the scientist “Lexikon”, a dictionary that included more than 7,000 Church Slavonic and foreign words used in church texts and their translation into the Ukrainian language of the time with an interpretation. P. Berynda’s goal in compiling the collection was the formation of Ukrainian terminology, the spread of the use of the contemporary Ukrainian language in the practice of worship, in education, and in publishing. P. Berynda’s dictionary became an outstanding monument of Ukrainian literature of the Baroque era, which testified to the level of spiritual culture of the educated circles of Ukraine at the beginning of the 17th century, as well as the author’s patriotism and love for the Ukrainian language and culture (Ukrain Pedagogy in Personalities 2005: 75–78).

2. Danylo Tuptalo (Dmytro Rostovskyi) (1651 – 1709) – metropolitan, famous Ukrainian writer-educator, church and cultural figure, graduate of the Kyiv-Mohyla Collegium, author of the work “Chetya Minei” (“The Book of the Lives of the Saints”), on which he worked for more than twenty years. D. Tuptalo’s work became a component of church services, an ideological and factual basis for sermons. D. Tuptalo is the author of about 20 works of a spiritual and enlightening nature, including “Spiritual Alphabet”, “Chronicle that tells the events from the beginning of the world to the Nativity of Christ”, “Edification Words”, collections of spiritual poetry. An important place in the history of literature is occupied by the moral dramas “Comedy on the Assumption of the Virgin”, “Comedy on the Day of the Birth of Christ”, “The Repentant Sinner” and others (Encyclopedia of Ukrainian Studies 2000: 3279).

3. Mytrofan Dovgalevskyi (date and place of birth and death are unknown, years of active work are the 1730s) is a writer, student, later a teacher of philology at the Kyiv-Mohyla Academy. At the Kyiv-Mohyla Academy, M. Dovgalevskyi taught syntax in the classroom, and later became the author of the course “Syntax System”

(1736). A special place in the Ukrainian literature of the Baroque era is occupied by the work of M. Dovgalevskyi entitled “The poetic garden, grown for the purpose of collecting flowers and fruits of poetic and prose words in the Kyiv Mogilno-Zboriv Academy for the greater benefit of the Ukrainian gardener and His Orthodox Motherland near the Jordan and Mary seas in the year , in which a particularly remarkable place gave the order [to capture] Ozov with weapons, on September 1, 1736.” “The Poetic Garden” belongs to one of the most thorough works on the theory of literature of the first half of the 18th century (Maslyuk 2001: 184 – 185).

4. Ivan Bilykovskyi (1846 – 1922) – conductor, composer, public figure, organizer of musical life in Galicia, the first biographer of V. Matiuk, the author of music textbooks, church songs for the choir. His creative and pedagogical activity is connected with the Sambir and Stanislaviv gymnasiums (now Ivano-Frankivsk), he taught singing and music at the schools of Stanislaviv, the Lviv Teacher’s Seminary, taught music theory at the Higher Music Institute named after M. Lysenko. I. Bilykovskyi was the founder and first director of the “Boyan” society in Stanislaviv, a member of the board of Lviv “Boyan”, the “Union of Singing and Music Societies” in Lviv (Medvedyk P. 1993: 383).

5. Viktor Matiuk (1852–1912), Greek-Catholic priest, public figure, editor-publisher, composer, author of musical and dramatic works, school hymns, spiritual songs. He acquired the necessary musical education on his own (“autodidactically”), with the exception of short-term studies with P. Bazhanskyi and several consultations with Mykhailo Verbytskyi. His musical and aesthetic beliefs were formed under the influence of Ukrainian and European choral music, in particular the works of D. Bortnyanskyi, M. Verbytskyi, I. Lavrivskyi, and others. He was a student of the founder of the “Przemysl school” M. Verbytskyi, and continued the work he had begun to professionalize musical life in Galicia (Vytvytskyi 1937: 13–17).

6. Maksim Kopko (1859–1918) is a Greek Catholic priest who entered the history of Ukrainian musical culture as a composer, conductor, teacher, author of choral church and spiritual works, founder and conductor of the Przemysl “Boyan” (1891), publisher of the “Musical Library” in Przemyśl. M. Kopko studied at the Przemyśl Gymnasium, later the Lviv Theological Seminary, which he graduated in 1884. From 1892 to 1907, he was a teacher and conductor of the Przemyśl Women’s Teachers’ Seminary (Encyclopedia of Ukrainian Studies 1994: 1130–1131).

7. Ostap Nyzhankivskyi (1862–1919) is a famous Galician priest, composer and cultural and educational figure, born in the city of Stryi, Lviv Region, in the family of a priest. Ostap Nyzhankivskyi is the organizer and leader of the choir at the Berezhany “Boyan” society (1892), later he headed the management of two choral groups – the

Lviv “Boyan” (1895–1896) and the Stryi “Boyan” (1900–1914). In 1894–1895, O. Nyzhankivskyi was a teacher of music and singing at the Lviv Men’s Teachers’ Seminary, and in 1896 he passed the exam to confirm teaching activity in Prague. For a long time O. Nyzhankivskyi worked as a priest in the village Zavadiv of the current Stryi district of the Lviv region (Kolodiy 1994).

8. Yosyp Kyshakevich (1872–1953) is a well-known church and cultural and public figure, the author of four Divine Services, about a hundred church works – fragments from Divine Services, church songs, which were published in Lviv in 1920–1930 in a series of 22 notebooks (this series was called “Spiritual and musical works of Pr. Kyshakevich”) (Medvedyk P. 1993: 408).

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