

THE “CHERUBIM SONG” GENRE IN UKRAINIAN MUSICAL CULTURE

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Abstract: The genre of the Cherubim song is considered in the art criticism and socio-cultural (spiritual) planes. The study of variations of the Cherubic Hymn proposed by various authors - from the liturgy of John Chrysostom to contemporary compositions by Lesya Dichko - was carried out. In general, the study was conducted in the landscape of Ukrainian sacred choral music and Christian spirituality embodied in church music.

Keywords: Cherubim Song; choir; liturgy; melodic intonation.

1 Introduction

The spiritual chants of ancient Ukraine, their worldwide spread, are today considered to be the national analogue of the Byzantine-Slavic monody. “Ukrainian spiritual music attracts foreigners with its sincerity, a cappella performance, and especially the “boundless spaces of vocalization”, according to the famous choir conductor Oleksandr Koshyts. This singing is artistic and deeply spiritual at the same time; it is used both in the Divine Liturgy and in the evening and morning services”, - writes D. Stepovyk in the preface to the anthology of spiritual hymns compiled by the well-known scientist O. Tsalai-Yakimenko [20].

N. Gerasimova-Persidska, analyzing the “Service of God” by M. Dyletskyi (17th century), also notes its unexpected genre individuality: “The four-voice service relies to a much greater extent on the “rehearsal” intonation that comes from psalmody <...>. The parts “Izhe cheruvimy” (“We, who mystically represent th Cherubim”) and “Yako da tsarya” (“That we may receive the King of the universe born aloft”) are combined. <...>. Diletskyi often turns to direct repetitions, which often reach a summative conclusion. Repetitiveness sometimes creates a sense of the dance genesis of rhythmic constructions” [4]. The rhythm of oscillation of certain means of musical expressiveness is stimulated by beautiful ringing sounds in the cultural space of the spiritual being of the Ukrainian people. During the times of Kievan Rus, there was a high level of bell-ringing. It is confirmed that already in the 11th-12th century, bells were firmly rooted in liturgical and secular life, their functions expanded; there were many situations where bells of different sizes were used [9].

The cherubic song is the secret peak of the golden section of the Liturgy, which reveals to the believer the Truth about the truly present connection between his spiritual part and God. Such a connection is sophistically confirmed during the Liturgy by subtly existing beings - Cherubs. Cherubim are attributed to fiery beings who are surrounded by God the Creator, in the core of the universe. They are mentioned many times in the Bible. To store the ark of the covenant, Moses was said to make two golden cherubs and place them facing each other at both ends of the ark in the exact dimensions of the tabernacle - the portable temple of the people. It is indicated that in the space between the faces of the cherubim, the Higher Power will speak to Moses. In the future, the building of the Jerusalem temple was created strictly according to the image and architecture of the tabernacle: the parameters of the tabernacle are precisely specified in the Bible, as well as the fact that it is possible to enter its sacred part in a prepared form.¹

The Cherubim Song introduces into the heart of the spiritual field of John Chrysostom Divine Liturgy. The personal practice of many years of church singing and communication with scientists provide evidence of a careful attitude to its analysis and performance.² We will rely on Anatoly Vahnyanin, “... who liked to start his lectures on the history of music with the words: “Music was created by God”. And this saying is not a metaphor: it outlines the deep essence of music as a conversation with God, as a prayer to God, as the highest emotional knowledge of God.” [22, p.66]. We ask: “...How? how does the liturgy preserve not only the letter <...>, but also the Spirit (Truth), expressing the thoroughness and spiritual realism of the musical culture of the last millennium?” One of the possible answers is as follows: “...due to the logic of the spiritual path, which is reflected in the synergy of structural algorithms and prayer chants of the liturgy, that is the city of God's communication and has a paradigmatic significance in relation to human creativity (in particular, that of composers)” [14, p.94].

The purpose of the article is achieving the experience of spiritual analysis of liturgical hymns (on the example of Cherubim song) as a component of contemporary Christian science and culture.

2 Method

To analyze the specificity of the spiritual nature of the musical creativity of homo credens (authors who turn to liturgical texts), we will rely on a synergistic approach. First of all, knowledge of the laws objectively operating in the liturgy is necessary. In it, existence is considered in an expanded perspective, as it is not limited to the local horizon. The experience of transcendence is possible due to the action of energies (impulses, volition, aspirations of the human heart, mind), which are consciously implicated in external forms of manifestation. The result of this is an ontodialogue - communicative connections of vertical (God - man) and horizontal communication (monologue or dialogue between people).

However, the presence of “projection-traces”, their active influence is noted by everyone who encounters the liturgical creativity of modern artists. If human creativity affects the evolution of all living things in nature, all the more is the appearance of works saturated with a spiritual dimension.

3 Results and Discussion

Historical retrospect

The thousand-year period is extended to the inspired liturgical works of modern Ukraine.

O. Tsalai-Yakimenko restored the oldest layer of professional music of Ukraine - “more than a hundred high-art works, selected from manuscripts of the late 16th-18th centuries, as well as first editions”. <...> “Notolinear Irmoloi-Irmologion have survived to our time in numerous (over a thousand) manuscripts <...>” [20, p. 11] Among the monodies, there are 12 halves.³ “Izhe Cherubim” is a citation of the Kievan, Ostrog, skit origin and in 1-4-voice versions from the Lviv region according to the Octoikh of John of Damascus. Greek word “irmos” means “spiritual song”, which in princely Rus (Kyiv Rus) was used during the early expansion of Christianity. <...> “Our irmoloy singing already in the middle-age Ukraine, and especially in the Cossack-Hetman's state, is gaining a deep national expression, experiences the remarkable influx of folk culture” [20, p. 5].

M. Diletsky wrote three “Services of God”: “Service of God” (4-part), “Kyiv” (8-part), “Proportional” (8-part, in the amount of 3/1) [4]. M. Berezovsky has “Liturgy” in manuscript. D.

² Hieromonks, priests warn against taking the Blessing just to touch on this topic, since the essence of its nature is highly sacred

³ “Napiiv” (tune) is a term historically formed in Ukraine to designate the genre of church irmological singing; for centuries it is used stably and unchanged in Ukrainian Irmologies” (Tsalai-Yakimenko, O.: *Spiritual chants of Ancient Ukraine*, c. d., p. 7).

¹ Exodus, 31: 1-11

Bortnyanskyi, A. Vedel, M. Verbytskyi created their own versions of "Cherubim Song", I. Lavrivskyi - Three "Cherubim Songs".⁴ From A. Wedel's "Liturgy", only certain numbers have survived to our time: "Mercy of peace", "We who mystically represent the cherubim", "We sing to You", "It is Truly Meet", "Our Father", "Let our mouth be filled".⁵

Three "Liturgies of John Chrysostom" for choirs of different skill levels were written by the priest (archpriest) and composer K. Stetsenko (1907, 1910, 1917), who is a classic of Ukrainian music of the 20th century (he was also a choir conductor, teacher, public figure).

"Liturgy of John Chrysostom" by M. Leontovych, the son of a village priest, a world-renowned composer and teacher, turned a new page in the history of Ukrainian spiritual singing. The family tradition of spiritual service in M. Leontovych, as evidenced, dates back to the beginning of the 18th century. On May 22, 1919, the first performance of the "Liturgy" took place in the Mykolaiv Cathedral in Kyiv, and was dedicated by the author to the founding of the first parish of the Ukrainian Autocephalous Church [24, p. 81]. M. Leontovych wrote in his diary: "In the cathedral (in Kyiv) they sang the liturgy of my composition under the direction of S. Telezhinsky. In general, the impression... is good. <...> the people like to perform church melodies, and the singing itself, including liturgical, is accessible to children and adults" [7]. The Ukrainian subtext of M. Leontovych's "Liturgies" was made by Kyrylo Stetsenko. This was the first divine service in the native language [21, p. 50] that happened in the spring. (Seventy years later, also in the spring, a female composer, L. Dychko, continued this tradition).

"Two Cherubim songs" by O. Koshyts (No. 7 and No. 11) were written on the basis of a Galician folk song (the so-called "samolivka" or "samoilka"). The composer, who traveled in search of ancient Dyakiv melodies preserved in Ukrainian villages, created five Liturgies and thirteen "Cherub Songs". In one of the options, he indicated: "Cherub song. To the tune of H. Skovoroda" [10]. Regarding the melody "Cherub Song" by H. Skovoroda, there are doubts in periodicals regarding the exact evidence of its origin. We rely on the authority of O. Koshyts, as a scientist-ethnographer, "endowed with an exceptional musical intuition", on the legendary faith of the people, on modern scientific research and hypotheses. There is no documentary confirmation that this is H. Skovoroda's melody, but there is no refutation either. The following is printed in the preface and table of contents to the unique Anthology "Cherub Song of Ukraine and its Diaspora" (2010) in Chapter II "Authors of Cherubs":

78. To the tune of H. Skovoroda, harm. by priest Viktor (Vysotskyi).

79. To the tune of H. Skovoroda, harm. By O. Koshyts, No. 6 [3].

"Cherubic songs" to the tune of H. Skovoroda "are presented among the author's songs, since folk tradition has called them that for a long time <...>. "Cherubic" to the tune of Skovoroda originated in Kharkiv, where the philosopher was deeply respected, and his songs instantly became popular" [3]. H. Skovoroda "composed the voice of the spiritual song "Like Cherubs", which is still used in many rural churches of Ukraine" [15].

Almost 100 years later (2010) after the "Liturgies of John Chrysostom" by K. Stetsenko and M. Leontovych, for the first time in Ukraine (and in the world), the publishing department of "Our Parish" published the above-mentioned music collection of Ukraine and the Diaspora, which contains 156 Cherubim songs by Ukrainian composers, many rare and more than 20 printed for

the first time. The works of hitherto unknown, talented composers of the Baroque era have been revived for worship. Seventy-seven ancient and modern Ukrainian artists are presented, 17 of them are anonymous. For the first time, a complete collection of Cherubim songs by archpriest Kyryl Stetsenko (12 works) in the original language were published; 4 of them were never printed [3]. The well-known musicologist, conductor and compiler of many music collections M. Yurchenko expressed himself in the Premises as follows: "We have not yet had publications of Ukrainian sacred music of this level".

M. Verbytskyi, a priest and composer, wrote "The Service of God" for a mixed choir (1847) with a version for a male choir (1865). On March 10, 1865, celebrations of T. Shevchenko's creativity and personality took place in Przemyśl. In the concert, for the first time, a choral performance of M. Verbytskyi's work "Ukraine is not dead yet", originally written for voice with guitar accompaniment, was performed. The choir concluded the solemn concert conducted by Anatol Vahnyanin. Let us clarify the symbolic coincidences: the version of the "Service of God" for the male choir also has a systematic chronology between the 19th and 21st centuries - in 138 years with the first performance of the modern "Hymn of Ukraine" and its legal approval "Neither the glory nor the will of Ukraine has died yet".⁶ Both works by M. Verbytskyi ("Liturgy" for male choir and the choir "Ukraine is not dead yet") were created in a single space-time and are symbolic of new historical realities.

The melody of the modern "Hymn of Ukraine" has liturgical sources in the chanting of syllables, in bell etymology, spiritual folk psalms.⁷ V. Sylvestrov felt this well: "... the national anthem of Ukraine is amazing <...> it was created by Mykhailo Verbytskyi <...> he had a melodic gift; this is evident from his liturgies. And he created this patriotic song as a church composer. This is hallelujah, singing <...> There is no such thing anywhere in the hymns! This is a unique work: the national anthem of Ukraine, but it contains< ...> the memory of the liturgy, of the all-night service" [19].

From 1989 to 2003 (14 years⁸), Lesya Dychko created and musically worked out five "Liturgies" (all in Ukrainian): four "Liturgies" for various compositions of the score choir a carpella (1989, 1990, 2002-2003) and one called "Solemn Liturgy" for soloists and mixed choir a carpella (1999, second edition in 2002).⁹ These "Liturgies" were born from a Ukrainian woman, world-famous for her "breakthroughs" in the newest fields of creativity since her student years. (Her cantata "Four Seasons" was the beginning of a new "folklore wave" in Ukraine in the 60s and 70s of the 20th century).

At the beginning of the 21st century, after the "female experience" of Lesia Dychko, E. Stankovich (2003) and M. Skoryk (2005) turned to the Liturgy of John Chrysostom. M. Schuh wrote "Liturgical hymns of John Chrysostom to canonical texts" (2005), where he admitted in the preface that this work is "an attempt to embody the Hymn of the Divine Light, since namely in enlightenment and love the highest sacred goal of human existence lies". Finally, V. Stepurko created the "Liturgy of St. John Chrysostom" (2011), and 4 years later - the five-part "Confessional Liturgy" (2015), dedicated to the memory of the victims of totalitarianism. In an interview, the artist explained the difference between the words "confessional" and "confessor's". "In the Confessor's liturgy, I imagine Hetman Mazepa, who is a confessor in face of the God. It is as if through the prophet we keep the connection of confession with the Lord; The confessional liturgy is, as it were, the embodiment of the

⁶ Approved by the Law of the Verkhovna Rada of March 6, 2003.

⁷ Composer Sylvestrov, V. Video interview. <https://www.youtube.com/watch?v=yOmRZ6K11rg>; Varavkina-Tarasova, N. (2018). Spiritual symbols in the space of a musical text ("Hymn of Ukraine" by M. Verbytskyi to the words of P. Chubynskyi). In: History, culture and education: the Christian dimension (to the 1030th anniversary of the Baptism of Kyivan Rus): coll. of science Ave. Khmelnytskyi Institute MAUP. Khmelnytskyi: Edition of XI MAUP, 8, 45-52.

⁸ A symbolically realized number in the numerology of the work of Y.S. Bach

⁹ The poetic texts of "Liturgy" are taken by L. Dychko from "Service of God: by K. Stetsenko.

⁴ Kudryk, B. (1995). Review of the history of Ukrainian church music: Research. Vol. I. Lviv: Institute of Ukrainian Studies named after I. Krypiakevych of the National Academy of Sciences of Ukraine, pp. 33, 41, 65, 70, 88, 96, 100.

⁵ Annotation for the disk "Artemiy Vedel, Kyrylo Stetsenko "Liturgies of St. John Chrysostom". <https://www.ukma.edu.ua/index.php/resursi/kulturno-mistetski-tsentr/89-about-us/172-liturgia-zolotoystogo>

confession of the Ukrainian people, it is already a more recent history" [18].

Definition of the terms "Cherubs" and "Cherub Song".

Cherubs are subtle vibrating beings that help the human soul in discovering the knowledge of the Higher World, prepare and involve in the perception of the sacred Mystery of Life on Earth. The etymology of the word has a Latin origin, formed from "lux" ("light"). This root has many variants of meanings: "brilliant", "bright", "smart", "clear", including the words "ray", "radiant". In the details of the etymology of the root "lux" is understood as movement, vibration, wave, spiral-like unfolding of the essence of the light core.

There are ancient claims about the color of angelic beings. "In the angelic hierarchy, the Cherubim, since they are always immersed in pious meditation, are represented by the blue color. <...> The perception of this color causes associations with the universe and thought, loyalty to Divine wisdom" [17]. In the first translated reference book on the symbols of Western European art, it is stated: "Cherub is blue, or golden yellow, with a book. Seraphim is red, with a candle" [5].

P. Florensky asks in the sermon: "What mysterious words are sung during the liturgy! Who can listen to them without awe? Think about it: we 'mysteriously portray Cherubim'! Isn't like depicted like? And we depict the Cherubim. So, there is something in each of us, similar to cherubim, similar to Cherubim - with many eyes, like a conscience, an Angel of God. But this similarity is not external <...> The resemblance to the Cherub is internal, mysterious and intimate in the depths of the soul. This is a spiritual similarity. There is a cherubic core of our soul, an angelic core of the soul, which is great in its meaning. But it is buried in mystery and invisible to carnal eyes. God gave man His best gift - the image of God. But this gift, this precious pearl, is hidden in the innermost chambers of the soul".¹⁰

During the recitation of the priest's prayer at the altar and the burning of incense, the singers sing the Cherubim song. It was compiled and put into use, according to the testimony of George Kedrin, in the VI century, more precisely during the reign of Justin II (565-578).¹¹ At liturgies of various purposes, four "Cherubic songs" are sung. (Usually, even to those people who have been singing or listening to the Liturgy for many years, preparing for the Eucharist and participating in it, it seems that there is only one "Cherub Song" by its immediate name).

"Cherub Song" (with that name) is sung at the Liturgy of John Chrysostom and Basil the Great. On Maundy Thursday, the troparion "The Supper of Thy Secret" is sung at the Liturgy. On Great Saturday - "Let all human flesh be silent". At the "Liturgy of the Presanctified Gifts" - "Now the Heavenly Forces are serving with us invisibly".

The Cherubim Song belongs to the second part of the Liturgical Service, which is secret in the spiritual sense: what happens in the space of the temple can be seen only with spiritually open eyes. In the "Cherub Song", unlike many other components of the service, the sacred action is directly narrated. The "Song" usually consists of two internal plots, sacred in a mysterious sense. "We who mystically represent the Cherubim" (or in another translation "reveal") and "To receive the King of all, who is led in glory by angelic ranks invisibly". In the first part, there are three postulates: 1) that a believing person should discover with his heart the reality of the higher angels both internally and externally, 2) and pay homage to the "Life-creating Trinity, we sing the Three Holy Song", 3) "let us put aside all worldly cares now". So, in terms of composition, "Cherub Song" has a complex two-part form, where in the exposition there are three musical periods, and in the second section there is a period of a single structure. The parts are

divided by the singing of the choir "Amen", at the end - with the common coda "Hallelujah".

In the Liturgy of John Chrysostom, the "Cherub Song" is namely the sacred part. In it, it is proposed to put aside all worldly cares in order to serve the heavenly forces with faith and truth, so that "without condemnation, we can partake of Your most pure Mysteries, for the forgiveness of sins and eternal life. Amen".¹² In Christianity, since the first centuries, there has been a teaching about the heavenly hierarchy. St. John Chrysostom (4th century), whose works are studied in the themes of musical aesthetics, in his sermons at the Liturgy revealed the secret of spiritual messengers to help people, gave perfect musical advice.¹³ At the turn of the 5th -6th centuries, in the Tractate "On the Celestial Hierarchy" Dionysius the Areopagite ("Areopagitics") defines bright angels as a "radiant chain of heaven".¹⁴ In the 5th century, their (angels') various ranks were classified in a treatise attributed in the Middle Ages to Dionysius the Areopagite, converted to Christianity by Ap. Paul. His treatise "On the Celestial Hierarchy" ("De Hierarhia Celesti") divides angels into 9 ranks (or choirs), which are grouped into 3 hierarchies: 1) Seraphim, Cherubim, Thrones; 2) Dominations, Virtues, Powers; 3) Principalities, Archangels, Angels" [5].

In the climax of the Divine Comedy, Dante sees higher subtle beings in Paradise in the Ninth, Crystalline Heaven, or in the Prime Mover. The Dazzling Point of the First Mover was surrounded by heavenly light by a Circle of Fire from 9 circles around It. These circles are concentric, created from angels, divided into three "three-part hosts" (9 angelic circles).¹⁵ Cherubim, guardian angels, are located next to Seraphim and Thrones near the very core of the Universe. They guard the Tree of Life and the Entrance to Paradise. (For example, in the Volodymyr Cathedral in Kyiv, Three Cherubs with spears and stern eyes guard the entrance to the shrine of the altar - the icon above the Royal Gate).

The founder of the modern Western liturgical school, Professor Juan Jose Mateos Alvaros, and the archimandrite of the Eastern Rite, Professor Robert Francis Taft, conducted fundamental research on the ancient forms of liturgical singing and structural analysis of its elements at the turn of the 2nd and 3rd millennia. "The whole of it (the Liturgy) is a mystery in which every part of it has this mysterious character - this was the idea of St. John Chrysostom in his explanation of the liturgy".<...> When the litany ended, the choir began to sing the hymn of the offering - now it is the Cherubim song. <...> In the earliest sources testifying to this liturgy, we find only three elements: 1) deacons' bringing, placing, and covering gifts; 2) prayer said by priests; 3) cherubic song, which is sung by the people throughout the entire liturgical rite. <...> As soon as the liturgy of the Word ends, the choir begins to sing the Cherubic <...>. This troparion, repeated three times in ancient times, is a processional hymn corresponding to the Roman *antiphona ad offertrium*. During the singing of the Cherubim song, the priest says a prayer that appears in the manuscripts as part of the liturgy of St. Basil the Great" [12].

The spiritual world of Ukraine in Lesya Dychko's "Izhe Cheruvimy"

The composer deeply studied painting, is familiar with the intricacies of both folk and academic painting. "Besides music, I am fond of painting," the artist admits. - I paint abstract paintings, I am also interested in architecture (I can walk for hours on the streets of cities and towns, looking at houses) <...> I studied the history of aesthetics at Taras Shevchenko National University [11]. While creating a liturgical song, she, without a doubt, consciously immersed herself in the ancient beliefs of the Ukrainian people, in whose traditions the perception of the Nature of their land as a temple of the Higher World is the Truth.

¹² "I believe" by John Chrysostom before Communion.

¹³ Saint John Chrysostom: Selected Teachings. A collection of teachings as applied to the ten commandments of God. 2006.

¹⁴ Mystical Theology (1991). Kyiv: "The Way to Truth", p. 31.

¹⁵ Dante Alighieri: The Divine Comedy. Paradise. Song XIII, Art. 55-63; Song XXVIII, Art. 16-25.

¹⁰ Florensky, P. *Joy forever. Sermon*. <https://azbyka.ru/propovedi/radost-naveki-svyas-hennik-pavel-florenskij.shtml>

¹¹ Professor Archimandrite Cyprian, Eucharist. Paris: YMCA-PRESS, 1947, Reprinted from: REPRINT A.F.P., 1992, p. 195.

"Liturgies" by L. Dychko are identical in this sense with the melody of "Hymn of Ukraine" by M. Verbytskyi: "In this simple chant, it is as if the wind is blowing, as if the branches of the trees are singing" [19]. In the Cherubim song from the "Solemn Liturgy", one feels an amalgam of intuitive dives into the natural-temple antiquity of freckles, crows, Kupala chants, soulful sincerity of lyrical female improvisations.

The architecture of the work embodies choral bell sonoristics. It opens, constantly emerges and ends in the soundscape of masterfully embodied bell sounds. They reveal the spiritual plane of the Nature of the Earth, the source beauty of folk intuition, create a sense of space-time associations with the frescoes of Kyivan Rus. The composer reveals the inner world of her creativity: "I could look at the image of some temple for a very long time, gradually losing the sense of reality and time, as if traveling virtually in another space. And then musical ideas and images were already emerging and taking shape<...>Spirituality in its various manifestations is the very first sign of my music. The second is the vision of musical images in terms of color and architecture. My work is also distinguished by bright patriotism" [11].

In the Peace litany, a feeling of a highly spiritual space is born, due to the unfolding of a great prayer process, in which the following are present: bell imitations; the genre-intonational nature of melos in the syncretism of classical functionality with the chord progression¹⁶ of folklore sources; sonoristics of a major chord with an upper-second minor tone (*late consonance*); spiral-like, rotary and rectilinear development, outlined by the movement of "divine-intelligent beings"¹⁷; "breathing" of harmony of the highest level, like "inhale-exhale-inhale" in the tonal plan, which will be further developed by the "tune-sound channel": Des-cis-Des.

Des-dur as an arched tonality is perceived by the "dome of the temple" reborn from the "crystal sky" (according to Dante): it completely symphonizes the musical space-time of the "Solemn Liturgy", as if opening the temple curtain and closing it: No. 22 ("Many Years", Des -dur). Between them, there is: No. 2 "Bless the Lord, my soul", Des-F), "Small Litany" (cis-moll); No. 3 ("Praise the Lord, my soul", Des-gis-Des-gis-As-Lydian-Des-gis-Des); No. 12 ("Prayer Litany", cis-Des); No. 16 ("Our Father", cis-moll); No. 17 ("One Saint is Blessed", Des-dur); No. 18 (fugue, Des-cis-Des). The fret-tonal "rod" is at the height of the major-minor system of the same name in a tempered sense; in choral performance - even more original. While the tonicity of *Des major* creates the sonosphere of the spiritual field of the "Liturgy", the tonicity of *cis minor* actually, in vocal performance, imperceptibly raises it.

Separately, let us point out the symbolism of the "voice of the Cherub" - the solo soprano, who pairs in the "Cherub song" of the Solemn Liturgy. The symbol is opened by "spiritual key" in the very first ("source") Liturgy for soprano and male choir a carPELLA (1989): No. 7 ("Only Begotten Son") and No. 10 ("Holy God"); No. 7 - solo soprano; No. 10 solo soprano with choral singing on "mm..." chords and pedal, with polyphonic imitations.

No. 7 develops in a two-part form, No. 10 - in a three-part form with a middle chorale and a shortened reprise. In both cases, intonation germination from the ascending fourth intonation with full filling is applied - proto-intonation, from which the germination of the large-scale spiritual field of all Liturgies of L. Dychko begins. The symbol of the Cherub in the Liturgy is at the same time a symbol of the human soul, for which Heaven opens at the request of its prepared consciousness, that waits patiently and reverently for the descent of Gifts from the Lord.¹⁸

¹⁶ The term of A. Ivanitsky and O. Smolyak (Smolyak, O. (2006). Types of tonal-sound paradigms in the hawks of the Western Podillya. Scientific Notes of the Ternopil National Pedagogical Institute named after V. Gnatyuk and NMAU named after P. Tchaikovsky. Series Art Studies, 2(17), p.114.)

¹⁷ Mystical Theology, c. d., p. 40 ("Message of St. Dionysius the Areopagite to Timothy").

¹⁸ The premiere of the first Liturgy (1989) by L. Dychko took place in the Volodymyr Cathedral in Kyiv

Solemn Liturgy. No. 11 "Cherub Song". As for the key of H-dur in the choir, the solo-soprano is fis-moll...Fis-dur¹⁹ G. Poberezhna points out that the number "11" in the Gospel is "a special stage in the development of any entity. This is where the assimilation of a new space begins for the first time - like going out into boundless space from a ship launched into space orbit" [13, p. 57]. The melody of L. Dychko's "Cherub Song" opens on the basis of the syncretism of Ukrainian spiritual music, a chant of an ancient domestic song of Kyivan Rus, Ukrainian freckles (possibly back from the Trypilian period), the semantics of Kupala chants, lyrical improvisation, which is born in the depths of the heart of Ukrainian women. In the proto-intonation of the ascending iambic part 4, at the end of the chant with its extension to part 8, one feels a deep penetration into the environment of the spiritual "fusion" of Mother Earth and Heaven, the saturation of the space of the temple during the Divine Service. The call of birds - natural messengers of God, a reference to the call to the higher light of the planet in the whirlwind, into which all the motherly power is invested, personified in the people by the centuries-wide characteristics of the Woman-Beregin, Woman-Mother, Woman in adoration of the Most Holy Theotokos.

In the two opening segments of the "a" chant, the metrorhythmic process clearly places chordal accents on the third base of the tonic center of natural fis-moll. Between the two descending tetrachords - Phrygian and Ionian - the melodic line stops at the tones "cis", "a", "fis". The pitch "fis-moll - Fis-dur" is preserved in the "Solemn Liturgy" at important moments of the unfolding and expansion of the spiritual space of the work. The high-level "fis" indicators create an intonation-scale "framework" of the composition, which is maintained by the purity of the sonosphere. "Cherub Song" acoustically enlivens and saturates with its spiritual field the highest prayerful and reverent state of man. An inner feeling of certainty of its existence is born thanks to the means chosen by the composer. The table "Through segments of Cherubymyskaya" shows the pulsation with the durations of eights. "C" is the chordal phonism of the choir, which subtly reproduces the temple aura of the interpenetration of earth and sky; *a* (pre-intonation) and *b* - the development of a solo-soprano by the method of improvisational germination in the two-part form of "melody-chorus". The symbolism of the etymon *a* is an echo of the sacred depths of the human heart, *b* is a triple soar of exquisite spiritual naturalness.

Table 1: "Through segments of Cherubymyskaya"

Lento Soprano solo C + a + a ₁	(conditional division by eights, taking into account fermatas i rit.) 6 + 18 + 17	6 + 35 = 41	<i>a</i> - protointonation of the ascending part 4 with a filled melisma, approach to the upper tone	- <i>a</i> - Phrygian tetrachord with subsecond; combination of the Ionian tetrachord with ornaments
B	16	41 + 16 = 57	<i>b</i> - sound recording of "subtly energetic circling", triplet pulsation, group- like chanting	
C ₁ + a ₂ + a ₃	6 + 20 + 17	6 + 37 = 43		
b ₁	18	43 + 18 = 61		
C ₂ + a ₄	6 + 27	33		
b ₂	14	33 + 14 = 47		
C ₃		+ 8 = 173	Amen	Changing the texture to chorale
Maestoso Horo C ₄	10			Bell echoes in the bass part are chromatic parallel sixths
a ₅	10			
b ₃	8	10 + 18 = 28		
b ₄	+ 12	= 40		

¹⁹ In "Liturgies" by L. Dychko, "Cherub Song" pulsates under No. 11 or 13

C ₅ a ₆	18			
a ₇	20	= 38		
Andante cantabile b ₅ /c c ₁ /b ₆ b ₇ /C ₂ c ₃ /b ₈ b ₉ /c ₄ b ₁₀ /c ₅ C ₆	6x6	= 36		Polyphonic imitations of vertically moving counterpoint
Soprano solo C ₇ + a ₈ + a ₉	6 + 14 + 19	= 39	Shortened reprise environment	"A... Hallelujah. A..."

The text of the prayer has a complex two-part composition. The first section contains three periods, which must be sung very slowly because of the parallel prayer action of the clergy in the altar. Therefore, during the service, it often happens that the last period (or all three) is repeated until the priest leaves the altar after reading the prayer. In the second section, the tempo usually accelerates, the type of melodic intonation changes to an active, cheerful one, the dynamics increase sharply, the metrorhythm changes, because there is a change of genre (most often to a solemn march).

In the Cherub Song from the Solemn Liturgy, L. Dychko reproduces the process of temple sacred action in the unity of what is expected and what is happening. Therefore, the spiral-like composition is aimed at wholeness, with the through development of rhythmic-intonational "sprouting" and at the end has a succinctly manifested "upper-floor" environment with the consequences of ancient lyre melodies with their religious ethos, declamation genetics of thoughts. Musical thought "screens" the formation of melodies in couplet echoes. Associations cause chants: "Kupala na Yvan!" (C-g-G) [5]; "He стої, вербо, над водою" ("Don't stand, willow, over the water...") (F-f; spring call, "hooters" from Kyiv Polissia), "Ой з-за лісу" ("Oy from the forest") (g-Phrygian – B-mixolydian – G with an Ionian tetrachord at the end of the chant), "Ой за гаєм зелененьким" ("Oh behind the green grove") (g-B-d Phrygian – a lyric-song ballad from Podillia), "Ой засвіти, місяць" ("Oh shine, moon") (g-G-a; chant in a long style, "not speaking, but with stretching. <...> its meaning is not in melody, but in the timbre-dynamic tension <...> the protracted style gravitates towards a sung performance and a certain asymmetry" [8]; "Дай нам, Боже, добрий час" ("Give us, God, a good time") (a plaintive combination of the Phrygian hexachord with the Ionian trichord, the *haivka* of Western Podillia) [16].

The theme of the "Cherub Song" in the exposition develops the eponymous "chord channel". An example of the Kupala song "Kupala na Yvan" conveys the union of the III degree of major-minor-major timbre, typical for Ukrainian folklore (as if the subtle transparency of natural chiaroscuro shined between the oscillations of the chords of the variable "mode sound range").²⁰ "The holiday is accompanied by the preparation of a ceremonial tree <...> which is decorated with wreaths, flowers, and ribbons" [5]. The associative plan of the sacred tree extends from the depths of Biblical revelations, the Tripoli millennia to the present day of Ukraine. V. Ivanov, a researcher of M. Leontovych's work, wrote: "A special role in conscious thinking in sound belongs to intuition. It is a spiritual phenomenon related to the perception and processing of intonation information, and it can refer to both past musical eras and future ones. <...> Thanks to a person's intuition, sound information ceases to be secret for him and opens up new possibilities in the knowledge of spiritual sound in an unknown information field" [6].

So, L. Dychko's "Cherub Song" reproduces the features of ancient domestic singing, the origins of which are found in Byzantium and in Kyivan Rus during the time of Yaroslav the Wise. I. Totska, a researcher of the mosaics and frescoes of the St. Sophia Cathedral, cites historical and archival sources and the names of the authors, who claim that "... the chronicle preserved the name of the domestic Stephen, who became the abbot of the Kyiv-Pechersk Monastery after the death of

Feodosius Pechersky. <...> In Kyiv, according to the annals, there was a "courtyard of domestics" behind the Tithe Church. Evidently, Kyiv became the main center from where "domestic singing" spread to all Russian lands" [1]. "Domestics combined the duties of a singer-soloist, a singing teacher and a choir conductor. These were professionally trained musicians" [6]. Domestic singing was monophonic and polyphonic with highly developed intrasyllabic chanting, it was considered solemn and beautifully penetrating. D. Antonovych belongs to those Ukrainian emigrant scientists who in the 30s of the 20th century studied the phenomenon of Ukrainian culture from ancient times to modern times, so the conclusions of D. Antonovych are absolutely necessary.²¹ In the materials of the widely available Wikipedia, there is no evidence of the Ukrainian roots of domestic singing from the time of Kyivan Rus, and all the more so - its further spread in Russian culture.

Starting with the first prayers of the Solemn Liturgy, L. Dychko introduces the compositional oscillation of the choral "echo" of the phrases request-supplication-persuasion-repetition in key parts. This creates the spatial effect of a temple echo and transports the listener to the world of living prayer with all the angelic surroundings. Filling the "Liturgy" with such a symbol helps a person to fix in his consciousness the extraordinary state of a sacred action, in which the soul becomes related to the angel of Light, feels his presence and sees the result of the purification of his emotions and thoughts. Similar echoes at different moments create the impression of the sound of bells, which create a special temple sonosphere of "Cherub Song". "This is the high harmony of the Divine Liturgy", [9] explains B. Kindratyuk, a researcher of the healing properties of bells.

The extrapolation of synergistic discourse into the sphere of musical liturgy can be completed with the apologia of creativity as a projection of the uncreated world in the local horizon of existence. Music is not a servant of theology (as was claimed during the times of atheism), but a partaker of the Divine Logos in the order established by Christ himself - according to the laws of the Liturgy. In the moments of communion with God, through prayer singing, the heart of homo credens is revealed, a person realizes himself as the Image and Likeness. The liturgical "trace" (projection) in the compositions on the canonical texts was called the "spiritual path of ascent", which is common in analytical musicology (in particular, in the Kharkiv scientific school) as a definition of the dramaturgy of the author's musical work on the canonical text.

There are also other categories of musical embodiment of the liturgical order for understanding the spiritual hierarchy: ontological splitting (earth-sky); ontodialogue vertical "God-man"; prayer experience of God-knowledge. These are the theological terms that can be used to describe the liturgical works of modern artists, in which acts of living faith are imprinted. Their understanding actualizes the creative character of the assimilation of tradition (especially in the field of authorial borrowings of the semantic and structural "codes" of the liturgy).

4 Conclusion

With her work, L. Dychko synthesized the philosophical disagreements of the transitional era of the 20th-21st centuries, revealed to the whole world the unique secret of the ancient songs of the Ukrainian people, cemented the cultural ties of antiquity and modernity, revealed and masterfully communicated the creative synthesis of music, painting, architecture, spiritual poetry.

In "Liturgies" by L. Dychko, the intonation resources of the "Cherub Song" are collected from the interwoven fabric of the multidimensional musical field in each of the 4 large compositions. They have clearly formed through chord-intonational "scrapes" of ancient Ukrainian origin in synergy with an ancient prayerful mood. A special sound is achieved

²⁰ The term of A. Ivanitsky and O. Smolyak: Smolyak, O. (2006). Typical modal-sound paradigms in the hawks of the Western Podill. Scientific Notes of the Ternopil National Pedagogical Institute named after V. Gnatiuk and NMAU im. P. Tchaikovsky. Series: Artistic science, 2 (17), p. 114.

²¹ Ukrainian culture: Lectures edited by Dmytro Antonovych (1993). Kyiv: Lybid.

through the thorough development of proto-intonation into a skillfully reproduced sonosphere of communion with the acoustic capabilities of the church, the spiritual sensitivity of the singers and the conductor - the synergy of God's communion. For this level of uniqueness of the work, the performers prepare with life, inner spiritual world, otherwise the liturgy will not take place.²² So, L. Dychko's "Cherub Song" shows the proportionality of various components and principles united in a new genre-stylistic synthesis; let us summarize them:

- Proto-intonation of the rising fourth with systematic intonation origins of upper and lower sub-intonations characteristic of ancient chants;
- Sprouting of modal-harmonic and rhythm-intonation pre-intonation through symphonization and polyphonic development, which made it possible to introduce the fugue in "Liturgies"²³;
- A system of short chants with the repetition of a prayer request;
- End-to-end development of simulated bell oscillation;
- The unity of the classical-functional basis with the modal sound range of Ukrainian fresniaks, Kupala, which "matured" for centuries to the birth of a long lyrical song, lyre melodies and melodus of thoughts;
- The timbre of the soprano as a sonorous etymon of the personalization of beings of the "heavenly composition".

"Cherubic Song" by L. Dychko from "Solemn Liturgy" is similar to the sacred Tree in Ukrainian ceremonial folklore in its power and the secret of gathering stylistic and genre sources. The pitch outline of the sacred Tree is the tonality of Des-dur, which is perceived by the reproduction of the "temple and its dome". The musical language of creation helped to reveal the spiritual symbolism of the Light in the Liturgy – the Cherubim song – as a "window of light" to the Eucharist. L. Dychko carefully opens the spiritual curtain for the dense world with the sonoristics of the harmony of the mixed choir. Thus, for the first time in the history of Christian music, a woman on a spiritual and professional level co-creates the heavenly world of her Cherubim song with love for people and God. In her "Liturgies", Lesya Dychko embodied the spiritual fervor of her Heart.

Finally, a small guess. The word "lithosphere" means the solid shell of the Earth (from the Greek stone + ball). The heart of a person who listens to the Heavenly Liturgy with all the power of inspiration, with the purity of Love for the Higher Light, "shines like a diamond". Such a heart is filled with the wisdom of the Holy Spirit. Perhaps, the origin of the word "Liturgy" comes from "lithos" - the spiritual polishing of the sacred "pearl" of the heart?!

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²² Choir "Kyiv", conductor Mykola Hobdych performed on 02.10.2019 and 27.02.2020 the long-awaited highly spiritual level of performance. <https://www.youtube.com/watch?v=W6dqyHpxmZE>;

<https://www.youtube.com/watch?v=j0GUMdJZFno>

²³ Dychko signed "Fugue" No. 7 and No. 26 from "Liturgy No. 2" for soloists and mixed choir a capella (1990) and then did not repeat this clarification in the versions of her Liturgies.