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SPECIFICITY OF ARTEMII VEDEL'S PERFORMING INTERPRETATION OF LITURGICAL WORKS ON THE EXAMPLE OF THE LITURGY OF ST. JOHN CHRYSOSTOM'S (C-DUR) ARTISTIC PRESENTATION

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Abstract

The purpose of the research is to highlight the peculiarities of the artistic interpretation of A. Wedel's liturgical works, on the example of the artistic presentation of the Liturgy of St. John Chrysostom (C-dur). The research methodology is based on the universal methods of scientific knowledge: induction, deduction, synthesis, structural and comparative analysis, cultural reconstruction, principles of objectivity and historicism. The scientific novelty of the research lies in the formation of a clear idea of artistic and interpretive approaches to the performance presentation of A. Vedel's liturgical works and the specifics of the use of the composer's liturgical works in modern liturgical and concert practice. The article is the first to propose an original artistic concept of a concert and performance interpretation of Artemius Vedel's Liturgy in C-dur. **Conclusions.** The research has revealed that sacred musical liturgical imagery was for A. Vedel a source of reflection of his religious sentiments and at the same time a means of expressing an individual attitude to real-life events, actualised through various compositional vocal and choral means. The publication proves the following points: A. Vedel's liturgical works are based on the traditional principles of Orthodox liturgical practice and are an organic part of the composer's church music heritage; the interpretive and performing algorithm of choirmaster's work on A. Vedel's liturgical works, and in particular, the C-dur liturgy. Vedel's liturgical works, especially the C-dur liturgy, should aim to reveal semantic subtexts and associations in the composer's creative intentions, characterising the composer's psychological personality and clarifying the religious and philosophical content inherent in the score.

Keywords: liturgical creativity of A.L. Vedel; Liturgy of St. John the Baptist in C-dur; corporate-textual analysis; interpretation-performance algorithm; modern Ukrainian choral performance

Introduction

In the confusing maelstrom of today's dramatic events, the course of which, without exaggeration, determines the essential ontological and existential fundamentals of Ukraine's existence as a sovereign state and nation, the appeal of domestic performers and various artistic groups to outstanding masterpieces of the past, to works that are a true spiritual decoration, acquires crucial importance in the treasury of national musical culture. An important step on this path is the revival and popularisation of pages of the liturgical works of the brilliant Ukrainian composer of the second half of the 18th – beginning of the 19th centuries, which is not still known well to the Ukrainian public. Artemiy Lukyanovich Vedel (1767 – 1808), whose name, along with the names of M. Berezovskyi, D. Bortnyanskyi, and S. Degtyarev, is inscribed in golden letters in the pantheon of Ukrainian musical art. The solution to the indicated problem requires a thorough scientific analysis of issues related to the search and practical development of interpretative and performance algorithms that are maximally relevant to the compositional specificity of the artist's artistic ideas. In this regard, special emphasis in this publication is made on the artistic, interpretative and choral analysis of individual sections of the Liturgy of St. John Chrysostom in C major, which, according to the authors of the study, most clearly characterises the interpretative approaches to the artistic presentation of A. Vedel's artistic idea.

The purpose of the study is to highlight the peculiarities of the artistic interpretation of the liturgical work of A. Wedel on the example of the artistic presentation of the Liturgy of St. John Chrysostom C-dur.

Recent research and publications analysis

As evidenced by the current scientific work of modern musicologists, the defining formant of the creative phenomenon of A. Vedel has a deep affinity with the living element of Ukrainian musical melos and at the same time a close organic connection with folklore and sacred symbolism. A clear awareness of these factors becomes a key point in understanding the religious and philosophical specificity of A. Vedel's artistic worldview, and therefore, the basis for the formation of an optimal interpretation algorithm while performing the presentation of the composer's creative ideas.

The analytical base of the research is based on historical-biographical, artistic and theoretical-musicological scientific works, particularly T. Husarchuk (2003, 2019), M. Borovyk (1971), I. Sonevytskyi (1966), L. Kornii (1998), V. Kuk (1995), A. Kutasevich (2015), I. Tylyk (2013), I. Tylyk and V. Lysenko (2021) directly related to the investigated problem.

The decisive role in the research is played by the application of analytical studies accumulated in the latest and most thorough monograph by T. V. Husarchuk (2019) «Artemii Vedel. The figure of the artist in the context of the epochs», published for the 250th anniversary of the composer's birth, which encyclopedically summarises all the most important developments carried out during the 150 years of research in various aspects of specialised issues.

The source-scientific and notographic basis of the research is based on sheet music and notographic reference editions "Annotated index of works by Artem Vedel" (Husarchuk, 1997), Artem Vedel (2000) Divine Liturgy of St. John "Chrysostom and 12 spiritual choral concerts", Artemiy Vedel (2007) "Spiritual works", which illustrate various genre-stylistic aspects of the creative heritage of Artemy Vedel.

Presentation of the research material

As evidenced by the performance experience of prominent domestic choirmasters of the past and present, in particular P. Goncharov, N. Horodovenka, V. Ikonnyk, O. Koshyts, M. Krechko, V. Kolesnyk, P. Muravskyi, M. Hobdych, E. Savchuk, the performance of works Artemiya Vedelya requires special creative effort, intellectual and emotional concentration from the conductor and choristers. This is due to the fact that the unique musical talent of the composer, combined with his deep religious and worldview accentuation, forms an additional existential-semantic level of musical drama, the presence of which gives reason to see in many of A. Vedel's works are not only purely artistic but also a philosophical concept (Tylyk, 2013).

Given this, it should be taken into account that any artist, turning to a certain canonical text or a sacred image associated with it in his work, predictably goes beyond the semantic boundaries delineated by purely religious categories, extrapolating the universal comprehensiveness of the sacred textual material into an individual projection of artistic perception. As a result of such an artistic reinterpretation, a qualitatively new virtual reality emerges, in the system of which the verbal canonical text is enriched with a broad spectrum of the author's meanings and subtexts, projecting the author's concept into the plane of subjective-associative ideas of a certain audience.

This circumstance acquires special importance considering the fact that the work of A. Vedel absorbed not only his thoughts and experiences but also reflected the emotional flavour of the dramatic age that Ukrainian society was experiencing at the end of the 18th century. The unlimited spectrum of life situations accumulated in the system of biblical and psalm drama allowed the composer to find a personal reading of Old Testament images, to fill them with a deeply individual meaning. This determines the presence in many of the artist's works of signs of hidden dialogism, as one of the leading principles of Vedel's musical and sacred drama. Its essence is actualized in the plane of a deeply individualized and insightful prayer conversation, during which the human personality, imbued with the religious sentiments that it experiences at the time of the Liturgy, reconciles its spiritual world (according to the terminology of H. Skovoroda – "microcosm") with the transcendental emanations of the Supreme of God's Providence, sincerely hoping for the resonance of the human nature in the Divine, – or simply put – hoping for the Supreme forgiveness, compassion and mercy. This primarily evangelical prayer algorithm characterizes the connection between the spiritual world of A. Vedel and the specifics of its reflection through musical art. This connection coordinates the process of musical and lexical individualization in the work of A. Vedel, the character of which depends on the degree of emotional "experience" by the

composer of the information embedded in the biblical and psalm plot (Tylyk, 2013).

At the base of Vedel's understanding of the sacred story is a centuries-old layer of the Eastern Christian Orthodox tradition, on the foundations of which the Ukrainian cultural environment has been based for a long time. Like most prominent Ukrainian figures of the 17th and 18th centuries, A. Vedel saw canonical texts as a universal tool for reflecting his thoughts and beliefs.

The unlimited spectrum of life situations accumulated in the system of biblical and psalm drama allowed the composer to find a personal reading of Old Testament images, to fill them with a deeply individual meaning. In the process of such a creative rethinking, authentic verbal and poetic symbolism was enriched with new personified meanings, being projected into the plane of a specific artistic idea. As a result, every thought expressed on the pages of the Bible acquired several semantic interpretations, which happened in direct dependence on the "plot-role" context in which the canonical text functioned in the system of dramatic architecture of a specific creative idea.

Based on the multivariate specifics of the use of verbal and textual canonical sources in the work of A. Vedel, it is possible to identify at least two approaches to the composer's interpretation of the biblical-psalm allegory and its projection into the plane of musical vocabulary. The first of them focused on the ascetic patristic tradition and was based exclusively on immersion in the world of religious and mystical phenomena. The second, which, in our opinion, is to a greater extent inherent in the artistic thinking of A. Wedel involves the reinterpretation of the canonical text through the prism of individual emotional and psychological experiences in which the composer was at the time or after reading the corresponding canonical text. This, involuntarily, suggests that A. Wedel's musical-figurative associations arose, for the most part, under the influence of textual images reinterpreted from the point of view of a certain real-life situation, or in the projection of some historical event and the associated patriotic or a moralistic context.

This can be seen most clearly in the spiritual concerts of A. Vedel, in which the musical and dramaturgical development is characterized by a special scale and plot diversity. However, in the works of the liturgical and liturgical direction, the tendency towards psychological and figurative detailing is quite noticeable. This, in particular, is evidenced by the Liturgy of St. analyzed in this publication. John Chrysostom in C-dur, which, in contrast to the more famous autograph Liturgy in E-dur, belongs to the relatively early works of A. Vedel, according to T. Husarchuk (2019), was created, perhaps, during the composer's studies at Kyiv-Mohyla Academy. This, according to the researcher, is the reason why this liturgy is characterized by a much simpler, yet logical and consistent structure. This can be traced both in the context of the overall dramaturgical architecture of the cycle and in the plane of its constituent elements, in particular at the level of scale-tonal relationships.

Given this, one cannot overlook the fact that, as T. Husarchuk (2019) notes, although C major frames the entire cycle, its internal sections present a whole series of minor keys and not only the first but also the second degree of kinship (p. 459).

Along with this, in the C-dur liturgy, one can find certain features of that mature style, which will later develop in the artist's work. This, in particular, can be traced in the specifics of the composer's use of characteristic emphatic and expressive intonations, contrasting lado-harmonic, textural and timbral-register juxtapositions, thanks to which he strives to reproduce an individual emotional colour adequate to his worldview.

The specified algorithm characterizes the ratio of original and typological stylistic elements depending on their application in a certain artistic idea, and also determines the parameters of the interaction of the musical and poetic-verbal levels of figurative drama, revealing the following regularity: what, according to the composer, is the most important (individually significant) is brought to the fore, instead the secondary (typologically generalized) "recedes to the shadows".

The given arguments give ample grounds for asserting the presence in many of the artist's works of a complex two-level dramatic architecture, in which the initially sacred level of the canonical biblical-textual source becomes the basis for the next semantic level, which accumulates in itself the quintessence of the author's thoughts and experiences, extrapolated into the sphere of artistic self-expression. This proves that not every performer, even if he is gifted with outstanding musical abilities, can master all the explicit and hidden semantic concepts embodied in the composer's work.

Striving to reproduce in real sound any of A. Vedel's works, in particular the C major Liturgy analyzed in this publication, the conductor-choirmaster must be not only a performer but also a philosopher and music director, seeing, according to the apt words of H. Skovoroda, "the invisible through the visible". In other words, as T. Husarchuk (2003) points out when analyzing the work of A. Vedel, and (*let's add from ourselves – T.I., L.V.*), – when performing it – it is necessary to carefully monitor the course of the composer's thought, the specifics of the dramatic interaction between the textual source and its reflection in the musical embodiment.

Taking into account the above considerations, let's try to analyze the structural algorithm for the distribution of plot-figurative plans, which embody the artistic-interpretive concept of the stage-performance presentation of A. Vedel's Liturgy in C-dur. For this purpose, let's take a closer look at several sections of the indicated Liturgy, namely "Cherubic" (No. 7), "It is worthy" (No. 12) and "Our Father" (No. 13).

The choice of these parts is determined by the desire of the authors of this publication to reveal different algorithms for the ratio of musical and textual series in the works of A. Vedel and, as a result of such an analysis, substantiate theoretical and practical approaches to performance interpretation. At the same time, the main emphasis in the analytical discourse falls on the identification of the characteristic features of the use of various compositional and lexical means, depending on the specifics of the author's artistic idea. It is in this context that it is most appropriate to identify the outlined characteristics based on the table proposed above. So, let's consider this aspect in more detail.

As can be seen from the score of "Kheruvimskaya" (No. 7), the composer in this piece resorts to using a surprisingly transparent and laconic form of musical

presentation, which involuntarily impresses with its perfection and ingenious simplicity. Involuntarily, analogies arise with ancient categories of aesthetics, with their inherent proportionality and emotional balance. As evidenced by the score, the form of the work is strophic, corresponding to all the necessary parameters of the canonical text and Orthodox service practice. As predicted by the sequence of implementation of this section of the service, which, as is known, represents the initial stage of the liturgy of the faithful preparing the prerequisites for the implementation of the highest sacrament of anaphora (Eucharistic canon), the Cherubim Song is structured in Wedel in a complex two-part form: A(a1+a2+a3) - в - B (a4+c).

As evidenced by this form, the composer deliberately uses almost the same musical material throughout the work, which, however, corresponds to different verbal and poetic content. At the same time, the last section B ("As if We will Lift the Tsar") at the beginning also begins with the main motive (a 4), but later it is supplemented with a fundamentally new musical construction(s), on the words "Hallelujah", in which the principle is applied in the first four measures ascending sequence and with final balance in the opposite intonation direction. In this regard, it is characteristic that apart from this construction, sequentiality is not used anywhere in this work.

Now let's move on to a more detailed analysis of the use of texture tools. Regardless of the fact that the successful section of the liturgy is obviously dominated by harmonic development, the role of melody inherent in Vedel's thinking is no less clearly outlined, which, according to most musicologists, is the main driving component of the artist's compositional style. Perhaps this is due to the fact that in all cases where Wedel can apply the principle of textured melodization, he actively does so. In view of this, it is enough to carefully trace the intonation-rhythmic patterns of the soprano and bass parts, between which one can trace complete autonomy and individual expressiveness. This gives reason to talk about Vedel's use of signs of expressive polyphonization of harmonic movement, with a clear outline of separate musical and rhetorical techniques, namely anabasis and kata-basis (bass part of the first 1-4 measures of each of the stanzas).

In this regard, it seems quite logical to use A. Wedel's technique of prepared refrain is due to the refrain of alto syncopation in A, on half beats 1-3 of 1-2 bars. Even though all voices enter simultaneously throughout the work, the distinct individualization of the melodic lines of each of the parts allows us to consider the musical development, not only through the prism of harmonic but also polyphonic regularities, which are emphasized by the given examples.

Features related to the functional lado-harmonic structure of the work are no less revealing. As evidenced by the analysis, the composer uses cherubic harmonic vocabulary on the border of baroque-classicist stereotypes, taking into account the experience of both previous eras and contemporary Western European musical practice. Given this, reliance on consonance is indicative. Constant use of shifts and inversions within the same function, combination of diatonic exposition with episodic chromaticization due to the use of harmonic and melodic minor. In the process of harmonic development, a single-tonal development

is successfully combined with deviations in the first degree of affinity (in the tonality of the subdominant a-moll-d-moll-a-moll), while it is characteristic that each of the strophic constructions of each section ends with a dominant, which creates the effect of incompleteness and tonal openness (question emblem). Only in the last section B (Hallelujah) is the final confirmation of the main tonic function.

In addition to the considered parameters, a few words should be said about tempo and dynamic characteristics. In general, they correspond to the traditional requirements for the performance of this section of the service, namely, the first three stanzas are slow (*adagio*) in piano dynamics, and the final section is traditionally performed on the forte in an *allegro* tempo, although for some reason the editors note the piano in the score. Such a discrepancy is due to either an accidental proofreading error or an insufficiently clear understanding of the plot of the liturgical text and obviously could not have been made by the artist himself, who perfectly knew all aspects of the Orthodox liturgy.

No less interesting patterns can be traced in number 13 of the Our Father. As in the previously considered numbers, the musical development unfolds according to the principle of strophism, however, unlike *Cherubymskaya*, where the repetition of one musical structure prevails, in *Our Father* the musical development is constantly changing according to the change of the text, this is what determines the form of the work, which is characterized by greater diversity. In general, several sections can be found in the work, which are clearly distinguished by caesura due to pauses and fermatas. It seems somewhat unusual that the composer deliberately used the addition with the repetition of the same fragment of the text on the words "of the evil one". Involuntarily, the thought arises that the composer subconsciously resorts to an apotropaic effect. Which, as is known, is connected with the ritual-magical function of warding off evil spirits. This function can be traced historically in archaic forms of ancient religious cults starting from the Sumerian-Babylonian and Ancient Egyptian and Ancient traditions, as well as in the folklore of various countries. In particular, in Ukrainian folklore, in the calendar and ceremonial songs, in particular in *vesnianky*, *Kupala* and *Obzhynka* songs. However, it is not excluded that in this case, it is due to a completely different motivation, namely the purely technical necessity of expanding the final section of the musical form (cadence stage) at the expense of the final lines of the used text.

Regarding the textural development, the obvious dominance of the harmonic presentation should be noted first of all, with a tendency to use classical ladi-tonal and functional-harmonic means. Given this, it is indicative that the composer diversifies the harmonic texture due to the active melodization of the bass part. This is particularly evident in the opening measures of the piece (1-3), where the anabasis-katabasis relations are implemented due to inversions within the tonic function. As a result, one gets the impression that the melody goes from the soprano part to the bass part, respectively, on the words "Our Father, let us eat." In the future, approximately the same algorithm is traced in relation to other parties. So, in particular, in measures 6-10 between the soprano and tenor parts, the use of a parallel sext movement draws attention, which later, starting from measure 16 and up to 21, moves to the soprano-alto ratio. The specified interval para-

lileisms create the effect of emotional variability and diversity and at the same time outline the tendency to melodize the harmonic movement. In this context, it should be noted the presence of the score of repeated deviations and modulations in the tonality of the first degree of affinity. Along with this, the juxtaposition technique (40-41 vol.) f-moll-As-dur is occasionally used. As for the tempo and dynamic characteristics, it should be noted that they correspond to the semantic accentuation in the prayer text, which to a certain extent simplifies this interpretive aspect in the process of real performance practice.

One of the important aspects of work on artistic interpretation is the search for optimal timbral and register parameters in the performance process. In order to find them, the conductor-choirmaster needs to do a lot of work during separate and general rehearsals, during which, in the experimental mode, the discovery and express analysis of various combinatorial algorithms at the level of comparison or synthesis of individual timbres of the choristers takes place. Unfortunately, in most cases choirmasters do not pay due attention to this aspect of rehearsal work, limiting themselves to the creation of a purely generalized timbral model, in which the figurative and emotional relief of the musical fabric is not revealed. In particular, Pavlo Muravskiy, an outstanding luminary of the domestic choral business, drew attention to this more than once, emphasizing the importance of correct timbral-overtone focusing of sound streams directed in the direction of the listening audience. This is also evidenced by the memories of most outstanding opera vocalists, whose experience convinces us of the extremely important value of a high or so-called metallic formant, capable of "piercing" the sound of the orchestra, ensuring optimal extrapolation of the sound flow in different directions of the acoustic space. No less important is the problem of finding multivariate algorithms in the plane of timbral mixes. After all, the same chord, and the same consonance can be sung in a completely different timbral context: sharply, softly, muffled-shadowed (the timbral sfumato effect). These techniques can be perfectly implemented under the conditions of a polyvariant combination of individual timbres of the choristers, which form the choral part. Thanks to this approach, an additional timbral score is formed, which reveals the figurative and dramaturgical contexts and subtexts embedded in a specific work much more deeply. This is what quite often distinguishes a highly skilled artistic performance from the usual voicing of a score.

A similar situation can be traced with agogic properties. As you know, the tempo determines the speed of the musical process, outlining the figurative and dramatic relief of the artistic idea. That is why any tempo remark marked in the score should not be interpreted abstractly, but only through the prism of a certain interpretive concept that guides the conductor in the process of realizing the composer's artistic idea. From this follows the syncretic interrelationship of tempo development with aspects of timbral dramaturgy, the specifics of the use of other components of choral sonority. In particular, textural and register characteristics, dynamics, character of sound management, strokes, diction, articulation, etc. Based on this, the main attention of the conductor when reproducing a certain tempo context is a priori determined by the depth of his understanding not

only of the actual score of the piece, but also of the hidden intentions and motivations, spontaneously or, on the contrary, consciously engraved in the urtext by the composer. This proves once again that the performance of the composer's works cannot be reduced to a banal reproduction of the score, because each of Wedel's creative ideas ultimately, like any of the outstanding composers, involves reading that information that does not lie in the surface of the musical text but is contained in the hidden trends that led to the emergence of certain specific ideas.

Based on the outlined observations, we will try to identify the main problems and tasks that need to be solved in the process of implementing the artistic and interpretive algorithm of the concert and stage performance of the composer's liturgical works (on the example of the Liturgy of St. John the Chrysostom in C major by A. Wedel). They can be divided into several main categories, namely:

- **interpretive, related to the artistic reinterpretation** of the authentic author's text, or different textological revisions used in modern concert performance. Such problems include:
 - the search for the optimal interpretation algorithm corresponding to the composer's artistic concept;
 - revealing the aspects of compliance of specific methods of manual-conducting technique capable of transmitting the interpretive model of the conductor-choirmaster to the choristers-performers as accurately as possible.
- **organizational and methodical**, which include:
 - solving urgent issues related to the establishment of effective communicative interaction between the conductor and the choir at the stage of separate rehearsals. This aspect is important given the need to constantly switch the conductor's attention to different combinations of individual parts at a specific stage of a separate rehearsal;
 - search for optimal acoustic conditions for rehearsal work, for concert performance and audio recording. Solving the specified problem is the exclusive prerogative of the artistic director-conductor, who must personally monitor compliance with the necessary acoustic parameters of the presentation of each of the performed works. In this context, it is worth recalling that the most outstanding conductors of all times always paid special attention to this aspect, and even, in those cases when, under certain circumstances, it was impossible to objectively achieve the improvement of real acoustic conditions, they tried, as far as possible, take into account the associated risks. For example: if the reverberation effect is not sufficiently detected in the hall or it is absent at all, an experienced conductor must fundamentally rethink the practical aspects of phonation, trying to compensate for the objectively unfavorable acoustic conditions through the use of fermatas, masterful mastery of sound filtering;
- **problems related to the formation of an algorithm for the presentation** of previously unperformed or incompletely performed works. It is to such works that the Liturgy of A. Vedel in C major, analyzed in this publication, should be attributed.

This algorithm should include points related to the theoretical justification of the specified presentation, its delivery to the listeners should ideally be pre-announced by messages in modern communicative media records, in particular through the sphere of Internet platforms and social networks. At the same time, several announcements should be made on radio and television, which will allow it to reach a more conservative audience of listeners who are not sufficiently involved in modern Internet technologies.

- **chronotopic-locational**, related to the choice of a specific place and date for a specific concert presentation by the artistic director and conductor. When solving the specified problem, it is necessary to take into account:

- the chronotopic-biographical correlation of a certain concert with some important real event in the life of the composer – the author of the work.
- Correspondence of the place of the concert to the sacred direction of the composer's work: in the case of A. Vedel, according to the principle – sacred music – Christian Orthodox church.

- **innovative-representative** – in the field of application of technologies of the informative-visual direction, associatively connected with a certain performed work. For example, in the case of the performance of works by A. Vedel, it could be a creative installation using fragments of a documentary about his life and work, slides, reproductions of famous paintings and iconographic works, photographs of archival materials (books, letters, portraits, etc.). The use of this approach requires certain technical equipment, as well as the involvement of a professional director, set designer, a consultant.

Conclusions

Summarizing the presented considerations and observations, we will outline the most important positions, which, in our opinion, best characterize the essence of the conducted research:

- The liturgical work of A.L. Vedel is based on traditional principles of Orthodox liturgical practice and is an organic component of the composer's church-musical heritage,

- Liturgy in C-dur, as well as autographic liturgy in E-dur. is a completely original artistic phenomenon that vividly characterizes the unique facets of A.L. Vedel's compositional talent

- It is expedient to interpret the C-dur liturgy as a separate stage genre-style link of a long evolutionary process of realization of the artist's compositional talent. This gives reason to draw various stylistic parallels between the S-dur liturgy and other Vedel works of the liturgical direction.

- The interpretation and performance algorithm of the choirmaster's work on the liturgical works of A.L. Wedel, and in particular the C-dur liturgy, should be aimed at revealing in Wedel's creative idea those semantic subtexts and semantic associations that characterize the psychological individuality of the composer, and along with thereby clarifying the religious and philosophical meaning embedded in the score.

Undoubtedly, the aspects considered in the article cannot be covered in one, even sufficiently detailed publication, which proves the need to cover them in the author's future scientific works.

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СПЕЦИФІКА ВИКОНАВСЬКОЇ ІНТЕРПРЕТАЦІЇ ЛІТУРГІЙНОЇ ТВОРЧОСТІ АРТЕМІЯ ВЕДЕЛЯ НА ПРИКЛАДІ МИСТЕЦЬКОЇ ПРЕЗЕНТАЦІЇ ЛІТУРГІЇ СВ. ІОАННА ЗОЛОТОУСТОГО (C-DUR)

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Анотація

Мета дослідження – висвітлити особливості художньої інтерпретації літургійної творчості А. Веделя на прикладі мистецької презентації Літургії Св. Іоанна Золотоустого (C-dur). **Методологія дослідження** ґрунтується на універсальних методах наукового пізнання: індукції, дедукції, синтезу, структурного та компаративного аналізу, культурологічної реконструкції, принципах об'єктивності й історизму. **Наукова новизна дослідження** полягає у формуванні чіткого уявлення щодо художньо-інтерпретаційних підходів до виконавської презентації літургійної творчості А. Веделя та специфіки застосування літургійних творів композитора в сучасній богослужбовій і концертній практиці. У статті вперше запропоновано оригінальну художню концепцію концертно-виконавської інтерпретації Літургії Артемія Веделя (C-dur). **Висновки.** У процесі дослідження виявлено, що сакральномузична літургійна образність була для А. Веделя джерелом відображення його особистих релігійних настроїв і водночас засобом вияву індивідуального ставлення до реальних подій життя, актуалізованих через використання різних композиційних вокально-хорових засобів. У публікації доведено такі положення: літургійна творчість А. Веделя ґрунтується на традиційних принципах православно-богослужбової практики і є органічним складником церковно-музичної спадщини композитора; інтерпретаційно-виконавський алгоритм хормейстерської роботи над літургійними творами А. Веделя, і зокрема літургією C-dur, має бути спрямований на виявлення у творчому задумі митця смислових підтекстів та семантичних асоціацій, які характеризують психологічну індивідуальність композитора й прояснюють закладений у партитурі релігійно-філософський зміст.

Ключові слова: літургійна творчість А. Л. Веделя; Літургія Св. Іоанна Золотоустого (C-dur); компаративно-текстологічний аналіз; інтерпретаційно-виконавський алгоритм; сучасне українське хорове виконавство