

THE PALACKY UNIVERSITY OLMOUC
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The sacred and profane in the organ
music of the Czech and Ukraine
composers: Petr Eben and Bohdan Kotyuk

DOCTORAL DISSERTATION

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2021

AFFIDAVIT

I, the undersigned student, hereby declare on my honor that the text of the final thesis submitted by me in written form is identical to the text of the final thesis entered in the IS / STAG database.

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ABSTRACT

Applying the methodology of cognitivism the dissertation research reveals the philosophical and aesthetic essence of the categories of sacred and profane in organ music culture of Christendom, and in particular – in the Czech lands and Ukraine. The analysis of the technique of organ writing, artistic result and perception of a musical work is carried out on the examples of organ compositions by Petr Eben and Bohdan Kotyuk. Along with the heuristic nature of these composer's statements, the innovative approach of the two artists to the didactic processes in music schooling is considered.

Keywords

sacredness, dichotomy, evolution of organ art, Christianity, pedagogy, musical culture of Ukraine, organs in the Czech lands, Petr Eben, Bohdan Kotyuk

In the first place I would like to thank my supervisor, prof. MgA. Petr Planý, for his time, valuable advice and support. I would also like to thank the members of the committee for my doctoral examination for their valuable comments.

I declare that the submitted work is my original author's work, which I have elaborated independently. All the literature and other sources from which I drew during the processing, in the work I quote properly and are listed in the bibliography.

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CONTENTS

Text elements	5
INTRODUCTION	10
Section 1. The material and spiritual world as the basis of aesthetic activity and artistic creativity	10
1. Aesthetic activity and artistic creativity	10
2. Material and spiritual dimensions of the world inhabitable by man	10
3. Theoretical and practical synchronization of the putting an ideologem to record	11
3.1. Artistic forms of arts that represent the essence of an ideologem. Their semantics and pragmatics	12
3.2. Prayer as a semantic manifestation of an ideologem.	13
3.3. Sacred essence dichotomy	14
Section 2. Components of doctoral dissertation	16
1. Relevance of the topic, purpose and objectives of the research	16
2. The object and subject of the dissertation	17
3. Structure of doctoral research	18
4. Scientific research methodology	23
Section 3. Literature review and the significance of doctoral research	25
1. Sources and literature: structural-thematic differentiation	25
2. Testing of individual parts of the doctoral dissertation at conferences and in print in scientific publications	29
3. Novelty, practical importance of the doctoral research, and creative finds	30
CHAPTER I.	
The priority of sacredness over the profane interpretation of music in organ art	32
1. Philosophical and religious correlation of the terms “sacred” and “profane”	32
2. The etymological aspect of revealing the essence of the sacred and profane	33
3. Sacredness, as a branched object in the etymological interpretation	35
4. The hermeneutic theory of interpretation	39
5. Secularization in art, as a consequence of the differentiation of categories “sacred” and “profane”	41
6. The juxtaposition of the secular and the sacred as the determining engine of the evolution of society	42
CHAPTER II.	
The evolution of organ art through the lens of sacredness	44
Foreword	44
1. The path from life's realities to myth and sacredness. Shofar	46
2. Sacrality of flutes and whistles in the Ancient World	48

3. The prototype of the organ – hydraulos	49
4. The Middle Ages. Profanization of the organ in the Byzantine Empire	51
5. Sacredness of Christian shrines	52
6. The Influence of Christianity on Instrumental Music	54
7. Reformation in the age of the Renaissance	55
8. The influence of the Italian Renaissance on the culture of Halychyna	57
9. Seven centuries of history of organ art in Lviv	58
10. Lutheranism, Protestant Choir, Conrad Paumann and Arnold Schlick	59
11. Calvinism and Catholicism in the Netherlands:	
Two ways of cultural development	61
12. Renaissance in Spain and Organic Creativity by Antonio de Cabezon	63
13. The Role of the Anglican Church in Organ Art on the British Isles	64
14. Organs of Southern Brabant and Northern Italy in France during the Renaissance. “ <i>Musurgia Universalis</i> ” by Jesuit polymath Father Atanasius Kircher.	65
Result	67
CHAPTER III.	
Religion and culture in organ art and music education in the Czech lands	69
1. The religious and cultural evolution of the Czech lands through the lens of history	69
2. Sacral structures as a visual and material manifestation of the spirituality and national consciousness of the Czech lands	70
3. Table of Sacral Christian Buildings in the Czech lands	73
4. Catholic religious orders in the Czech lands, Slovakia and Ukraine	77
4.1. <i>Beggar Orders</i>	77
4.2. <i>Monastic Orders</i>	80
4.3. <i>Clerical Orders</i>	82
4.4. <i>Canonical Orders</i>	84
5. The theory of organ art and the practice of organ building in the Czech lands	85
5.1. <i>The origins of professional musicology in Czech lands</i>	86
5.2. <i>The beginnings of organ building and its crisis</i>	88
5.3. <i>Return of musical instruments to temples</i> (J.H.Schmelzer; A.V.Michna; H.I.F.von Biber; J.D.Zelenka)	90
5.4. <i>Revival of organ building in the Czech lands</i> (H.H.Mundt; Gartner dynasty; B.Semrád)	92
5.5. <i>Revival of organ building in Moravia</i>	97
5.6. <i>Revival of organ building in Slovakia</i>	100
6. Chronology of the creative achievements of Czech organ music	104
6.1. Old Bohemian Organ School (B.M.Černohorský; F.A.I.Tůma; F.V.Habermann; F.Benda; J.A.Sehling)	105
6.2. The Role of Sacred Architecture in Prague in the Creativity of Organists (J.J.Zach; J.F.N.Seger; J.L.Oehlschlägel; F.X.Dušek; F.X.Brixl)	113
6.3. Supporting organists with monastic orders (Josef Mysliveček; J.K.Kuchař J.A.Koželuh; V.V.Mašek; A.Borový)	121
6.4. Dynasty of Czech organists	

	<i>(K.B.Kopřiva; J.Š.J.Ryba; J.N.A.Vitásek)</i>	127
6.5.	The organ of the Romantic era <i>(B.Smetana; F.Z.Skuherský; A.L.Dvořák; F.Musil)</i>	130
7.	Moravian and Czech composer organs in the 20th century <i>(L.Janáček; J.Klička; J.B.Foerster; E.Tregler; V.Novák; B.A.Wiedermann; F.Michálek; J.Strejc)</i>	135
8.	The importance of Czech organ culture for European organology	149
CHAPTER IV.		
Organ Art in the Culture, Religion and Enlightenment		
of Rzeczpospolita, Halychyna and Lviv		
		150
	<i>I. Rzeczpospolita as an ideologue of the unity of nations in the light of the development of organ art in Poland, Lithuania and Halychyna</i>	150
1.	Historical prerequisites for religious and cultural rapprochement between the Poles, Lithuanians and Ruthenians	152
2.	Organ building in Poland as a factor influencing the religious and cultural unity of the peoples of the Rzeczpospolita	155
	<i>2.1. The spread of Polish organs in the Eastern lands of Rzeczpospolita</i>	158
3.	Fixing the music making process	161
	<i>3.1. Organ tablatures</i>	162
	<i>3.2. Halychyna church music</i>	164
	<i>3.3. “Sylva rerum”</i>	166
4.	The influence of the Christian religion on the development of culture and education in Ukraine	167
5.	Czechs in Lviv and in Halychyna.	169
	<i>II. Lviv as the historical cultural center of Ukraine</i>	171
1.	The Organist's Role in the Roman Catholic Liturgy	173
2.	Brotherhoods and Schools in the Religious and Cultural Life of Lviv	174
3.	The guild structure of the existence of musical instrumentalism in Ukraine	176
4.	Music schooling in Lviv	178
5.	Lviv organ builders of the 18th and 19th centuries	179
6.	Jan Slywinsky (1844 – 1903) and his organ factory in Lviv	182
	<i>III. Lviv organ art in music and personalities</i>	186
1.	“The Golden Age” of Organ Art in Lviv: <i>formation of Lviv composer organ school</i>	186
	<i>1.1. Mieczysław Sołtys (1863, Lviv – 1929, Lviv)</i>	188
	<i>1.2. Tadeusz Majerski (1888, Lviv – 1963, Lviv)</i>	189
	<i>1.3. Tadeusz Mahl (1922, Lviv – 2003, Krakow)</i>	190
	<i>1.4. Andrzej Nikodemowicz (1925, Lviv – 2017, Lublin)</i>	192
2.	An alternative to sacredness in the organ art of social realism	194
3.	Lviv organ performance of the second half of the 20th century	195
	<i>3.1 Arseniy Kotlyarevsky (1910, Oranienbaum, RF – 1994, Kyiv)</i>	196

3.2. <i>Samuil Daitch (1928, Kyiv – 1988, Lviv)</i>	198
3.3. <i>Vitaly Pivnov (1945, Kalinkovichi, Belarus – 2019, Lviv)</i>	199
4. The Pearl of Lviv – the Church of the Corpus Christi of the Dominican Fathers	201
4.1. <i>The main thing in the life of Vitaly Pivnov-restorer</i>	203
5. Lviv as the eastern outpost of organ culture and sacredness in music	205
CHAPTER V.	
Striving for the sacralization of musical language in combination with scientific and educational activities in the life and creativity of Petr Eben	207
SECTION I.	
<i>Sacral traditions of Czech music didactics and the role of pedagogue Petr Eben in their enrichment</i>	207
1. Improvisation as a basis for new progressive methods of children's music education	208
2. The unity of musical sounds with body movements – “Steps of Jacques” (<i>Emile Jaques-Dalcroze</i>)	209
3. National vectors of innovation in the system of children's music education: <i>S. Suzuki</i> (Japan), <i>Z. Kodai</i> (Hungary), <i>K. Orff</i> (Bavaria)	210
4. The sacredness of the traditions of the Enlightenment and the role of the teacher as a link between the sacred and the profane	211
5. Children's music education in the interpretation of Petr Eben, as an instrument of social communication	213
SECTION II.	
<i>Petr Eben's creative intention</i>	215
1. Musical and aesthetic credo of Petr Eben	216
2. Genre diversity of organ work of P. Eben	218
3. The category of sacredness and the level of secularization in the organ work of P. Eben	222
SECTION III.	
<i>The practice of implementing a composer's idea</i>	223
1. Neo-Baroque interpretation of the chorale	226
<i>Ten Preludes on Chorales of the Bohemian Brethren</i>	227
<i>Versetti; Hommage à Dietrich Buxtehude</i>	229
2. Correlation of software with the structure of musical thought	
<i>Sunday Music; Laudes</i>	232
3. Symphonic suite	
<i>Windows; Biblical Dances</i>	237
4. Programmability and coloristics as means of musical drama	
<i>Landscapes of Patmos for organ & percussion</i>	244
5. Dramatization: liturgical action in an improvisational presentation	
<i>Concerto for Organ and Orchestra No.1; Symphonia Gregoriana; “Job”</i>	247
<i>“The Labyrinth of the World and the Paradise of the Heart”</i>	249

CHAPTER VI.	
The divine essence of creativity as a paradigm of organ creativity and social activity of Bohdan Kotyuk	251
1. Philosophy of creativity	251
2. The sacredness of organ music as an important part of the creative path	254
3. Themes and ideological and aesthetic load of music for the organ	257
4. Symphonism of thinking in organ creativity. Supranational intuition and “interpretation” as a method of philosophical analysis	262
4.1. <i>Symphonic poem for the organ “Bethlehem”</i>	264
4.2. <i>Symphonic poem for the organ “Sanctus”</i>	266
4.3. <i>Symphonic poem for the organ “Lauda nostra”</i>	269
5. The role of early polyphonic forms of organ music and genre neo-baroque	274
5.1. <i>Ricercars</i>	275
5.2. <i>Versets</i>	281
5.3. <i>Ensembles</i>	284
6. Dichotomy of interpretation of didactics in social and professional activity of Bohdan Kotyuk	285
6.1. <i>Sacrality, preservation of traditions and their implementation in the minds of the younger generation</i>	286
6.2. <i>The concept of music education of schoolchildren</i>	287
6.3. <i>Methods and practice of instilling aesthetic ideals and spiritual values</i>	288
7. The unity of creative activity and social activity as a professional position of the artist	289
CHAPTER VII.	
DICHOTOMY, or two sides of being	291
1. Heuristic-creative process through the prism of dichotomy	292
2. The phenomenon of the existence of a musical work and the principles of its analysis	293
2.1. <i>Peter Eben – the evolution from sacralization to secularization</i>	294
2.2. <i>Bohdan Kotyuk – transformation of the constellation through the energy of intonation</i>	298
3. Features of the study of the process of musical creativity of the composer	302
4. The revelation of the dichotomous essence of the artist's activity as one of the aspects of scholarly research	303
CONCLUSIONS	305
1. Heuristic-creative process through the prism of dichotomy	305
2. Innovations in doctoral dissertation research in the elucidation of the Concept	307
BIBLIOGRAPHY	310
MUSIC MATERIAL	326
CD’s	327

INTRODUCTION.

Section 1. The material and spiritual world as the basis of aesthetic activity and artistic creativity.

1. Aesthetic activity and artistic creativity.

Activity has given birth to humankind, separating them from the natural environment and advancing to a new level of development. Human activities are very diverse. One of them is aesthetics, which reflects the attitude of a person to the world in which we live. Aesthetic activity generates works of art. Thanks to aesthetic activity, people create new values by the laws of beauty¹. The result of aesthetic activity can be found in any of the objects created by man. It can and should be done by everyone, but not everyone can do artistic work.²

Artistic creativity is an activity that results in the invention of something qualitatively new and exclusive. These are material and spiritual values that did not exist before. Art can never become an industrial production. It will always be a craft. This activity of the individual requires all-consuming personal involvement.

Artistic creativity is the highest form of aesthetic activity. It is a reflection of the freedom of the human spirit in its true essence. In the process of creative activity not only the world, environment and every-day life changes, but also the cultural level of the person as a subject of aesthetic activity grows and expands.

2. Material and spiritual dimensions of the world inhabitable by man.

The world in which we live, the world in which human consciousness functions, has material and spiritual dimensions. Accordingly, both social and personal evaluation of our entire existence has its material and spiritual dimension. These two dimensions can best be described as *bodily* and *spiritual* worlds.^{3 4}

¹ Lissa, Zofia. *O świadomości historycznej w muzyce i jej roli we współczesnej kulturze muzycznej.* [On historical awareness in music and its role in contemporary music culture.] Wrocław: Muzyka, 1972.

² Melik-Pashayeva, Karina. *Space and time in music and their refraction in the French tradition.* [Пространство и время в музыке и их преломление во французской традиции.] Moscow: Soviet composer, 1975: 467 – 479.

³ Husserl, Edmund. *Experience and judgment. Research of genealogy of logic.* [Досвід і судження. Дослідження генеалогії логіки.] Kyiv: PPS-2002, 2009.

⁴ Derrida, Jacques. *Give time.* [Дарувати час.] Lviv: Litopys, 2008.

It is from these positions that the need for a detailed study of the creative process and its results is crystallized. They form new qualities of material and spiritual values. From the standpoint of philosophical and aesthetic thought, the material and spiritual worlds of human existence are embodied in the categories of “*secular*” and “*sacred*”.

The secular category includes anything related to simple material needs, the most mundane, or in other words, profane. The category of the sacred belongs to man's conception of the Divine essence, which became the root cause of our existence, and accordingly, that outlines the spiritual world of man and their desire to establish contact with the Almighty.^{5 6}

Most striking in this confrontation is the difference between the two types of expression. On the one hand, it is the day-to-day exchange of information, or the communication of one's thoughts to another person or society, most often concerning the objective world, material values and physiological needs of the individual himself. On the other hand, it is a prayer with which a person in solitude turns to the Almighty.

A striking embodiment of the difference between the profane and the sacred is the view of Man as a creature that has its own physiological needs and aspirations to continue life. Everything that relates to the very figure of man can be described as a profane and only spirituality of man, which is invisible to his essence, which is directed to a higher authority – to the Almighty – is a manifestation of sacredness. Thus, sacredness is the highest manifestation of human spirituality and goes beyond its physiological essence and needs. Thus, we define the main characteristic of the sacred category as the appeal through prayer to the deity.^{7 8}

3. Theoretical and practical synchronization of recording ideologem forms.

Sacredness is the highest manifestation of human spirituality and goes beyond its physiological essence and needs. In the figurative terms, everything related to the concept of profane can be outlined by the body or the figure of the person himself. The measurement of the sacral begins beyond the human being itself and tends to penetrate into the infinite

⁵ Caillois, Roger. *Man and the Sacred*. New York: Free Press of Glencoe, 1960.

⁶ Caillois, Roger. *Man and the Sacred*. [Людина та сакральне: видання, доповнене трьома додатками, про секс, гру, війну в їхньому відношенні до сакрального.] Kyiv: Vakler, 2003.

⁷ Caillois, Roger. (1960) *op. cit.*

⁸ Caillois, Roger. (2003) *op. cit.*

universe. Thus, we define the main characteristic of the sacred category as the appeal through prayer to the Divine.

The terms “divine” and “earthly” are the products of a person's emotional attitude to the information contained in these categories. To transform the content of these concepts into the sphere of scientific discourse, it is necessary to use a sign system, which is semiotics. *Semiotics* (from the Greek Σημειωτικός – having signs, the Greek σῆμα – sign) is a science that explores the ways in which information is transmitted, the properties of signs and sign systems in human society. In this case, for the scientifically accurate characterization of the categories “sacred” and “profane” and their defining symbolic symbols, we turn to the use of the laws of *semantics* and *pragmatics*.⁹

The role of the semantic sense of the primitive level is played by the word. Actually, the word contains a divine essence. Remember *The Gospel of John* 1: “*In the beginning was the Word, and the Word was with God, and God was the Word*”.¹⁰

3.1. Artistic forms of arts that represent the essence of the ideologem.

Their semantics and pragmatics.

Ideologem is the smallest semantic unit of ideology, it is the psychological construction of an idea.

Semantics (from the Greek *semantikos* – what it stands for) – examines the relationship between a sign and its meaning.

The ideologemic of sacredness is the desire of man for **The exalted** and **The extraterrestrial**. Along with the Word, which has the main function of the ideology of sacredness, a number of artistic forms of arts are of great importance. In the architecture of grandeur and aspiration to the “divine essence” there are some very striking manifestations.

These are: arch vaults, which are on the facade of the sacred building – the temple, look like spiers and buttresses that seem to support the walls. And in the interior of the temple, the inner image of the vault is emphasized by nervure. Their lace symbolizes a very elaborate path to the “divine essence”.

⁹ Orlov, Henry. *Semantics of music*. [Семантика музыки.] Moscow: Soviet composer, 1973.

¹⁰ *The Holy Bible*. http://www.gasl.org/refbib/Bible_King_James_Version.pdf

Another sign of striving for the Exalted and the Eternal is the stained glass in the form of a rosette. This form is a sign of the concentration of human consciousness on the bright and unearthly, located in the center of the rosette.

Among the artistic forms of arts that contribute to the abstraction of human consciousness from the earthly and everyday life, church icons play a significant role. The conditional nature of the Holy Image is encoded in color, in the plasticity of the drawing and in the subject attributes, in the signs inherent in the semantics of the icon.

Great importance for creating a mystical atmosphere of sacredness in the temple is played by its acoustics. Sound waves have extraordinary, unusual characteristics. Human voice and choral polyphony are enriched by the huge amount of harmonics that are impossible to hear in a normal building or outdoors. This effect also applies to instrumental music, and especially to the king of instruments – the organ. It is in the temple building that it acquires a unique mystical sound.

Pragmatics (Ancient Greek *pragmatos* – action) – examines the relationship of signs with their originators, recipients, and the context of sign activity.¹¹

All of the above semantic features of the sacral ideologue in terms of pragmatics require a thorough study in several aspects:

1. to what degree a holistic image is created by the corresponding sign system and the number of components of this sign system that make up the semantic complex of the sacral ideologue;

2. how the pragmatics of the created sign system influences the creation and functioning of the context of the semantic complex of the sacral ideologue.

3.2. *Prayer as a semantic manifestation of an ideologue.*

The English novelist, short-story writer, and poet **Thomas Hardy** (1840 – 1928), who at the turn of the 19th and 20th centuries, very accurately strikes a balance between the sacred and the profane in human perception: “*The sense of faith is not to settle in heaven, but to have heavens inhabiting within one’s self*”.¹²

¹¹ Yermash, Gella. *Art as thinking*. [Искусство как мышление.] Moscow: Iskusstwo, 1982.

¹² Lewandowski, Gary, Strohmets, David. *Actions can speak as loud as words: Measuring behavior in psychological science*. New Jersey: Monmouth University Press, 2009.

We often repeat, calling one to another, with the call of mercy: “*Have God in your heart!*”. It is the Prayer that helps us settle the Almighty in ourselves. Prayer, which is the only means of communication with the Almighty available to our consciousness.

Let us outline a rationalistic approach to the spiritual sacrament that PRAYERS carry. The ultimate purpose of prayer is to help teach a person to focus on divinity through the process of the inner personal comprehension of the Creator's superhuman essence and intellectual contemplation of the fruits of his actions. Prayer is not a conversation. On the contrary: it aims to immerse oneself in the attitude of the one who prays to the Almighty through the awareness of one's self. In Jewish philosophy, the concept of “praying” is commensurate with the concept of “judging yourself”. The purpose of prayer – *tefilah* תפילה – is to transform oneself.

Prayer is a very personal sacrament endowed with sacred contents. **Prayer** derived from a religious text or doctrine, worshiping through the context of religion, performing bodily and spiritual works of charity, and attending a religious seminar school or monastery are *examples of religious (non-secular) activity*.¹³

3.3. Sacred essence dichotomy.

In the logic of the statement of thought, the concept of dichotomy plays a constructive role. The term *dichotomy* comes from the Greek διχοτομία, *dichotomy*, “split in half”, where δίχα means “by two, separately”, and τομή, tome, “cut, cut”.

In Christian interpretation, prayer can be given to both food and font (dichotomy). In addition to the purely physical and physiological needs of the baptized, as a sanitary and hygienic process there is a deep sacred meaning: John the Baptist baptized Jesus Christ in the Jordan River and later the Baptism rite a newborn Christian becomes a symbol of faith in the one Lord.

Food and drink in Christianity also have a sacred meaning: even at the last supper, Christ addressed the apostles, offering them bread: “*Eat it. This is my body*”, and pouring wine to my disciples, “*Drink it This is my blood*”.¹⁴

The sacrament of the *Holy Communion* of the Holy Communion takes place in each temple during the worship service, which is a virtual reminder to every Christian of the sacrifice of

¹³ Mauss, Marcel. *Society. Exchange. Personality. Works on social anthropology.* [Общества. Обмен. Личность. Труды по социальной антропологии.] Moscow: KDU, 2011.

¹⁴ *The Holy Bible.* http://www.gasl.org/refbib/Bible_King_James_Version.pdf

the Savior's arrival in the image of Jesus Christ. And the first communion is the introductory act that attracts to the Christian faith the young, untouched hearts.

The appearance of several parables in the Introduction of this scientific study is far from accidental. According to the Gospel, even Jesus Christ himself chose this form of didactics to preach Christian ideology and to spread the truth among the people. The aphoristic expression is the most effective way of spreading ideas. It is also characteristic of the abstraction from the realities of ordinary existence to the appeal to the Higher Earthly Essence and is one of the most important components of Prayer. Through prayer, the purely material, bodily characteristics of the human essence are transformed into a world of spirituality and a sublime earthly being, which is a sign of “divine” or “sacred”.^{15 16}

The sacred and the profane are two philosophical categories that have their wide-spread manifestations in aesthetics, culture, art, literature and music. The focus of the doctoral research is to examine historically the various manifestations and all the nuances of these philosophical categories regarding organ music. Two cultural, artistic, spiritual and aesthetic and vibrant musical backgrounds in their national color were chosen as the area of special attention.

Historical, theoretical and philosophical generalizations, which are intended to record in this research the general tendency of coexistence of the sacred and profane in the organ creativity of composers of two closely related peoples, have not only their basis in the past epochs, but also in the present. To this end, this research offers a detailed analysis of the creativity of representatives of the Czech and Ukrainian composing schools, who paid great attention to music for the organ, both sacred and profane by its aesthetic and emotional expression. Recalling the most prominent representatives of the organ music culture of the Czechia and Ukraine of the 19th and 20th centuries, the work is focused on the work of one of the Czech organ composers of the 20th century, Petr Eben, and on the Ukrainian side, on the representative of the middle generation of contemporary composers Bohdan Kotyuk, who devoted much of his work to the organ in the 21st century. The choice of this particular Ukrainian composer as the author of organ opus was also conditioned by the fact that the doctoral student has been working closely with him for the last decade, and most of Bohdan

¹⁵ Derrida, Jacques. *Body of Prayer*. co-authored with David Shapiro and Michal Govrin. New York: The Irwin S. Chanin School of Architecture, 2001.

¹⁶ Mauss, Marcel. (2011) *op. cit.*

Kotyuk's works have been written for the organ as well as for various the composition of ensembles with the participation of the organ.¹⁷

Section 2. Components of doctoral dissertation.

1. Relevance of the topic, purpose and objectives of the research.

The relevance of the dissertation research is based on the need for scientific argumentation of the mutual influences and interrelations between Czech and Ukrainian musical cultures. They, in particular, have their own manifestation in the interpretation of the categories of sacred and profane in the organ creativity of the Czech and Ukrainian composers. The choice of these two cultural environments is due to the cultural closeness between the two peoples, a considerable number of deep interethnic contacts, and even migration processes, in both directions. It should be noted that on the territory of modern Ukraine since the 18th century there have been quite a large number of Czech settlements, in particular in the territory of Rivnenska, Volyns'ka, Zhytomyrs'ka and Vinnyts'ka oblast areas. Czech immigrants in Ukraine played the role of cultural envoys of Central European civilization.

On the other hand, for many centuries the progressively thinking Ukrainian intelligentsia has been educated and mastering cultural traditions by studying at the universities of the Czech lands. The Coryphaeuses of Halychyna music were educated in Prague, and this doctoral thesis is a clear example of the consequentiality of this process. Separating from the cultural development of the musical art of organ creativity and organ music in general, this study is related to the specificity of the thesis of this dissertation PhD student, who devoted her whole life to the organ as the most sophisticated and complex of all musical instruments.

Attention in the study of two (Ukrainian and Czech) cultural and artistic environments in organ music and the pedagogical aspect of their activity is caused not only by a number of common cultural values of our peoples, but also by the gradual acquisition of professional knowledge in Ukraine by a dissertation student Lviv Conservatory, Borys Hrinchenko Kyiv Pedagogy University and in the Czechia – Palacký University in Olomouc – Music Pedagogy.

The purpose of the dissertation on the theme “*The sacred and profane in the organ music of the Czech and Ukraine composers: Petr Eben and Bohdan Kotyuk*” –

¹⁷ Hulyanych, Yuriy. *Composer Bohdan Kotyuk. Faces of creative personality.* [Композитор Богдан Котюк. Грані творчої особистості.] Lviv: Afisha, 2008.

- 1/. to reveal the essence of categories of sacred and profane in organ art;
- 2/. to demonstrate, by specific examples from the works of contemporary composers, the similarity of trends in the interpretation of organ art, music culture and education;
- 3/. to open up a historical retrospective of the development of organ art with particular attention to Czech and Ukrainian musical culture;
- 4/. to outline the closeness of the two cultures – Ukrainian and Czech – in the context of the historical past and current world trends, based on examples from the perspective of artists, activities and composer organ creativity of Petr Eben and Bohdan Kotyuk.

Both creators have many things in common, albeit with a number of specific distinctive features. Examples for consideration and analytical generalizations were chosen by their organ creativity and pedagogical activity. These two spheres of activity of musicians are only at first glance located on different sides of human life. Their creativity (and especially organ) falls within the definition of the sacral category; and pedagogy has the secular nature of communication. But if you delve into the essence of these processes, then an obvious and unifying feature of both activities is *tradition*! This abstract concept of a priori has a mysterious meaning, which gives the person signs of holiness. Therefore, pedagogy thus acquires certain features of sacredness.

2. The object and subject of the dissertation.

The object of study is the categories of the sacred and profane, which in artistic creation characterize the dual world of man, which is connected with material and spiritual dimensions. This formulation is groundbreaking for Ukrainian musicology, which was formed on the basis of socialist realism and anti-religious communist propaganda. But as the tasks of the dissertation set itself, revealing the evolutionary processes in the history of music, the problem of the sacred and the secular has always been a driving force for the creative composing process.

The subject of the study is organ music, which has remained at the epicenter of European musicology and organology studies for centuries, but is extremely underrepresented in Ukrainian musicology. Focusing on the reasons that have given rise to such a position in the field of Ukrainian musical thought is another of the tasks the dissertation has set itself in this study. Actually, these aspects reveal the essence of the practical importance of work for Ukrainian musicology.

3. The structure of the doctoral dissertation.

The diversity of information and the multidimensionality of the tasks, which were determined to be mandatory in order to disclose the topic of the doctoral dissertation, required the division of topics into separate chapters. In order to introduce a specific approach of the PhD student to the scientific research and its positioning in the outlined theme of the dissertation, the problem is explained in the Introduction.

• Introduction.

It consists of 3 sections, where Section I. introduces into the semantics of aesthetic activity and artistic creativity. Section II. outlines the components and methodology of doctoral research, and Section III. provides a comprehensive analysis of both the sources analyzed by the PhD student and the real results of the scientific research.

• Chapter One.

The priority of sacredness over the profane interpretation of music in organ art.

The first chapter deals with the in-depth analysis of the philosophical and aesthetic categories of the sacred and profane and the general characterization of the interconnections and differences of these concepts. The researcher has devoted some of her published articles to the problem of interpretation in their interpretation. In particular:

1. Master's thesis at the Borys Grinchenko Kyiv University on ***“Sacred and secular, as complementary factors in the development of organ art in Lviv in the XIX-XXI centuries”*** Kyiv, 2016;
2. ***“The Sacred and Secular in Religion, Philosophy and Organ Art”*** (Vasyl Stefanyk Pre-Carpathian National University), a publication in the Herald of the Pre-Carpathian University, 2017;
3. ***“The factors of sacred and profane in the organ art of Lviv of the XIX – XX centuries”*** – “Scientific Yearbook” of the Institute of Philosophy of NAS of Ukraine, Lviv, 2018.

The dissertation's own position on the correlation between the categories of sacred and profane in artistic creativity in general and organ art, in particular in Chapter One, is presented against the background of conceptual consideration of the positions of leading philosophers, religious scholars and psychologists of the 20th century.

• *Chapter Two.*

The evolution of organ art through the lens of sacredness.

The influence of civilization development and change of aesthetic preferences on the structure of the instrument – the organ itself, tendencies of its perfection, expansion of its expressive and technical possibilities are analyzed within the framework of the second chapter of the dissertation. Special attention is paid to the influence of different cultural traditions in the approach to the means of musical expression, which had an impact on the formation of different national schools of organ building. Similar to the issues of Chapter One, the main provisions of Chapter Two were also published in part by the doctoral student in the article “*The Sacred and Secular in Religion, Philosophy and Organ Art*” separate articles and the whole chapter was published in the scientific journal ‘History of Religions in Ukraine’ Lviv, 2020.

Thus, the second chapter focuses on the history of organ art, as a product of Christian religion, whose place of existence can be not only a temple and a religious ceremony, but also a concert hall of a philharmonic or a theater.

• *Chapter Three.*

Religion and culture in organ art and music education in the Czech lands.

The third chapter deals with the comprehensive coverage of the evolution of organ art on Czech lands in the light of historical processes and the educational activities of the Catholic monastic orders. Within this discourse, a special place is occupied by the PhD student’s table of Temple structures, which is a kind of a compendium of the synchronized review of organ building of religious buildings and achievements of Czech organ builders, composers and organists.

A brief biography and a list of achievements of Czech organ builders and biographical references to the 30 composers who wrote for the organ are a significant contribution to the in-depth study of Czech musical culture in Ukrainian musicology.

The article of the PhD Student “Czech Organ Music” in the Moscow magazine “Music Academy” (2020) was dedicated to Czech organ culture.

• **Chapter Four.**

Organ Art in the Culture, Religion and Enlightenment of Rzeczpospolita, Halychyna and Lviv.

The focus on the state and evolution of Ukrainian organ art in this plane is predetermined by the historical situation on Ukrainian lands. Due to the centuries-old division of Ukrainian lands between different state formations and empires with different religious and cultural orientations, the society's adequate attitude to organ art and its direct connection with the Christian religion can only be spoken about when considering cultural, artistic and seducational traditions of Western Ukraine. And in those regions of Ukraine that were part of Rzeczpospolita for some time.

Therefore, the focus of the researcher in Chapter Four of the dissertation is the autochthonous Halychyna, or even narrower, Lviv tradition of organ building and the functioning of organ art, which is related to the development of organ culture in Poland. From this perspective, the doctoral student prepared several publications:

1. ***“The Sacred and Profane Factors in the Organ Art of Lviv of the 19th – 20th Centuries”*** (2018)

2. ***“Development of organ-building in Halyczyna 19 – 20 centuries”*** (2019)

Both scientific researches were published in the Scientific Yearbook of the Institute of Philosophy of the NAS of Ukraine Nos. 28 and 29 in the sections “Sacred art and spiritual music”.

3. ***“Lviv organ art: history, catedrals, music, personalities”*** (2020) in the most respected organ magazine “Diapason” (USA).

4. In addition, 2 articles were devoted to the most prominent figure in the history of Lviv organ building, Jan Slywiński. This material was published in the scientific journal Ukrainian Music and in the Scientific Yearbook of the Lviv Museum of the History of Religion under the heading “Cultural Monuments”.

• **Chapter Five.**

The desire for the sacralization of musical language in combination with scientific and educational activities in the life and work of Petr Eben.

If the first chapter of the study is devoted to the philosophical and aesthetic immersion in the essence of the categories of sacred and profane, and the second chapter to the material and sacral manifestations of the evolution of organ art in historical terms, then the third and fourth chapters are devoted to the organ culture of the Czech lands and Ukraine, the creators of the

archives, and the masters who built the organs. Both chapters three and four reveal in parallel not only the processes of organ-building and music-making for the organ, but also the preservation of traditions through the spread of schooling in the Christian world. This manifests the dichotomy of the complex of cultural heritage of different peoples in sacred and profane terms. This dichotomy of the attention of the creative personality to the problems of the culture of creativity of preserving traditions and transferring them through innovative didactic decisions has been specifically embodied in the following two chapters – chapters five and six, which are devoted to the activities, creativity and methodological and pedagogical solutions of the problems of didactics of the representatives of two modern national organ schools: the Czech one by Petr Eben and Ukrainian one by Bohdan Kotyuk.

Among the Czech composers who wrote music for the organ and, accordingly, appealed to the very category of “sacred” in art, one of the most prominent Czech composers of the second half of the 20th century, Petr Eben, was selected as an example for comprehending the relationship between the sacred and the profane in contemporary Czech organ art.

Chapter Five is devoted to the characterization of Petr Eben's organ work against the backdrop of his propagandistic and educational activities. The creative evolution of Petr Eben is seen as the artist's desire for the sacralization of his own musical language, which was the most striking manifestation in his organ music. And, on the other hand, the active life position of this innovative educator in the form of continuation and development of Petr Eben of Carl Orff's ideas in music schooling received the most secular product.¹⁸ These two aspects of the artist's creative nature distinguish Petr Eben from many other contemporary Czech composers.

The significance of Petr Eben's creativity in contemporary Czech music was discussed in the Moscow-based article “*Czech Organ Music*” (2020) by the Music Academy Magazine.

• *Chapter Six.*

Divine essence of creativity as a paradigm of social activity and organ creativity of Bohdan Kotyuk.

Chapter six of the study is dedicated to the work of contemporary Ukrainian composer Bohdan Kotyuk. In the cultural life of Ukraine, this artist is present in several forms at once. For half a century, his music has been on the radio, in television, in concert halls and in drama theaters.

¹⁸ Vondrovicová, Kateřina. *Petr Eben*. Prague: Schott Music Panton, 1993.

Among the various genres to which the composer refers in his work, only works of sacred subject are selected for analysis, with the main emphasis on solo compositions for the organ and various ensembles in which the organ plays a leading role.

As an innovative teacher Bohdan Kotyuk developed and put into practice his own concept of children's music education in a comprehensive school based on Ukrainian folklore with the practical use of Ukrainian folk wind instrument – *sopilka*.

The peculiarity of the creative personality of his composer, scientific, literary and pedagogical activity is perfectionism, which is based on the belief in the divine essence of creativity, spiritual depth and intelligence. Therefore, the philosophical notion of sacrality for the composer is of great importance. This is especially true of his organ creativity.¹⁹

Bohdan Kotyuk's creative personality and accomplishments in the field of organ art are covered in an article by this PhD student published in the USA (2020).

• *Chapter Seven. Dichotomy.*

The *dichotomy* (Greek διχοτομία: δίχῃ, “in two” + τομή, “division”) is the division of a whole (or set) into two parts (subsets). In other words, this pair of parts must be:

1. *collectively exhaustive*: any element must belong to one or another part.
2. *mutually exclusive*: no element can belong to both parts at the same time.

The logic of formulating a research paradigm within the framework of preferential semantics is very often based on the comparison or opposition of individual concepts. We often use the phrase “*on the one hand... and on the other...*”. Even within the outlined theme of the dissertation there is already a *dichotomy*, i.e. the category of the profane and the category of the sacred are opposed. And even when we introduce the term *secularism*, which is intended to smooth out the angles of opposition between the two categories, there is also a dichotomy in secularism itself. For secularism is not only the avoidance of the opposition between the sacred and the profane, but also the smoothing of all differences within the framework of different concepts of the interpretation of the sacred.

At the same time – the topic of the dissertation includes consideration of evolutionary processes in organ art within the framework of two cultures, which do not oppose each other, but rather complement each other and create a single construction of progress in organ art.

Concretization of the analytical process within the organ work of two representatives of different cultures is also a manifestation of the dichotomy, because despite the mental,

¹⁹ Hulyanych, Yuriy. (2008) *op. cit.*

territorial, temporal proximity of existence and effective influence of authors on public consciousness, we note a number of differences in approaches to the embodiment of the sacred in musical composition.

In our case, the manifestation of the dichotomy is a comprehensive consideration, although opposite in nature, but at the same time complementary concepts of sacred and profane. But along with these main categories of many concepts, a number of concomitant phenomena, forms of thinking and communication, algorithms of cultural processes are subject to consideration and characterization, which is the subject of analytics in this doctoral study.

• *Conclusions.*

The main essence of doctoral research is the novelty of the ideas and facts. This problem needs further thorough research. The revelation of certain manifestations of sacredness in the organ work of Czech composer Petr Eben and Ukrainian composer Bohdan Kotyuk became a fragment in revealing the secrets of the creative process and addressing the Almighty.

Art experts and critics have already developed certain criteria for establishing the signs and boundaries between these concepts in relation to monuments of architecture, icon painting and fine arts; in relation to the Holy Liturgy and spiritual texts, as well as literary - poetic and artistic works. In the art of music, which in essence has an a priori inherent multi-meaning dimension, such clarity and preciseness is still lacking. This is especially true of organ art, which has only recently begun to restore its status as elitism.

Ukrainian musicology still lacks experts in religious rites, which inspires compositions for the organ. It is this knowledge that would allow a deeper understanding of the boundaries of the sacred and the profane in organ music. The operation of these important categories in the analysis of music for the organ should become an integral part of the scientific apparatus of the musicologist-researcher. Therefore, the relevance of this topic is obvious.

4. Scientific research methodology.

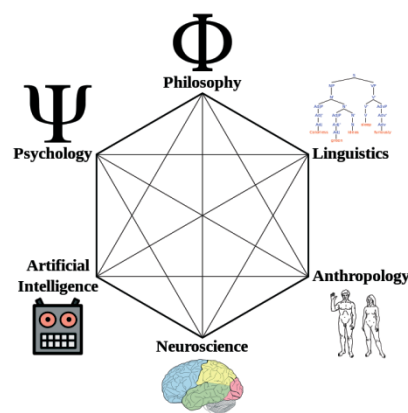
Based on the structure of the dissertation, which clearly outlines the problems – within the framework of individual chapters a rather extensive system of scientific analytics develops, which is guided by different methods of research.

In general, the methodology of scientific research is based on logic and philosophy within the framework of referential semantics.^{20 21 22} The essence of **Reference** (from latina *refero* – I inform) – lies in the fact that the meaning of the object is its part indicated in the message. Therefore, **referential semantics** narrows the boundaries of content to a specific object. Already from this basic setting it is necessary to use the methods of historicism, theoretical and empirical analytics and the use of hierarchical structure and personification of heuristic findings.²³

The quintessence of the dissertation was the task of revealing the essence of “sacredness” as an appeal to the Almighty by the thoughts encoded into the means of musical expression in the compositions for the organ. Alongside reference semantics, an important role in the research methodology of the category of sacredness, in our opinion, also plays the analysis of the circumstances in which the analyzed subject is correlated with other subjects. This makes it possible to characterize it in other contexts. According to the philosophy of Jacques Derrida, who introduced the concept of difference in science, the researcher has the opportunity to simultaneously establish differences between two different views on one subject and interpret it as completely unique and dissimilar to others. Thus, in the analysis of some music works, the methodological principle of “deconstruction” proposed by Derrida was adopted.^{24 25}

To comprehend and model the whole process of the flow of creative consciousness is the function of cognitive studies.

To comprehend and model this process of the flow of consciousness Cognitive science is resorted to (**Cognitio** – perception, cognition) as a scientific discipline that includes 1/ linguistics, 2/ neurology, 3/ artificial intelligence, 4/ philosophy, 5/ anthropology and 6/ psychology.^{26 27 28 29}



²⁰ Biluha, Mykola. *Research methodology. Textbook.* [Методологія наукових досліджень. Підручник.] Київ: Academia ABU, 2002.

²¹ Wittgenstein, Ludwig. *Tractatus Logico-Philosophicus.* [Філософські дослідження.] Київ: Osnovy, 1995: 5 – 86.

²² Gadamer, Hans-Georg. *Truth and Method.* [Истина і метод.] Київ: Univers, 2000.

²³ Orlov, Henry. (1973) *op. cit.*

²⁴ Derrida, Jacques. (2001) *op. cit.*

²⁵ Derrida, Jacques. (2008) *op. cit.*

²⁶ Thagard, Paul. *The Cognitive Science of Science: Explanation, Discovery, and Conceptual Change.* Cambridge: MIT Press, 2012.

²⁷ Velichkovskiy, Boris. *Cognitive science. Fundamentals of the psychology of cognition.* [Когнитивная наука. Основы психологии познания.] Moscow: Academy, 2006.

²⁸ Gadamer, Hans-Georg. (2000) *op. cit.*

²⁹ Kholodnaya, Marina. *Cognitive styles about the nature of the individual mind.* [Когнитивные стили о природе индивидуального ума.] St. Petersburg: Peter, 2004.

This hexagram, which underlies cognitive science, reveals the essence of multifaceted and multi-level processes of human thinking.

Music, in this case, is considered as that way of transmitting a language that expresses the flow of consciousness.³⁰ The best linguistic answer to the sacredness of musical thinking is **prayer**. The structure of prayer, its empirical and theoretical nature, open the way for modeling the processes of sacred expression in organ music.

Section III. Literature review and the value of the doctoral research.

During the dissertation work, were studied more than 300 sources, representing historical events, philosophical and religious concepts of research on organology and creative compositional process of authoritative scientists from different countries of the world. All the information collected needs separate analytics and structuring according to its semantics. A large number of sheet music editions were analyzed separately and of particular importance to Ukrainian musicology – the emphasis was placed on Czech organ music, quite unknown in Ukraine. Even this aspect is a testament to the novelty of the doctoral research, and a number of almost unexplored parameters of the evolution of organ art have been tested in scientific editions of Ukraine, Czechia, USA and Russia before the final formation of the dissertation text.

1. Sources and literature: structural-thematic differentiation.

Since the methodological basis of the research in the studying of the doctoral dissertation materials consists in cognitive science, the general approach to the search for literature was related to a variety of topics. In general terms, the essence of the very approach to the study of literature is based on anthropocentrism, as a new system of views, developed by a world-renowned Ukrainian scientist who in the 1920s held the position of rector at Sorbonne University, Philosopher Volodymyr Vernadsky. His doctrine of the noosphere is a synthesis of the historical and natural processes of self-organization, as a planetary phenomenon centered on personality.^{31 32}

In fact, this position of the scientist in the research process required the maximum differentiation in reliance on literary scientific sources, depending on the concentration of

³⁰ Vasevych, Floriy. *Philosophy of language*. [Філософія мови.] Kyiv: Academy, 2011.

³¹ Vernadskiy Wladimir. *Scientific thought as a planetary phenomenon*. [Научная мысль как планетное явление.] Moscow: Nauka, 1991.

³² Holubets', Mykhaylo. *From the biosphere to the sociosphere*. [Від біосфери до соціосфери.] Lviv: Polli, 1997.

scientific research at a certain angle of view. That is why, the thematic division of the problems of research, which demonstrates the different perspectives of mastering the basic material, required at the initial stage the distinction between the philosophical, religious, historical, cultural, psycho and anthropological researches with specific locations of literature, which have been highlighted in literature^{33 34 35 36 37}

Thus, all the literature that has been analyzed in the course of the dissertation can be divided into separate blocks:

1. philosophical and aesthetic concepts of the sacred and profane focused on by renowned scientists from different countries of the world: Roger Caillois, Georges Albert Maurice Victor Bataille, Raúl Banfi, Mircea Eliade, Rudolf Otto, Jacques Le Goff, David Émile Durkheim, Richard McKay Rorty, Paul Richard Thagard;

2. At the heart of the confrontation between the categories of secular and profane is the psychology of human perception of the environment and the ideals to which it seeks. Accordingly, the issues of psychology in the study have their significant place: K.Melik-Pashayev, Marcel Mauss, Grigory Orlov, Jan Steszewski, Michels Ulrich;

3. The historical aspect in the dissertation research has two manifestations. The first is the history of religion, as references to the Holy Scriptures (Religious texts) and the Talmud (Old Testament) reveal the main stages of the formation of Christian religion, which has a direct connection with the evolution of organ art. The second is a description of historical events that had an impact on cultural life and the development of organ art in different countries in Europe.

From this perspective, historical developments in Central and Eastern Europe deserve special attention in the context of the study. After all, it was in this territory of the European continent that state entities were formed, which included Czech and Ukrainian culture, as the objects of this dissertation. Here we will emphasize the citation of historical references contained in the chronicles of the Chronicle of Fredegar, Cosmas of Prague, The Tale of Bygone Years, of Paul of Aleppo. A variety of historical information was drawn from internet sites and an electronic resource.

³³ Gadamer, Hans-Georg. *Hermeneutics and poetics*. [Герменевтика і поетика.] Kyiv: Univers, 2001.

³⁴ Caillois, Roger. (1960). *op. cit.*

³⁵ Caillois, Roger. (2003). *op. cit.*

³⁶ Le Goff, Jacques. *Civilization of the medieval west*. [Цивілізація середньовікового запада.] Moscow: Progress, 1992.

³⁷ Mauss, Marcel. (2011). *op. cit.*

4. The evolution of organ art from the very beginning of the organ development has a close connection with religion. Accordingly, the influence of religious confrontations and church tenets, and especially of the Enlightenment, whose source is the monastic religious environment, is undeniable. Among the fundamental works of religious figures, particular attention was paid to the works by Thomas Aquinas, Philo of Byzantium, Father Athanasius Kircher *Musurgia Universalis*, Martin Luther, John Calvin and the founder of the Church of England – Henry VIII of England, as well as materials from the Russian Stoglav Sobor.

5. Separate conceptual block should be allocated to didactic literature and a description of the very process of the foundation of schooling within religious fraternities and a social guild organization, since the development and spread of organ building and the culture of organ performance has a direct connection with the sacral buildings and monastic environment. If the beginnings of Ukrainian didactics lie in the work of Volodymyr Monomakh “*Teaching to Children*”, then the Czech didactic system, and even slightly wider, was incorporated in the writings of Jan Amos Comenius, including *Great Didactics* by John Amos Comenius (Didactica Magna).

Against the backdrop of the diverse scientific literature on the development of organ art in different European countries, a special study of Czech musicologists, whether it is a regularity or a coincidence, is quite casual, but most scientific studies on Czech organ culture have been published in German abroad or neighboring Slovakia in Banská Bystrica or Bratislava. It is worth mentioning several works by Ferdinand Klinda and Gottfried Johann Dlabacz *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien*.

The history of music school and fraternities in Lviv and Halychyna in the works of Leszek Mazepa, Sz.Hliniak occupies a great place, while the history of the guild culture is the focus of Bohdana Filts and Alexander Nazarevsky.

6. Particular attention should be paid to basic research on the history of world organ culture. These are monographs – W.A.Adelung, V.Appell, Jerzy Gołos, the founder of Lviv Musicological Thought Professor Adolf Hybinsky and Moscow musicologist Marina Voinova.

7. A significant place in the dissertation was devoted to the achievements in the field of culture, which constituted separate stages of the evolution of organ art, on the one hand, in the Czechia and Slovakia. On the other, in Halychyna, and in particular, Lviv, as one of the

largest historical cultural centers of Lviv Kingdom (later Rzeczpospolita), Eastern Halychyna, which was part of the Austrian Empire, and today Western Ukraine, which considered the cultural hub of our entire state. These are some of the works of Professor Leszek Mazepa, who spent many years researching archival materials in detail and revealed in his works a picture of the gradual changes in cultural development of these lands.

Maciej Babnis' fundamental work highlights the development of Halychyna's organ art against the backdrop of world cultural achievements. The values of social-religious formations, fraternities and guild associations in the history of cultural development of Ukraine are traced by Adolf Chybiński, Bohdana Filts, Olexandra Tsalai-Yakimenko, V. Heather, Bohdan Kotyuk, L. Blaszczyk, Krzysztof Kostrzewa.

8. The idea of the noosphere in the spirit of the Ukrainian worldview, coherent with Volodymyr Vernadsky's formulation, is to draw attention in the dissertation to the role of the personality of the creator, musician, inventor, construction and master of organ art. This personal approach is traced at all stages of the presentation of the problems of organ art formation, both historically and locally. Therefore, the large number of personalities mentioned in terms of sacrality and profaneity in art is justified by the study of biobibliographical sources from the time of Ancient Greece to the current periodicals of modern-day Czechia and Ukraine.

Among the many names of different epochs and peoples in the specifically formulated topic of the research are the representatives of two modern organ composer formations – Czech composer Petr Eben and Ukrainian Bohdan Kotyuk.

9. The analytical part of the work is based on consideration of the creative achievements of these two composers, who combine the appeal to both high sacral ideals and attention to secular cultural endeavors. Characteristics of the activities and creative achievements of both composers were presented from the perspective of revealing the essence of the art of composer's thinking.³⁸

Along with the sheet music of the works by Petr Eben and Bohdan Kotyuk the concepts of their methodological and pedagogical activity were analyzed. For both the Czech and Ukrainian composers, not only the notion of “divine” in music but also of “earthly” in the way of educating the young generation in the spirit of aesthetically-philosophical musical

³⁸ Yermash, Gella. (1982). *op. cit.*

values is important. In this regard, the significance of the influence of the concept of Carl Orff's children's music education on the groundbreaking search, as laid down in the methodological-didactic works of Petr Eben and Bohdan Kotyuk, was compared.

10. The concept of “sacrality” has a visual dimension that is immediately associated with the grandeur of architectural structures of religious purpose, the elaborate decoration of temples and the artistic design of the pipe church organ, which is one of the most striking components of the aesthetic embodiment of the grandeur of the human spirit in the organology.

Due to this, a great deal of graphic material was analyzed from various sources depicting temples, their interiors and pipe organs. Only a very small part of this material found its due representation in the text of the thesis. This self-restriction was driven by a desire to strike a balance between the various aspects of the provision of information of scientific, artistic and musical content.

At the same time, the doctoral student considered it necessary to record her impressions of her stay in the Czech Republic, acquaintance with sacred architecture, art monuments and a large number of organs in Czech churches. All this material, along with a review of the achievements of Czech organ builders and Czech composers who wrote music for the organ for 400 years, was recorded in separate sections of the monograph “Organ and Sacred Culture of the Czech Lands”.

2. Testing of individual parts of doctoral dissertation at conferences and in print in scientific publications.

Testing the results of scientific research became a separate independent process, which took place simultaneously with the study of new perspectives of the dissertation topic. As early as at the initial stage of work on the dissertation, theses of future sections of the research were presented at local and international scientific conferences. Master's work of a doctoral student at Borys Grinchenko Kyiv University at the faculty of pedagogy became a starting point of a doctoral dissertation. In the future, much of the undergraduate philosophical and didactic paradigms worked out in the electronic version of the article “*Music education, vocational education, principles and structure of the system of musical education in Ukraine*” at the University of Palatsky (Olomouc).

At the same time, the master's thesis “*Sacred and Secular as Complementary Factors of the Development of Organ Art in Lviv in the Nineteenth and Twentieth Centuries*” (Kyiv, 2016) was the starting point for developing the concept of a doctoral dissertation on the theme “*Sacred and profane in the organ music of the Czech and of the Ukraine composers: Petr Eben and Bohdan Kotyuk*”.

Somewhat above, when considering the structure of the dissertation, almost all publications published in Ukrainian, English and Russian in Lviv, Ivano-Frankivsk, Olomouc, Chicago and Moscow were listed. In these articles, practically all the dissertation material was tested, which in differentiated terms received its coverage in the Foreword and the seven chapters of the doctoral dissertation.

3. Novelty, practical importance of the doctoral research, and creative finds.

This doctoral research carries a large amount of information, which has so far been scattered in Ukrainian musicology and not linked to a single philosophical and musicological concept. Most of the provisions operated by the author of the dissertation have long appeared in German, English, French and even Polish organology, but for Ukrainian musicology they still remained almost undiscovered.

The novelty of the doctoral research is the identification of special aesthetic, musical-emotional, as well as acoustic characteristics, which form a range of features that are inherent to sacred music or as an alternative to it – profane and consideration of these provisions from the perspective of cognitive science.^{39 40 41} Such a question has not yet been the subject of research, in any case, about the creativity of contemporary composers of the Czechia and Ukraine.

The novelty of the work is to identify the features of artistic and emotional expression in absolutely opposite categories of sacred and profane. The novelty is also in the analytical fixation of the intermediate and transitional stages that exist within this dichotomy and are gradual gradations between the two extremes.

Thus, the characteristics of spiritual, ecclesiastical, humanitarian, entertaining and narrowly limited by physiological criteria of music of different eras and composer schools were tested.

³⁹ Lissa, Zofia. (1972). *op. cit.*

⁴⁰ Biluha, Mykola. (2002). *op. cit.*

⁴¹ Hulyanych, Yuriy. (2008). *op. cit.*

The practical importance of this scientific research should be considered in 3 separate planes:

1. Is it the first time in Ukrainian musicology that the areas of sacrality in art in general and organ music in particular have been substantiated by specific analytics. This clearly articulated set of artistic means and semantic components of the musical text enables both musicologists, performers, organists, and organ connoisseurs to immerse themselves as deeply as possible in the creative intent of the composer who is the creator of organ works.

2. Organ music of Czech composers, created for the last three and a half centuries, has for the first time revealed its true face, not only unknown to the organ loving concertgoers, but also to Ukrainian scholarly music professionals.

3. On the basis of an adequate assessment of world achievements in the field of organ art (both organ-building and composer creativity and performance) and in comparison with the achievements of the Czech organ-music culture, the place and significance of the evolution of organ-art in Ukraine were determined.

One of the most significant *creative findings*, according to this PhD student, was the use of methods of cognitive analytics that have not yet been used in Ukrainian musicology. It provides an opportunity for a comprehensive and holistic insight into the complex creative and heuristic processes of composer activity. At the same time, thanks to the application of this methodology, in the opinion of the PhD student, it became possible to decipher the complex semiotic complex of artistic expression that bears the category of the sacred.

The overall result of the dissertation made it possible to state the fact that sacred music is a stream of composer's consciousness, as the equivalent of "prayer". The structure of prayer, its empirical and theoretical essences open the way for modeling the processes of sacred expression in organ music.

CHAPTER I.

The priority of sacredness over the profane interpretation of music in organ art.

1. Philosophical and religious correlation of the terms “sacred” and “profane”.

The terms “sacred” and “profane”, or “secular”, which appear side by side, are most often interpreted as opposing concepts. In this relation, the concept of “secular” can be replaced by “worldly” or “profane” (*Latin profanus – uninitiated*). Accurate definition and understanding the opposing notions of “profane” or “secular” to the concept of “sacred” will help to adequately present and establish with scientific accuracy the limits of sacrality. In the course of the research, this will give as detailed a description as possible of the context to which the concept of “sacred” applies in a variety of interpretations.

Any religion – the most developed or the most primitive – involves recognizing the kind of power to be reckoned with. Everything, which in the opinion of man is the repository of this power, appears before one as the SACRED.

One is accustomed to interpreting one's existence as a measured and fairly regular sequence of individual actions, which are definitely linked not only to one's physiological life process, but also to the surrounding environment in which the individual happens to live. For the one born under the blazing sun of Africa, snow is seen as a manifestation of something extraordinary. This is even more true of the White Night phenomenon or the Aurora Borealis. But, whichever part of the globe one spends their life in, cloud enveloped mountain peaks remain inaccessible to man. Actually, people look up to them as to something unearthly, unattainable and sublime. Accordingly, the names of the highest mountains in human language receive a sacred essence. For example, the highest peak in the world, Mount Everest, is referred to by the local population as Jomolungma, which translates from Tibetan as “mother of a divine wind” or “breathing”, where “jomo” means divine, “lung” means wind, breath, or life-giving power, and “ma” – mother.

Another example, the highest mountain in New Zealand – Mount Cook (Mount Cook, a famous navigator, pioneer) in the language of the Maori local population is called Aoraki, which means “big white cloud”. The divine, the unknown, the inaccessible to man has always been associated with the inaccessible heavens and even the peaks of mountains hiding behind clouds. That is why Maori Mount Aoraki is considered sacred.

Another example of the sacred symbol of the Japanese is Mount Fujiyama, which hides in the clouds for more than 10 months a year. In early Chinese etymology, it meant a mountain that has no rivals.

There are many such examples, but the name of the mountain, to which, according to the biblical tradition, the Noah's ark came to dock, as to the earth of salvation from the flood of the world, is very striking. Thus Mount Ararat is a direct embodiment of sacredness even in biblical interpretation. And the name of Mount Ararat comes from the Assyrian name of the state and people of Urartu, which historians consider to be the most ancient state in the world.

The process of sacralization involves the rejection of the secular or profane. That is, to be able to enter the world of the divine – you must first abandon the worldly. Therefore, the way to conquering the heavenly peaks is so difficult.

Any religious conception of the world involves the opposition of the sacred and the profane. For the sake of logical inference or statement of facts, one must acknowledge that a religious person is one in whose life there are two complementary spheres. The sphere of the profane or the earthly allows you to act without anxiety for the possibility of making a mistake. The counterpart to it is the sphere of the sacred, which fully encompasses the depths of human existence. It absorbs all earthly impulses and desires. These two worlds – the sacred world and the profane or secular world – can only be identified through one another. They mutually deny and mutually create their parts through the parts of another. Such opposition or similar opposition cannot be expressed in any other form however we might try.

2. The etymological aspect of revealing the essence of the sacred and profane.

Revealing religious ideas that are embedded by a human in images, sounds, words, or actions – that is, in the concept of “sacred” – is one of the most important tasks to be solved by philosophers and religious scholars. Since the Middle Ages, this topic has been constantly addressed by leading thinkers. The question of the sacred and the secular has become a touchstone for etymology (from the Greek *ἔτυμον* – truth, truth, and *λόγος* – word, science) as one of the fundamental sciences that studies the origin of words, methods of study, and clarifies its results.

Modern French intellectual thinker **Jacques Le Goff** (1924 – 2014) links the heyday of medieval etymology to **Isidorus Hispalensis** or *San Isidoro de Sevilla, 560 – 636*).^{1 2 3} To say things already means to explain them – this is the thought of *Isidorus de Sevilla*, which relies on etymology as a fundamental science. Thus, depending on whether we call a certain phenomenon or action sacred or profane, our attitude to them will change. In discussions of medieval European thinkers, *res & verba* (deed and word) are not mutually exclusive concepts, they are symbolic. “*If language for medieval intellectuals is the cover of reality, then it is at the same time both the key to this reality and the appropriate instrument for it*”.⁴

Hence the well-known thought of **Alan Lille** (*Alanus de Insulis ~ 1115 and 1120 – 1202*) about language as an instrument of reason, and the thesis of **Dante** (*Dante Alighieri, 1265 – 1321*) *rationale signum et sensuale*, which defines the word as a universal sign capable of revealing the essence which can be recognized both by reason and by feeling. The symbolism of the word is comprehensive, and therefore intellectual cognition lies in the immersion in the word, its hidden meanings, the significance that is the perfect essence of the world. “*Because the hidden world is sacred, and thinking with symbols was only the elaboration and clarification of the thinking of magical images by scientists, which is inherent in the mentality of the ignorant people*”^{5 6}.

Another argumentation of the symbolism of the word, which is opposed to its comprehensiveness, is related to the canonization of Christianity. The dominant status in the Middle Ages society, its obligation promote the cultural circulation of ideas, images, text associations, or simply quoting from the Holy Scriptures. Sacred symbolism outside of the Bible begins to live a life of its own, changing the nature of human thinking and their language. The traditional world of representations is under the influence of an intellectually dominant system. Thus, not only the comprehensiveness of the word is embedded in the etymological interpretation of the concept of “sacred”, but also the structure of the intellectually dominant system.

The concept of “sacredness” has historically been repeatedly used as a tribute to tradition. The sanctity of the idea then came to the fore. Thus, the decline of the Roman Empire did not cross out all its civilizational conquests, but only gave them a trait of a kind of *sacrality at the*

¹ Le Goff, Jacques. *In Search of Sacred Time*. New Jersey: Princeton University Press, 2014.

² Le Goff, Jacques. *Medieval Civilization 400-1500*. Oxford: Blackwell, 1988.

³ Le Goff, Jacques. *Civilization of the medieval west*. [Цивилизация средневекового запада.] Moscow: Progress, 1992.

⁴ Garadja, Victor. *Sociology of religion*. [Социология религии.] Moscow: Infra-M Publishing House, 2005.

⁵ Le Goff, Jacques. (1992). *op.cit.*

⁶ Le Goff, Jacques. (1988). *op.cit.*

level of ideas. At that time, the whole system of imperial ideas was treated not so much as state postulates, but as a system of general order. Therefore, in the Middle Ages, the sacredness of the idea of order was revived through the synthesis of Roman and Germanic elements in the new superstate formation of the Holy Roman Empire of the German Nation (*Lat. Sacrum Imperium Romanum Nationis Germanicae; 962 – 1806*).

Paradoxically, the example of “sacredness” found its place even in the atheistic state of the Communists, when Stalin declared the Holy War Holy to fight fascism. The goal was the same: to abandon everything worldly and commonplace in the name of victory over the enemy. This opposition between the sacred and the profane comes before us as a non-verbalized function of consciousness. Revealing the issue of interaction or complementarity between the concepts of “the sacred” or “the sacral” and “everyday life”, “ignorance” or “profaneity” in culture, art and music is a problem that goes far beyond purely musicological or cultural studies.

3. Sacredness, as a branched object in the etymological interpretation.

In order to establish the place, boundaries and meaning of sacredness in organ music, and in culture in general it is necessary to give a precise terminological definition of these concepts. The term “sacral” is etymologically related to the Latin word “*sacrum*”, which, despite the variety of interpretations, is often understood as “*sacred*” – that is, “*that which is ordained to the gods*”. In modern science, this term has been regarded as quite ambiguous and in many cases endowed with the possibility of modification, depending on the conditions of its application. To reveal the ambiguity of this content, we will make a brief excursion into the world of philosophical, scientific and theological thoughts about understanding the essence of sacredness. Here are some prominent scholars and philosophers who have given the term “sacred” a rather diverse interpretation.

1) Durkheim interpretation. French sociologist and ethnologist *David Émile Durkheim* (1858 – 1917) was one of the first who introduced the term “sacred” in the scientific discourse. In his work *Elementary forms of religious life* Émile Durkheim explained that in any religion, two things can be empirically followed: first, all religious beliefs and actions are separated from other social actions and institutions in the form of special treatment, they are “forbidden” and should not be degraded in any way. And secondly, these very religious beliefs and actions are the objects of special reverence and love for people. It is these two

things that are inseparable from each other in any religion. They form the concept of “sacred”.⁷

Durkheim introduced the theoretical concept of “*collective ideas*” to denote ideas not borrowed from individual practical experience. They arose from mass thinking and are rooted in morality, religion and law. In his manifesto, published in 1895, *The Rules of Sociological Method*,⁸ Émile Durkheim distinguishes sociology among other sciences and offers two central theories without which sociology would not be a science:

- unlike philosophy or psychology, social facts constitute their own object of study;
- applying a recognized objective scientific method that is as close as possible to the exact sciences. This method should avoid prejudice and subjective judgment at all costs.

Thus, the sacral in Durkheim's interpretation is inextricably linked to social and community action and consciousness.

2) Mauss Marcel's imagery concreteness. French scientist *Marcel Mauss* (1872 – 1950) narrowed the concept of sacrality to specific images in the mind of man. He was the first to liberated the sacred from the religious context. According to Marcel Mauss, “*sacred acts are not religious acts, but only special acts that are attributed to “unusual” properties*”.^{9 10}

3) The extra-social nature of G. Bataille's sacredness. However, another French philosopher *Georges Albert Maurice Victor Bataille*, (1897 – 1962), was one of the founders of the French College of Sociology. He argued that sacredness had nothing to do with society and public action. The purpose of his college was to develop the sociology of the “sacred” and to study the irrational facts of social life. And Georges Bataille himself thus reduced the concept of “sacred” to a particular individual experience.^{11 12 13}

4) Theocentric approach to the sacrality of philosopher Rudolf Otto (*Rudolf Otto*, 1869 – 1937). According to him, “Awareness and recognition of something” sacred “*is first and*

⁷ Durkheim, Émile. *The Elementary Forms of Religious Life*. N.Y.: Oxford University Press, 2001.

⁸ Durkheim, Émile. *The Rules of Sociological Method*. New York: The free press, 1982.

⁹ Mauss, Marcel. *Sociologie et anthropologie. Selected writings*. Paris: Presses Universitaires de France, 1966.

¹⁰ Mauss, Marcel. *Society. Exchange. Personality. Works on social anthropology*. [Общества. Обмен. Личность. Труды по социальной антропологии.] Moscow: KDU, 2011.

¹¹ Bataille, Georges. *Damn part. Sacred sociology*. [Проклятая часть. Сакральная социология.] Moscow: Ladomir, 2006.

¹² Bataille, Georges. *La Part maudite*. Paris: Le Seuil, 1949.

¹³ Feyel, Juliette. *Bataille Georges. De l'hétérogène au sacré*. Cambridge: University Press, 2006.

foremost a kind of assessment that can be made only in the religious field”.^{14 15} Therefore, Rudolf Otto directly associated the term “sacredness” with religious studies.

5) Sacrality, as the universal structure of consciousness in the interpretation of Mircea Eliade. The position of the philosopher Rudolf Otto is shared by the well-known Romanian religious scholar, philosopher and writer *Mircea Eliade* (1907 – 1986), who emigrated to the United States where he was a professor at the University of Chicago. According to Mircea Eliade the sacred is also a philosophical concept. Humans perceive the sacral as a universal structure of consciousness. At different times they manifest themselves differently, but always from the standpoint of the awareness of one’s own “I” in life. “*There is nothing more sacred*”, says Mircea Eliade, “*than life with meaning*”.¹⁶

Unique in the work of the Romanian philosopher is his approach to understanding the creation of the sacred. For him, each individual religion is a manifestation of the cultural tradition.¹⁷ And the cultural tradition is sacred in itself. Thus, within the theocentric approach the concept of the sacred can be used:

- to limit the basic level of reality;
- to structure true being;
- to represent the authenticity of being in the real world.

It is this perspective of sacred interpretation that enables us to make comparative analysis of different religious systems.

6) Richard Rorty and his pragmatic content of the truth category. American philosopher *Richard McKay Rorty* (1931 – 2007) emphasized that “*the justification of knowledge is not a matter of special relations between ideas and objects, because it is a matter of social practice*”.¹⁸ In one of his numerous monographs, Richard Rorty, along with Italian phenomenologist and hermeneutician *Gianni Vattimo*, models the social attitude to the sacred category in the future. Gianni Vattimo himself (*1936) speaks of his attitude toward religion, not his traditional orientation: communist parliamentarian, declarative gay, and nihilist

¹⁴ Otto, Rudolf. *The Idea of the Holy*. – New York: OUP, 1923.

¹⁵ Davidson, Robert F. *Rudolf Otto's Interpretation of Religion*. Princeton: Princeton University Press, 1947.

¹⁶ Eliade, Mircea. *A History of Religious Ideas, Vol. 1*. Chicago: University Press, 1978.

¹⁷ Eliade, Mircea. *The sacred and the profane. Myths, Dreams and Mysteries*. [Священне і мирське. Міфи, сновидіння і містерії. Мефістофель і андрогін. Окультизм, ворожбитство та культурні уподобання.] Kyiv: Osnovy, 2001.

¹⁸ Rorty, Richard McKay. *Philosophy and the Mirror of Nature*. Princeton: University Press, 1979.

philosopher, who embraced Nietzsche's idea of God's death. All this taken as a whole can really be described as a very peculiar “matter of social practice”.¹⁹

7) The cognitive method of sacral characterization of Paul Richard Thagard.

Canadian philosopher *Paul Richard Thagard* (*1950) specializes in cognitive science. The functions of perception, analogy, explanation, decision-making, planning and even artificial intelligence are included in the system of assessing the nature of the sacred. And thus, it subordinates emotional characteristics to the pragmatic calculation of consistency.²⁰

8) Roger Caillois: Sacredness is a mystical grace.

Published in 1939, the work of *Roger Caillois Man and the sacred* can be interpreted as the quintessence of the provisions of the French School of Sociology, in particular – in the spirit of **Marcel Mauss**. Studying the myth from the standpoint of theology **Roger Caillois** (1913 – 1978) writes: “Sacredness, as a stable or variable property in relation to certain things (e.g, objects of worship), some people (e.g, kings or priests), some spaces (e.g, temples, churches, shrines), some times (e.g, Sundays, Easter or Christmas holidays, etc.) have their specific attributes. Anything can become a bearer of sacredness and thus find itself in the eyes of the individual or the whole team with nothing comparable to prestige. Besides, anything at all can lose its sacredness. Things do not have this quality by themselves but are endowed it by some mystical grace”.^{21 22 23}

As a result of all philosophical, sociological, ethical, aesthetic, psychological and social interpretations of the term “sacred” etymological position Roger Caillois can be worth highlighting. And it should be emphasized that the organ is not just one of the cult objects to which sacredness is inherent either as a stable or a variable property. You can probably agree with Roger Caillois that the organ itself (as a musical instrument) is already a priori endowed with qualities that cannot be named in a way other than mystical grace.

¹⁹ Rorty, Richard McKay. *The Future of Religion with Gianni Vattimo*. New York: Santiago Zabala, Columbia University Press, 2005.

²⁰ Thagard, Paul. *Coherence, Truth and the Development of Scientific Knowledge*. Chicago: The University Press, 2007

²¹ Caillois, Roger. *Myth and Man. Man and the Sacred*. [Миф и человек. Человек и сакральное.] Moscow: Odintsovo Humanitarian Institute, 2003.

²² Caillois, Roger. *L'Homme et le sacré*. Paris: Leroux, 1939.

²³ Caillois, Roger. *Man and the Sacred*. [Людина та сакральне: видання, доповнене трьома додатками, про секс, гру, війну в їхньому відношенні до сакрального.] Kyiv: Vakler, 2003.

4. The hermeneutic theory of interpretation.

To formulate the semantic difference between sacredness and secularity in organ art, it is necessary for the researcher to maximally delve into the hermeneutical theory of interpretation.

Hermeneutics (from the Greek. Ερμηνεύειν – interpret) originates from Hermeticism, a doctrine that was closed to the foreign ear. Therefore, his interpretation was called “hermeneutics”. The explanation of the semantic, meaningful essence of any of the phenomena or concepts has gradually evolved into a research activity and has come to be defined as *interpreting*. Like literary work, organ music is the result of “Dialogue” or “interaction” between the musical text and its recipient.²⁴

According to the hermeneutical tradition, art and artistic creativity is generally considered a mystery. The sound of the organ and organ music in the temple is one of the most ancient mysteries that has not yet been fully interpreted as a sacred phenomenon in musicology. The study of sacredness in pre-Christian times was the prerogative of only priests who were endowed with the ability to penetrate beyond human consciousness. As a consequence of this connotation, the priests mastered another person's consciousness and were given some interpretation of the process. Due to the continuous improvement of this process, modern science has been formed.²⁵

This rational tendency in the hermeneutical theory of interpretation was first brought to the attention of the still outstanding German idealist philosopher and religious scholar **Friedrich Schelling** (1775 – 1854). Criticizing his rationalist attitude to reality, he developed his own positive philosophy, or “Philosophy of Revelation and Mythology”. Already, this approach by Friedrich Schelling to defining the essence of things has made it possible to realize that revelation exists in any form of religion. According to Friedrich Schelling, “the difference between God and man is that God as a person is absolutely free and infinite and man is limited”.²⁶

This limitation inherent in man and leading him from the sacred to the secular was emphasized by *Friedrich Schelling*. Based on this position, we get an apparatus for analyzing and interpreting the textual difference between the sacred and secular, including in organ

²⁴ Brudnyy, Aron. *Psychological hermeneutics*. [Психологическая герменевтика.] – Moscow: Labirint, 1998.

²⁵ Riccøer, Paul Gustave. *Hermeneutics and the Human Sciences: Essays on Language, Action and Interpretation*. Cambridge: University Press, 1981.

²⁶ Schelling, Friedrich Wilhelm Joseph. *Philosophische Untersuchungen über das Wesen der menschlichen Freiheit*. München: edited by Karl Friedrich August, 1927.

music. In the nineteenth century. *Friedrich Schelling's* ideas were developed by the prominent Ukrainian linguist and philosopher *Alexander Potebnya* (1835 – 1891), and deepened and aesthetized them in the twentieth century – Professor of the University of Lviv Phenomenologist, Ontologist and Aesthetist *Roman Ingarden* (1893 – 1970).^{27 28 29}

One of the founders of modern hermeneutics, *Martin Heidegger* (1889 – 1976), ontologized this science - that is, in his writings he transformed hermeneutics from the art of interpretation, or from the method of interpreting historical texts into an apparatus for the “realization of being”. This apparatus should be used to uncover the hidden meanings and phenomena of sacrality in the analysis of organ works that arose as a result of the composer's appeal to the Almighty through the means of musical expression.^{30 31}

The basic provisions of philosophical hermeneutics were formulated in the 1970's - 80's by the French philosopher *Paul Ricœur*, (1913 – 2005), who drew particular attention to another great sacrament – the mystery of the emergence of artistic expression as a result of human activity. Based on the study of the essence of the process of cognition, that is, the reflection itself, based on the knowledge of the follower of the methodology of reflections *René Descartes* (1596 – 1650), as well as the phenomenologists *Gustav Albrecht Husserl* (1859 – 1938) and *Martin Heidegger* Hans-Georg Gadamer (1900 – 2002) – Paul Ricker Ricœur Paul considered it necessary to supplement the philosophical tenets of his predecessors by exploring the essence of understanding itself.³²

Thus, not only the cultural phenomenon but also the process of its creation is subject to studying, that is, the cognitive method of research is at the heart. It enables one to fully grasp the essence of the phenomenon from the philosophical, psychological, linguistic, anthropological, neuroscientific and artificially intellectual angles of view. In short, the whole set of characteristics, including the invented by *Volodymyr Vernadsky* (1863 – 1945) **noosphere**.

²⁷ Dolgov, Constantine. *The phenomenology of art by Roman Ingarden*. [Феноменология искусства Романа Ингардена.] Moscow: Institute of Philosophy of the Russian Academy of Sciences, 1996: 190 – 197.

²⁸ Ingarden, Roman Witold. *Utwór muzyczny i sprawa jego tożsamości*. [The Work of Music and the Problem of Its Identity.] Warsaw: Polish Music Publishing House, 1973.

²⁹ Ingarden, Roman Witold. *O budowie obrazu. Szkic z teorii sztuki*. [On the Structure of Paintings: A Sketch of the Theory of Art.] Cracow: PAU, 1946.

³⁰ Heidegger, Martin. *Build, live, think*. [Будувати, проживати, мислити.] Kharkiv: Folio, 1998: 313 – 332.

³¹ Heidegger, Martin. *Being in the circle of things*. [Буття в колі речей.] Kharkiv: Folio, 1998: 332 – 345.

³² Ricœur, Paul Gustave. (1981). *op. cit.*

At this stage, the identity of the creator of the artwork plays an important role. In this case, “understanding” along with “interpretation” becomes the leading thought of modern hermeneutical theory of interpretation.

5. Secularization in art, as a consequence of the differentiation of categories “sacred” and “profane”.

Researchers of creative processes as one of the greatest sacraments originally recognized the man-creator (i.e., the author of a work of art), which was elevated to the level of a god-man. Art has always been a means capable of satisfying the sense of the sacred in man, but bright, profane entities appear episodically throughout the history of mankind.³³ Artistic creativity is a mystery that is given sacred content, because for a long time art and religion have been in a single sacred space – right up to the beginning of the process of secularization. And only when liberation from religious traditions gained weight in public relations, in many cases, the links between art and religion were severed.³⁴ From this time on, art can be seen as part of the secular, that is, profane space.

This applies to organ art in particular. Partial transcending the sacral space was characteristic of organ music in the Baroque era, but in its full realization, as a secular musical instrument, the organ sounded as late as in the 19th century. The day-to-day work of organists was most often associated with the performance of duties in temples. Therefore, the thematic material of their organ creativity was completely connected with the religious acoustic sphere. Sacrality for the organ was an integral feature of the sound until its appearance in concert programs. This factor contributed to the change in the attitude of the audience to religious organ works.

Images and motives that are so common in art are perceived by modern consciousness as profane. But they could have been perceived quite differently before. Yes, the Greek statue is an artistic concept that embodies the harmony of being as a whole, and thus, for the ancient Greeks, it unequivocally acquired the traits of sacredness. However, for our contemporaries, this notion of the sacred in ancient times has been changed to the profane. It acquires traits of the secular through a new aesthetic sensation.

In worldly perception space is homogeneous and neutral. But this does not prevent from the individual qualitative characteristics of individual parts of the space – the parental home,

³³ Yermash, Gella. *Art as thinking*. [Искусство как мышление.] Moscow: Iskusstwo, 1982.

³⁴ Kiselyov, Oleg. *The phenomenon of ecumenism in modern Christianity: a philosophical and religious analysis*. [Феномен екуменізму в сучасному християнстві: філософсько-релігійознавчий аналіз.] Kyiv: MP Drahomanov National Pedagogical University, 2009.

native land and more. Therefore, we can agree with the words of *Mircea Eliade* “*Whatever the degree of desacralization of the universe, a person who has chosen a mundane lifestyle, is not able to completely free themselves from religious behavior*”.^{35 36} There is nothing in the world that is sacred in itself and that is equally sacred to all. A profane object, which is secular in its utilitarian purpose, may obtain sacred status if it is brought closer to the field of sacred meanings associated with its owner. Outwardly, they do not change, but become completely different in the imagination of believers. These things cannot be treated the way one pleases. They are fearful and respectful, they become dangerous and forbidden, turning into symbols that cannot be approached without perishing.

The organ – by its grandeur, the extraordinary range of sounds and timbres, the presentability and sanctity of the structure in which it exists and sounds - induces a person to a subconscious recognition of a higher power, with which one cannot help counting. The grandeur and pomp of religious buildings since the Middle Ages was conditioned by the embodiment of a leading religious idea: to put man in such conditions that they would come to a subconscious level regarding the insignificance and worthlessness of their own being. This task is most effectively implemented in the process of communion with the Almighty in the Gothic temple, accompanied by the sound of the organ. The power of sound, the richness and variety of timbre, combined with the difference of acoustic effects and vibrations are the factors that, in the complex of temporal-spatial sensations, form the essence of sacredness in a person. Even at the purely physiological level believers are penetrated by the holiness of the ordinance of communion with the Lord.

6. The juxtaposition of the secular and the sacred as the determining engine of the evolution of society.

The sacred and profane are the poles that hold the global meaning of human existence. Between these poles life, history and all human relations in general pass onwards. Structural shifts can occur from the profane to sacred and vice versa. As a result of these fluctuations, the directions of social development change. The superiority of sacred content values gives hope for the continuation of human existence in the face of global problems.

These two poles – the sacred and the profane – can not come close to each other: from the collision with the profane sacral loses its special qualities. “*Sacred things are both attractive*

³⁵ Eliade, Mircea. *Myths, Dreams and Mysteries*. New York: Harper & Row, 1967.

³⁶ Eliade, Mircea. (2001) *op.cit.*

*and repulsive, they can be useful, but they are imbued with danger. This dichotomy is an attribute of a power, too unmanageable for a man, potentially carrying both good and evil”.*³⁷

The sacral has its ups and downs, which leads to the transition of spiritual culture from sacred values to profane ones. But we are constantly convinced that in times of special life trials and threats, a person invariably searches for a latent and unconquerable to their consciousness meaning. Thus the reverse process takes place – the process of sacralization of the unsanctified and worldly. This dichotomy is in opposition to the secular and the sacred, and is the defining driver in the evolution of man as a person.

The terms “sacred” and “secular” are most often interpreted as opposing concepts. The fixation and juxtaposition of arguments that lead in their philosophical and religious reflections, leading modern scholars in the study of these concepts, is the focus of this PhD student. But the emphasis is on the place and role of the organ as a musical instrument, endowed with qualities that cannot be named in a way other than mystical grace.

The sound of the organ in general, and organ music in the temple in particular, is one of those ancient mysteries that still requires its final interpretation in musicology as a phenomenon of sacredness.

³⁷ Garadja, Victor. (2005). *op.cit.*

CHAPTER II.

The evolution of organ art through the lens of sacredness.

Foreword.

The history of the emergence, popularization, development and transformation of the sacred nature of organ art in Ukrainian musicology, and in our religious studies, has up till now been almost neglected. And this evolutionary process depends on changes in the public consciousness, where religion occupies a leading position. Depending on the attitude of society to religious tenets, not only are individual events, phenomena of nature and the environment in which the social organism functions, but also individual artistic manifestations, fetishes, persons and even entire cities! acquire sacred value, or lose it, thereby becoming an instance or facts of the profane-everyday type.

Identifying and tracing the manifestations of the categories of sacred and profane in the history of organ art is a way that opens opportunities from the philosophical and aesthetic point of view to evaluate the evolutionary changes in the attitude of public consciousness to the material and spiritual components of human existence. The urgency of solving this problem lies primarily in the challenges of the modern world. Religious confrontations in many countries are increasingly leading to quarrels, violence, and even military conflicts.

Not only territorial claims and encroachments on material goods are at the heart of these confrontations, but most often, this is a complete rejection of one's spiritual values by the parties to the conflict. Accordingly, both social and personal evaluation of our entire existence has its material and spiritual dimension. Due to the increased interest in Ukrainian society in recent years to the unique in nature musical instrument, which is an organ, we pay special attention to the magical impact of this sacred attribute on the human consciousness. This influence is capable of eliminating situational conflict, and even – uniting irreconcilable antagonists through its consequential effect on the human subconsciousness.¹ Thus, the focus of the study will be on the evolution of organ art. The disclosure of this process will focus not only on historical and musicological parameters, but will also become subject to analysis through the prism of sacrality.²

¹ Mauss, Marcel. *Society. Exchange. Personality. Works on social anthropology.* [Общества. Обмен. Личность. Труды по социальной антропологии.] Moscow: KDU, 2011.

² Otto, Rudolf. *Das Heilige – Über das Irrationale in der Idee des Göttlichen und sein Verhältnis zum Rationalen.* Breslau: Trewendt & Granier, 1917.

The material and spiritual worlds are the categories that are most easily characterized by two extremely specific and voluminous concepts: *body and soul*. Of particular philosophical importance, this human two-dimensionality is acquired in artistic creativity, because creative thinking becomes the guiding force for the emergence of new values – material and spiritual. Among the attainments and achievements of the material and spiritual world of man, one of the most revealing and perfect attributes of musical art is the church pipe organ. As a church one this musical instrument is called conventionally – and only because of the location (usually) in the sacral building. The pipe one – because its main components are different



Border Pipe

types of pipes made of metal (alloy of tin and lead) and wood (as well as horn and bamboo).

The prototype of this instrument has been known in various nations since ancient times. Its many names are: *duda* – in Ukraine; *bagpipe* – in Belarus; *dzampognia* or *piva* – in Italy; *hayda* – in Bulgaria, the Balkans and many other countries; the *musette* – in France; or *Border Pipe* in Scotland.³

Prominent German musicologist-encyclopedist Hugo Riemann believed that this musical instrument was the archetype of the organ, that is, the *ancient Babylonian bagpipe* (19th century BC): “The fur covered the bubble bag that was blown through the tube. From the opposite end there was a case with pipes, which no doubt have vibrating reeds and several holes”.⁴ Whether this instrument played only a signal role in Babylon, and or whether it acquired a sacral function over time is unknown. But man has always endowed even the most mundane things and acts of his existence with the sacred contents. And man could not find the answer to life's problems, they appealed to the deity. This address always had an irrational approach and had the character of a spiritual sacrament.

The ancient Babylonian bagpipe was perfected on the way to building a full-scale organ. The whistles increased in number. They were mounted vertically on the wind unit, to which air under a certain pressure was supplied by means of a bellows (the one that was used in metallurgy). The whole mechanism of sound production depended on pressing a key. Thus

³ Boone, Hubert. *Cornemuses européennes. Musée des instruments de musique*. Bruxelles: Mardaga, 2001.

⁴ Riemann, Hugo. *MusikLexikon*. Leipzig: Max Hesse, 1882.

arose a small portable organ, called *positive*.⁵ [and see the picture “Francesco Landini” in this article]

Even the first image of the positive is already indirectly testifying to the sacredness of this organ-like musical instrument. A bas-relief with musicians playing on the positive is found on the obelisk of the ancient Egyptian pharaoh Thutmose III. In 395 AD, Roman emperor Theodosius I transported this obelisk from Egypt, enriched its decorations and installed it in Istanbul.⁶ The image of the positive at the foot of the obelisk is a sign of awareness of the Roman emperor in the 4th century of the magical power of this musical instrument. The positive, like the organ, helped a person to abstract from the mundane and earthly while addressing the Almighty.

The means of spiritual communication of man with the Divine essence was *prayer*.⁷ The ultimate purpose of prayer is to help one focus on divinity through the process of personal inner comprehension of the CREATOR's superhuman essence and intellectual contemplation of the fruits of his actions. Prayer is not a conversation. On the contrary, its purpose is to instill a certain attitude of the one who prays to the Almighty through self-awareness. In Jewish philosophy, the concept of “*praying*” is commensurate with the concept of “*judging yourself*”. The purpose of prayer – tefilah תפלה – is to transform oneself.

1. The path from life's realities to myth and sacredness. Shofar.

Prayers follow from a religious text or doctrine. They are examples of non-secular, that is, religious activity.⁸ Food and bathing can be considered the examples of everyday secular activity, since there is no religious substance in human existential needs. However, some religious traditions consider both food and bathing from the standpoint of sacred sacraments, which transforms these vital human needs into a religious ritual, and thus changes one's worldviews. In Christian interpretation, prayer and food can be given to prayer. After all, in addition to the purely physiological needs of the baptism, as a sanitary-hygienic process, there is also a deep sacred meaning: John the Baptist baptized Jesus Christ in the Jordan River, and in the future the baptism of a newborn Christian becomes a symbol of the faith in One God.

⁵ Bornefeld, Helmut. *Das Positiv*. Kassel: Bär, 1946.

⁶ Bornefeld, Helmut. (1946). *op. cit.*

⁷ Eliade, Mircea. *The sacred and the profane. The nature of religion by Mircea Eliade*. New York: Harcourt, Brace & World, Inc., 1963.

⁸ Durkheim, Émile. *The Elementary Forms of Religious Life*. N.Y.: Oxford University Press, 2001.

Food and drink in Christianity also have a sacred meaning: even at the last supper, Christ addressed the apostles, offering them bread: “*Eat is my body*” and pouring wine to my disciples, “*Drink is my blood*”.⁹ In each temple during the worship, the sacrament of the Holy Communion of the parishioners takes place, which is a virtual reminder to every Christian of the sacrifice of the Savior's coming in the image of Jesus Christ. And the first communion is the introductory act that attracts the young, innocent hearts to the Christian faith.

At the dawn of the existence of human society, even when hunting for animals was one of the main sources of human food, the horns of these animals were used both as water utensils and as a way of acoustic signaling,¹⁰ i. e. a mundane, daily thing for everyday use. But behind the horns was a kind of manifestation of spirituality, which eventually evolved into a sacred entity. In the future, a whole set of different pipe horns became one of the constituent parts of the trumpet church organ. In order to bring them into action it was necessary to supply so much air that the volume and strength of the human lungs are not enough for this.¹¹ Therefore, as the air container, which is pressed by the arm, the bubble of the big ram is most often used. Instead, in the Old Testament, particularly in the Torah, signal horns and other wind musical instruments are interpreted as a symbol of the exalted spirit and a ritualistic means of communication with the Lord.

Such signal horns were used by different peoples, but the special ritual importance of the horn was acquired by the descendants of Abraham. Moses led the people of Israel through the wilderness for more than 40 years, but having come to the Promised Land already, even by the will of God, Moses had no right to cross the Holy River Jordan because he was born in captivity. On the opposite bank was the invincible fortress – the city of Jericho.

Jericho is the oldest city in the world. It has continuously existed as a home for people for 11 thousand years. In the Bible, this city is referred to as a symbol of great achievements. In these events, shofars played a prominent role. With the help of these high-profile ritual tubes used in the army of Commander Jesus Joshua, the inaccessible walls of the city of Jericho – the first fortification on the West Bank of the Jordan River in the Promised Land, to which Moses brought his people [see: **8; Joshua 6: 1-27**]. Thus, the signaling tool “shofar” acquired not only a ritual but also a sacred value, which was later transferred to the set of shofar that became part of the organ pipes with the name – *shamada*.

⁹ *The Holy Bible*. http://www.gasl.org/refbib/Bible_King_James_Version.pdf

¹⁰ Algra, Keimpe. *The Beginnings of Cosmology. Greek Mythology. Encyclopædia Britannica, 2002.*

¹¹ Gołos, Jerzy. *Organoznawstwo historyczne. [Historical organ studies.]* Warszawa: Music Academy Publishing House, 2004.

The three names of the sacred Jewish lamb horn of Shofar in a concentrated form contain the philosophical and religious character of their interpretation¹²:

1. **Keren** is a calling; in Hebrew [קרן]; – it is horn, light, power, glory; it is the source; the beam of light and the direction of aspirations. The same entities are retained in the future by the pipe organ.

2. **Shofar** is all the best, in Hebrew [שוֹפָר] it is beauty. The sounds of the shofar awaken the souls of the elect, like the voice of the Creator, who calls the chosen souls to merge in the monolith. This task was undertaken by the church pipe organ during the Holy Liturgy.



3. **Yobel** is the triumphant sound of a victory. In Hebrew, [יובל] is derived from yobhel, which means ram. The Latin verb *iūbilō* means “shout for joy”. Yobel is the fall of the walls of Jericho. From this word came the familiar for us with its solemnity and solemnity the words “jubilee” and “jubilate”. These signs of the hidden content of the rams' horn were taken over by the elevated sacred sound of the pipe organ.

In the Psalms of David the appeal to the Almighty is in poetic form, and King David proclaims the Glory to the Lord in different ways.

A special place among the Psalms is 150, the last of the Psalms, where there is a call to proclaim the Glory to the Lord on trumpets, flutes and other musical wind instruments.¹³ This call gives them a sacred meaning that will later be taken over by the pipe church organ.

2. Sacrality of flutes and whistles in the Ancient World.

Ancient Greece became the cradle of Euro-Mediterranean civilization. Images of flutes of different sizes and aulos have been preserved on clay vases and plates that date back to the times of Ancient Greece.

The flute, with or without holes, was a constant companion of Greek shepherds. With these instruments, they communicated with the surrounding world, particularly the animals that grazed nearby. To the accompaniment of their flutes, the shepherds also dreamed and

¹² Rabbi, Paysach. *Krohn's lecture during a benefit breakfast in honor of Toldos Yeshurun*. NJ. Passaic, 2018.

¹³ *The Holy Bible*. http://www.gasl.org/refbib/Bible_King_James_Version.pdf

abstracted themselves from the surrounding world. This magical sound of the simplest wind instrument became later the primary timbre of the mystical organ.

In ancient Greek mythology, one of the most striking myths concerns the *Pan Flute*. The Pan flute is a set of 10-20 longitudinal closed flutes of different lengths. The instrument owes its name to the myth of the nymph Syrinx whom God of the Universe Pan fell in love with. The recalcitrant nymph decided that it was better to turn into reed rather than to succumb to Pan's solicitations. God Pan, in despair, picked a bunch of the reeds, which in his hands came to life with a pitiful melody. Therefore, another famous name for the Pan flute is Syrinx. In fact, this set of closed longitudinal flutes became the prototype of the modern organ in the future, and together with the mythical wonder of the transformation of man into music, he assumed this miraculous role to fascinate human souls.

Aulos in the hands of Dionysus (the Greek God of viticulture, prosperity, fun and the founder of theatrical art) is the attribute of communication with both people and gods. Filled with misery and the miraculous revival of Dionysus' life is the theme of several myths, also called the “mysteries” of Dionysus. Aulos in the future became the prototype of the reed organ tubes.¹⁴

3. The prototype of the organ – hydraulos.

Ancient Greece during its heyday ruled almost all the Mediterranean coast, as well as part of the Black Sea. It included not only the territory of the Peloponnesian Peninsula, but also the whole of Asia Minor and even the northern part of the African continent. Thus, Egyptian Alexandria became one of the administrative and cultural centers of ancient Greek civilization.

In Alexandria lived the Greek inventor, mathematician and mechanic – *Ctesibius* (or Ktesibios or Tesibius, *in Greek*: Κτησίβιος; *fl.* 285–222 BC).¹⁵ ¹⁶ He wrote the first scientific treatises on compressed air and its use in pumps.

Ctesibius combined this theory with a study of air



Hydraulos

¹⁴ Guirand, Felix. *Greek Mythology. New Larousse Encyclopedia of Mythology*. Hamlyn: Crescent Books, 1987.

¹⁵ Landels, John G. *Engineering in the ancient world*. Berkeley: Univ. of California Press, 1978.

¹⁶ Schneider, Th. *Organum hydraulicum*. Berlin: Musikforschung 7, 1954.

elasticity, which he outlined in his paper “*On Pneumatics*”. This earned him the title of “*father of pneumatics*”. Unfortunately, none of his theoretical works has been preserved. And we know about his work from the writings of Philo of Byzantium, who was a few years younger than him.

Philo of Byzantium (in Greek: Φίλων ὁ Βυζάντιος, Philōn ho Byzantios, ca. 280 BC – ca. 220 BC) is also known as **Philo the Mechanic**,¹⁷ was a Greek engineer and physicist. Although he was from Byzantium, he spent most of his life in Alexandria of Egypt. It was thanks to Philo of Byzantium that we received information about the most notable invention of Ctesibius – *hydraulos*.

The constant attention to the invention of Ctesibius is evidenced by a number of references that are found in the writings of eminent historical figures and the Roman and Byzantium Empires.

Tertullian (160 – 245) mentions the organ as the most sophisticated and richest musical instrument that came to Rome since the Archimedes era. Likewise in 399 AD, the Roman consul Claudianos spoke of hydraulics, and was described at the same time by **Heron**.¹⁸

It is worth noting that in some modern publications, the invention of Ctesibius – hydraulos – and he himself are depicted in almost caricature-like manner, as a man standing on a barrel of water and pressing his hands on the lever, supplying compressed air in a dozen large pipes. In fact, the invention of Ctesibius was complex, pneumatically perfect, and with a compressor active mechanism, which supplied the air into huge pipes under sufficient pressure to make them sound with absolutely incredible force. From the very beginning, this fact was associated with the perception of the affected listeners with the “*unearthly voice of the deity*” and thus, from the first steps of existence, the first hydraulos organ acquired a sacred meaning.^{19 20}

This instrument is most often used in ancient Greece for the most solemn “demos” moments of life, especially at the opening of the Olympic Games. The weakening of ancient Greek democratic statehood was accompanied by a shift in cultural and historical weight as the center of the Mediterranean civilization from Greece to Rome, and it was already the Roman Empire that dominated much of the civilized world.

¹⁷ Sarton, George. *A History of Science*. New York: W.W. Norton, 1970.

¹⁸ Lloyd, Geoffrey Ernest Richard. *Greek science after Aristotle*. New York: Norton, 1973.

¹⁹ Maclean, Charles. *The principle of the hydraulic organ*. London: Franz Steiner Verlag, 1905.

²⁰ Landels, John G. (1978). *op. cit.*

But empires have the property of both expanding and gradually decaying. The decline of the Western Roman Empire was accompanied by the transfer of the center of Christianity by Caesar Constantine the Great in 330 AD to Byzantium, a small town on the European coast of the Bosphorus. This fact of division of the Roman Empire into the Western and Eastern branches was approved by the Council of Nicaea (325 AD). However, the organ continued to exist in the Eastern Mediterranean at that time, among others as a ritual instrument since the time of Ctesibius.

4. The Middle Ages. Profanization of the organ in the Byzantine Empire.

It is provisionally considered the beginning of the Middle Ages from the Second Council of Constantinople, which is also called the Fifth Ecumenical Council in Constantinople. From that time on, the Supreme Christian Leader, who continued to be called the Pope, actually came under the orders of the Byzantine Emperor.

This dualism also had consequences for the development of organ art.

A significant figure for organ art was **76th Pope Vitalian**, who held his throne from 657 to 672 AD and even living in Rome was dependent on the Byzantine emperor. A kind of revolutionary step on the side of Pope Vitalian was the publication in 666 of a bulletin “*On the Use of the Authority during Divine Services*”. This fact is recorded in the Chronicle of the Papal Actions called *Summa conciliorum: dudum collecta. Tomus II ab anno Christi DCI. Usque ad annum MCXCIX p.86 S.Vitalianus*. Thus, the organ has become a symbol of sacredness in music, and this reputation holds for almost half a millennium.

The Byzantine organ was characterized by a rather complicated mechanics that made it inaccessible to the general public. **Emperor Theophilus** (829 – 842) ordered the installation of two pipe organs of pure gold at once. In the Byzantine Empire, the organ acquires not so much sacred value as it becomes a means of demonstrating the omnipotence and aloofness of the emperor. **Emperor Constantine VII** (905 – 959) left a mark in history as the creator of historical documents.



Playing a woman with portable hydraulic hair.
A mosaic of a Byzantine villa. End of IV. N. e. Hama
Archaeological Museum

In one of them, “*A Treatise on Ceremonies*”, he describes the role of the organ at the Caesarean court: “*After the procession, a parade passes through the Great Church through the bronze gate. Here he is awaited by two organists who, according to the ceremonial, play organs in the glory of their rulers*”.²¹

The beginning of the establishment of the Byzantine Empire was marked by the acquisition of a more specific weight in the public consciousness of the category “*profane*” compared to “*sacred*”. The attitude to the organ is the most telling manifestation of this change in the balance between secular and spiritual authority.

5. Sacredness of Christian shrines.

In the public mind, even attitudes toward particular events or territories, balance between their profane and sacred perceptions. Undoubtedly, from ancient times, both Jerusalem and Rome were initially regarded exclusively as cities of concentrated settlement of people, which provided comfort for their livelihoods and facilitated the concentration of efforts in the development of cultural and artistic space. However, it is precisely Jerusalem and Rome that, through their special historical events and spiritual accomplishments, have acquired religious symbolism and sacred content.

Santiago de Compostella became the third such city after Jerusalem and Rome. In the very name of this city lies its deep sacred essence.²² Calling Santiago de Compostella the westernmost point of the Via Via Regia from west to east, very few people think that at the same time Via Regia was not only a trade route but also a destination for the spread of Christianity and cultural and spiritual values. The name of the city contains a concentrated event that later elevated the area to the level of Christian shrines.



St. James' Catholic church
Santiago de Compostella

St. James, like Christ and the other apostles, was martyred in 44 AD in Jerusalem, but his relics were found by a Pelayan hermit monk on the Atlantic coast. The monk brought here by the glow of the star. All this time the relics remained imperishable. This miracle, along with the miracle of the star-signpost, as it did at the birth of

²¹ Klinda, Ferdinand. *Organ v kultúre dvoch tisícročí*. [An Organ in the Culture of Two Millennia.] Bratislava: Hudobné centrum, 2000.

²² Eliade, Mircea. *Le Mythe de l'Eternel Retour*. Paris: Gallimard, 1949.

Jesus Christ in Bethlehem, gave King Alfonso III the opportunity to build in 896-899 on the site of the find of the monk Pelayo a small church, which later grew into a magnificent majestic St. James' Catholic church.

St. James became the patron saint of all Spain and the Reconquista, that is, the struggle for independence from Moorish domination. And the city that grew around this temple was named St. James (*Santiago*), which appeared in the city (*Campus*), which is indicated by a star (*Stellae*), that is, the place indicated by the star.

It is one of the most ancient Christian shrines that still remains one of the most visited pilgrimage cities today. Even the French Lourdes or the Portuguese Fatima, where the Mother of God appeared, cannot, by their holiness, compete with Santiago de Compostella.



St. Ystyffan
Old Radnor (Wales)

By its antiquity, it is possible to compete with the temple of St. James, except that the *Welsh shrine of Isthifan*, who was a member of the Royal Family. Archaeologists consider the time of its foundation the end of the 6th century, it is one of the most remote points of Christianity to the north at that time.

Nowadays it is the town of Old Radnor in Wales. After the Normans conquered the island of Britain, when they found the church of St. Ystyffan, they mistakenly associated this name with the first Christian martyr, St. Stephen. Subsequently, the church became a parish in Old Radnor

(Wales).

This Gothic temple comprises a huge font standing on 4 squat feet: *The enormous font, standing on its four squat feet, is certainly pre-Norman, and has been dated by some as belonging to the 8th century. Ystyffan himself belongs to the late 6th century and was a member of the royal family.* This fragment is certainly a remnant of the ancient Welsh shrine of the late 8th century.²³ Despite the fact that for over a thousand years the shrine has been rebuilt and expanded, the oldest church organ in the UK is still operating today.

The gradual spread of the Christian religion initially took place (if one considers this process in spatial and geographical terms) from the southeast to the northwest. This direction is fixed

²³ Rabbi, Paysach. (2018). *op. cit.*

not only by sacred shrine cities, but also by the construction of sacred structures from Jerusalem and Rome down to Old Radnor (Wales).

However, the first religious confrontation led to the Chalcedonian schism (450 AD). Then for the first time there were contradictions between Ancient Rome and Constantinople (a city that grew out of a small settlement of Byzantium on the then eastern outskirts of the Roman Empire). Now Constantinople has taken over the role of the “Second Rome”. According to this new center, a new spread of Christianity began. Unlike Catholic Rome (Catholic means – Ecumenical), the Byzantine Church took the name Ecumenical, Catholic (derived from Greek: true), Orthodox, which seems to contrast its dogmas with misinterpreted words (not Orthodox), and therefore not the truth of Catholicism.

6. The Influence of Christianity on Instrumental Music.

In 988, Kyiv Prince Volodymyr the Great converted to Christianity in Constantinople, and at that time baptising took place on the hills of Kyiv. Ukraine-Rus’ thus became part of the whole Christian world. As early as in 1037, the son of Volodymyr the Great, Yaroslav the Wise, erects a majestic shrine in Kyiv, the prototype of which is the Sophia Temple in Constantinople. Thus Saint Sophia becomes a patroness not only of the capital of the Byzantine Empire, but also of the capital of Ukraine-Rus’.

At that time there was no legal separation between Catholicism and Orthodoxy, but the Byzantine interpretation of the emperor's superiority over the Pope was already evident. A visit both to St. Sophia's temple in Kyiv and the Byzantine-imperial court was accompanied



by an entire “performing group”.

Among them was an organist who accompanied the emperor on official journeys. This ceremony was recorded on one of the frescoes of St. Sophia of Kyiv, where the organist is accompanied simultaneously by two calicants who inflate the organ bellows.²⁴

Beginning in 1054, when the Christian churches finally split, the event known as the “*Great Schism*”, Orthodoxy established itself in Ukraine as the dominant religion for more than half a

²⁴ Nikitenko, Nadiya. *Holy frescoes of Sofia Kyiv. Custom code of history.* [Світські фрески Софії Київської. Таємничий код історії.] Kharkiv: FOP Panov A.M., 2017.

millennium. Along with this statement, the main focus in the development of musical art was directed towards church choral polyphony.²⁵

Vocal music played a paramount role in the Middle Ages, as well as in Catholic temples, which were not, however, under the categorical ban on the use of musical instruments. As early as the beginning of the 7th century, Pope Gregory I canonized church songs called the Gregorian Chorals. And only in the 12th century did the performance of the Gregorian chorals acquired features of professional study. This process was started in the Cathedral of Our Lady of Paris by the first professional musician **Leonin** (1135 – 1201), who founded the **Great Book** of Organum (latin *Magnus Liber Organi*), which is a collection of medieval musical works. They are known as organums.

The full title of this work is “*Magnus liber's organs de graduali et antiphonario pro servitio divino*”, co-written with his student and follower Perotin in the late 12th century. If, prior to Leonin and Perotin, the use of organ or other musical instruments in the temple during the Holy Liturgy had played only an auxiliary role in maintaining the good intonation of the singing voices, now the organ is beginning to play an independent role in creating musical accompaniment for Christian rites. Conditionally, this fact can be considered a progressive summary of the development of organ art in the Middle Ages.²⁶

The transition to the Renaissance in the organ art of different European countries did not take place at the same time. If it happened in Italy in the 14th century, then in northern Europe this time is still considered the end of the Middle Ages. And yet: the oldest example of a medieval organ with relatively complete mechanics (though the pipes have not survived) is considered to be an organ from Norland, located in a church parish on Gotland Island in Sweden. This instrument is usually dated of 1370 to 1400, although some researchers doubt its such an early date. Today, the Norland organ is stored in the National Museum of History in Stockholm.

7. Reformation in the age of the Renaissance.

The Renaissance was marked by a revival of interest in the humanistic art of ancient Greece. This era balanced the ratio in art between the profane and the secular. Even in the interpretation of Christian religion, instead of ecclesiastical dogmatism, there is a desire to

²⁵ Matsenko, Pavlo. *Essays on the history of Ukrainian church music*. [Нариси до історії української церковної музики.] Kyiv: Roblin-Winnipeg, 1968.

²⁶ Apel, Willi. *Geschichte der Orgel- und Klaviermusik bis 1700*. Kassel: Barrenreiter Verlag, 1967.

bring the ideas of Christ closer to ordinary people, and to enable one to delve into the essence of Christianity.

This is how the Hussite movement, which fights for the national and religious independence of the Czech people, first emerges, and later Martin Luther translates the Bible from Latin into German, and thus the Holy Scriptures become understood by a non-Latin speaking people.

Simultaneously, Martin Luther became the creator of a Protestant corals that set gospel texts on German folk songs. Subsequently, the Protestant choral would become the main material for the creativity of not only German composers, but also of organ music makers for the German-speaking people.

Similar changes were taking place in Switzerland and England. Jean-Calvin, a French Protestant in Switzerland, believed that the church and secular authorities should in some sense be independent, but that the state and the government were called to life by the Lord. Therefore, secular positions should come not from the city community, but by the “command of the Almighty”.

And this means that the state is obliged to ensure the observance of the Will of God, the triumph of true religion. Thus, the state is understood by Calvin as the executive body of the church. Secular authority, according to Calvin, is subordinate to spiritual authority.

The reason for the Reformation in England was the refusal of the Pope to annul the marriage of King Henry VIII, which prompted the king to establish his independent Anglican Church (1534). The confrontation between the Anglican and traditional Latin Catholic churches is still a cause of unrest, especially between the Irish and Anglicans. All these directions of the evolution of Christianity have become peculiar manifestations of the elimination of the barriers between the divine essence and the worldly life of the common man.

Along with the affirmation of Christian ideas, man becomes the center of attention of the artists, as well as natural phenomena which gradually lose their direct connection with the unearthly and the divine in the mind of mankind.

Among the representatives of this era, especially stand out polymaths, from among which we will mention several names. These are bright and multifaceted personalities who were at the same time scientists, artists, politicians, cultural figures and inventors – the Florentine *Leonardo da Vinci*; the poet and chronicler, also known as the “father of humanism” *Francesco Petrarch*; politician, diplomat, writer and lawyer *Niccolo Machiavelli*; theologian, philosopher, lawyer and mathematician *Mykola Kuzanskyi* (*Nicolaus Krebs*); Jesuit father

Athanasius Kircher. Among the musicians of the Renaissance era, we remember the most significant artists whose lives were related to organ art: *Giovanni Pierluigi de Palestrina*, *Jacopo Peri*, *Claudio Monteverdi*, *Luigi Rossi*.

8. The influence of the Italian Renaissance on the culture of Halychyna.

The first organ-professional in the history of music is the blind Florentine poet, singer and



Francesco Landini

composer *Francesco Landini* (1325 – 1397), who masterfully improvised on a portable pipe organ, and also perfectly mastered lute and syren (*syrena syrenarum*), a musical instrument considered to be a precursor to bandura. Francesco Landini was a friend of Francesco Petrarca, and at the same time – he was highly praised by nobles of different rank. During his service in Venice, the organist received a laurel wreath from the King of Cyprus. F.Landini constantly felt favored by Florentine lords. His service and organ playing at the San Trinita Monastery as well as at the Cathedral of San Lorenzo were highly appreciated by

the Florence authorities. Contemporaries considered the person of the composer, singer and organist Francesco Landini one of the treasures of Florence.

Italian culture had a great influence on the formation of cultural and artistic ideals in the Ukrainian city of Lviv and throughout Halychyna.²⁷ In the 15 – 16 centuries, the aspirations of northern Italian humanism penetrated into Ukraine, along with the ideas of Lutheran Protestantism. This was facilitated by the constant contacts between the merchants, as well as the fascination of Lvivites by Italian architecture. That is why building comas, famous architects-builders from Lake Como, who erected magnificent temples and buildings in Halychyna, were very welcome in Lviv. In one of them, the Consulate of Venice was located in the Market Square in Lviv, and in the other – the first post office for contacts with the cities of Italy, Greek traders, German entrepreneurs and scientists, with artists and scientists from the Universities of Krakow, Prague, Bologna and Padua in Italy, from the Paris Sorbonne. European humanists maintained close ties with talented Halychyna scholars.

²⁷ Mazepa, Leszek. *Szkolnictwo muzyczne we Lwowie (XV-XX w.)* [Music education in Lviv (15th-20th centuries)] Cracow: PWM, 1996.

Yuri Kotermak of Drohobych (~ 1450 – 1494) became professor of medicine and astronomy at Jagiellonian University in Krakow and even Rector of Bologna University. Among his students was the famous Nicolaus Copernicus. Poet and linguist from Krosno **Pavel Rusyn** (~ 1470 – 1517) became Master of Krakow and Vienna Universities. Historian, philosopher and diplomat **Stanislav Orikhovsky** of Przemysl (1513 – 1566) was an associate of Martin Luther at Wittenberg University.

His religious and philosophical treatises prominent polemic writer Orihovsky-Rusyn or Orikhovsky-Roksolyan used to sign in this way in order to highlight his national identity. Unfortunately, like all the history of our science and art, the activities and merits of all these prominent Halychyna figures are still rarely covered even in national scientific publications. By clearly delineating the contacts between the Halychyna scholars of the Renaissance era and their European counterparts, one can establish at least a relative parity between the role of Ukraine in European history and the importance of European civilization for Halychyna and Lviv.^{28 29}

9. Seven centuries of history of organ art in Lviv.

The organ in Lviv started functioning almost simultaneously with most European cities. It was brought to Lviv by the Dominican fathers, who had been invited by **Constanza de Hungria**, wife of the King Leo I (*Constanza de Hungria*, 1237 – after 1288), daughter of King Bela IV. The record of the professional organist's work at the Lviv Latin Cathedral is a record kept in the archives of payment for nearly 10 years of the salary to Peter Engelbrecht. The first of these records dates from 1405 and is considered to be the official beginning of the cultivation of organ art in the capital of



Via Imperia and Via Regia

Hungria, wife of the King Leo I (*Constanza de Hungria*, 1237 – after 1288), daughter of King Bela IV. The record of the professional organist's work at the Lviv Latin Cathedral is a record kept in the archives of payment for nearly 10 years of the salary to Peter Engelbrecht. The first of these records dates from 1405 and is considered to be the official beginning of the cultivation of organ art in the capital of

Lviv Kingdom.³⁰

²⁸ Mazepa, Leszek. *The way to the Music Academy in Lviv*. [Шлях до музичної Академії у Львові.] Lviv: SPOLOM, 2003.

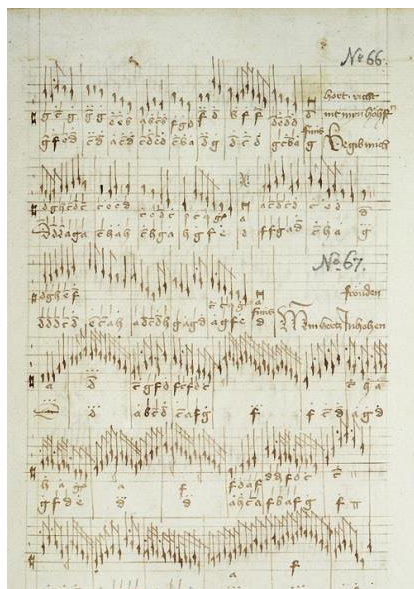
²⁹ Matsenko, Pavlo. (1968). *op. cit.*

³⁰ Mazepa, Leszek. *Muzycy i muzykalia w miejskich księgach kasowych Lwowskiego Magistratu w XV – XVII wiekach*. [Musicians and musical items in the municipal cash books of the Lviv Magistrate in the 15th – 17th centuries.] Bydgoszcz: WSP edition, 1991.

The very name of the first Lviv organist speaks of its German origin. The Germans willingly settled in Lviv and had a tremendous influence not only on cultural but also political and state mentality in the Kingdom of Lviv.

It is worth noting that Lviv was the first Ukrainian city where Magdeburg law was introduced (1356), namely the city lay on the royal road Via Regia connecting the Atlantic coast of Europe (*Santiago de Compostella*) with the Eastern outskirts of the Ancient Russian state of Kyiv. The same influence of German organ culture was also evident, as constant contacts facilitated the import of the latest organ music collections to Lviv.

10. Lutheranism, Protestant Choir, Conrad Paumann and Arnold Schlick.



Conrad Paumann
“Das Buxheimer Orgelbuch”

Among the German musicians of the 15th century, music historians consider the most prominent organist, composer and lute player *Conrad Paumann* (1410 – 1473), a born blind one, who is credited with composing the oldest organ collection, “*Das Buxheimer Orgelbuch*”.^{31 32} Here, secular dances and songs coexist with spiritual works – tablature. This book, written between 1450 and 1470, is the most famous source of early organ music. It is a gigantic catalog of works for the organ in all its forms at that time.

This collection (more than 250 works) is now stored in the Munich Library. Paumann, who was originally from Nuremberg, brought the “Das Buxheimer Orgelbuch” to

Munich with him when he enlisted for Friedrich III of Bavaria.

Paumann enjoyed the support of the aristocratic patrons throughout all his life. He traveled extensively in Italy. Attractive offers came to him from the Duke of Sforza of Milan. In Mantua he was ordained a knight. In the Land of Bavaria he appeared before the Duke of Burgundy, and in Regensburg before the Emperor Frederick III. Organist Conrad Paumann had many students who influenced the development of organ art, and at the same time in the

³¹ *From the history of world organ culture of the 16th – 20th centuries.* [Из истории мировой органной культуры XVI – XX веков.] Moscow: Muzizdat, 2008.

³² Krasutskaya, Elena. *Juan Bermudo and his treatise “Clarification of Musical Instruments 1555”.* [Хуан Бермудо и его трактат “Разъяснение музыкальных инструментов 1555”.] Moscow: State Conservatory, 1991.

works of Conrad Paumann had much in common with the Italian organist Francesco Landini from the previous century.

The next generation after Paumann, a generation of German artists whose lives were associated with the organ, embodied themselves in organist, organ builder, and composer, **Arnolt Schlick** (~ 1455 – ~ 1521). He was also blind, but in spite of this he became famous as the best expert in the field of organ building and organ tuning. In 1511, Schlick published the work “**Spiegel der Orgelmacher und Organisten**” (“*The Mirror of Organists and Organists*”). It was the first treatise on organ-building, organ-tuning and playing technique on this instrument in Germany.³³



A. Schlick, Spiegel der Orgelmacher und Organisten, 1511

Arnolt Schlick's creativity is a convincing example of skillful maneuvering between sacred and secular subjects, effective demonstration of the most attractive sides of both sacred and profane genres. He wrote works for the lute and for the organ. If Schlick's lute tablatures are covers of popular secular songs of the time, his works for the organ are sublime and majestic transcriptions of church chorals and spiritual paralyturgical songs. “*Salve Regina*”, “*Benedictus*”, “*Ad te clamamus*”, “*O dulcis Maria*”, “*Maria zart*” and other works for the organ of Arnolt Schlick show his mastery of the technique of imitation polyphony. The composer published his works for organ and lute in 1512 in the collection “*Tabulaturen etlicher lobgesang*” (*Tabulature of Several Praises*).

In modern history of music, it is believed that it was Arnolt Schlick who was one of the founders of German clavier music. However, in Germany in his lifetime, the word “**Klavier**” meant any keyboard instrument, e. g. organ, harmonium, harpsichord or cembalo.

It was the first period of the heyday of organ art in Germany, which can be roughly outlined as a centenary – from 1450 to 1550. The sacred essence of the organ at that time was associated with fasting and had even purely visual manifestations: on Advent and Lent before Easter the organ was silent.³⁴

It was closed with special door-screens, which corresponded to the veiling from the parishioners of the altar part. The Divine service was accompanied only by singing to *basso continuo*, which could be enhanced by *colla parte* of zinc or cornet. For comparison, we

³³ Rupp, Emile. *Die Entwicklungsgeschichte der Orgelbaukunst*. Waldshut-Köln a. Rhein-Straßburg i. E., 1929.

³⁴ *From the history of world organ culture...* (2008). *op. cit.*

mention the complete ban on the use of not only the organ, but also other musical instruments, not only during the fasting, but also in the daily and festive ecclesiastical mission in the Moscow state. A hundred head council of 1551 in Moscow banned the use of any musical instruments, attributing to them the satanic ability to influence believers.

11. Calvinism and Catholicism in the Netherlands:

Two ways of cultural development.

The consequences of the church split of the Great Schism in 1054 were far-reaching and diverse. On the one hand, the complete separation in the Moscow interpretation of Orthodoxy from the tenets of Catholicism, including the strict prohibition of instrumental music, and on the other hand, the emergence of a number of reform churches, among which antagonism was also present.

If the Lutheran Church not only allowed the use of the organ, but also promoted a new spiritual genre – the Protestant choir – it became the basis of organ polyphonism, – then Calvinism condemned the use of musical instruments during the liturgy. Calvin, in his ecclesiastical reform, did not place restrictions on vocal polyphony alone.

Particularly striking the consequences of church schism within Protestantism became visible in the Netherlands. The territory was in the possession of the Spanish crown for a long time, but the Netherlands' 80-year war for independence from Spain came to an end. This was facilitated by the Reformation struggle for freedom of religion, alongside the struggle for independence. As a result, the historic Netherlands ceased to exist because they formed two states: the Southern Catholic and the Northern Calvinist Republic. This political and religious division also had a significant impact on the further development of musical art throughout the former historical Netherlands. If the use of the organ as one of the sacred components of religious activity was maintained in the south, polyphonic choral polyphony developed in the north.

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In the Calvinist Netherlands, the organ was banned during the worship time, but the instruments themselves were not destroyed. Therefore, it remained possible to use organs for secular concerts in which organ improvisations sounded.³⁵ Such concerts were held in major cities: Amsterdam, the Hague, Utrecht, Alkmaar and others. This tradition of organ concerts later spread to northern Germany, in particular, such concerts were held by D.*Buxtehude* in Lübeck, and it was there that, in order to listen to his improvisation, young J.S.Bach left his duties in Arnstadt for almost 3 months. It is in the Netherlands that a unique system of public organ concerts has been formed, and thus, from a purely sacred function, the instrument also becomes profane.

There is a long tradition of organ-building in the historical Netherlands. The Dutch organ builders have been remarkable for their ingenuity and extraordinary promptness in bringing their latest inventions to life. One of their most interesting and far-sighted works was the idea of dividing the working block into separate registers. This idea gave rise in the future to the



Church of St. Lawrence
Alkmaar organ

possibility of creating an “*echo*” effect on a multi-chord organ.

One of the most qualitative and coloristically interesting ancient Dutch instruments today remains the Small Organ of the Great Church of St. Lawrence in Alkmaar (1511), built by *Jan van Covelens* (*? – 1532). It was he who initiated the North Brabant style in organ-building. Later, the organ of the old church in Amsterdam became typical of this style. Not only modest prelude pieces but also alternatim were expected to be performed on the North Brabant organs during the Service. These were the

organist’s improvisations filled with great creative freedom on the tunes of the Gregorian chorals.³⁶

³⁵ *From the history of world organ culture...* (2008). *op. cit.*

³⁶ Klinda, Ferdinand. *Orgelregistrierung. Klanggestaltung der Orgelmusik*. Wiesbaden: Breitkopf & Härtel, 1987.

The Dutch authorities of the 16th – 17th centuries had many opportunities to highlight the solo voice when performing a work: the use of third and fifth as a standalone coloring, not just as part of Blockwerkpleno. And similar to the vocal music in this organ stands out the stop of Vox humana as a solo voice. It is noteworthy that in the earlier Italian organs the register of ‘Voce umana’ had a completely different nature and construction. The use in the structure of the organ of the “human voice” suggests that even at that time organ builders and performers organists tried to introduce into the sacred sound of the organ a kind of profane character.³⁷

12. Renaissance in Spain and Organic Creativity by Antonio de Cabezón.

The year of 1492 was a turning point for all of Europe. In the foreground is Spain, which won the last stronghold of Muslims in the Iberian Peninsula – the Granada emirate. Columbus' discovery in the same year of the New World laid the might of the Spanish Colonial Empire. At that time, Spain united under the rule of Isabella of Castile and Fernando of Aragon and became one of the leading countries in Europe.

The Renaissance in the art of Spain (compared to Italy or the Netherlands) came late. Antiquity also had no significant influence on the Spaniards. For a long time Gothic architecture here remained dominant. The name of the novelist and creator of the first novel, *Miguel de Cervantes Saavedra* (1547 – 1616), is associated with the Renaissance. Instead, in the Spanish painting Gothic came to be replaced by Mannerism, not by the Renaissance. His representatives were *Luis Morales* (~ 1523 – 1586) and *El Greco* (1541 – 1614).

In the mid-15th century, the organ in Spain began to be interpreted as a solo instrument. The organ building practice used duplicate registers an octave above and an octave below, but the key mechanics was extremely tight. But over time, the volume of bellows increased, allowing not only the melodic voice but also the intervals and chords to be used.³⁸ The evidence of heightened interest in organ art at the time was *Juan Bermudo's* book “*The Declaration of Musical Instruments*”³⁹ (“*Juan Bermudo's Declaración de instrumentos musicales*”, 1555).

The first known professional Spanish musician is considered to be the composer and organist *Antonio de Cabezón* (~ 1510 – 1566). Like Francesco Landini, Conrad Paumann and Arnold

³⁷ Szoliva, Gábor. *Effects of voicing methods on the sound generation process in case of open labial organ pipes*. Budapest: University of Technology and Economics, 2005.

³⁸ *From the history of world organ culture...* (2008). *op. cit.*

³⁹ Krasutskaya, Elena. (1991). *op. cit.*

Schlik, Cabeson was also blind from childhood, but extremely talented. And he did not remain unnoticed.

As early as at the age of 16, the young man becomes a court organist in the chapel of Isabella of Portugal – granddaughter of Isabella of Castile. Following the death of his patron saint, Antonio de Cabezon was educated in the musical education of her son, Prince Philip, the future King of Spain. Together with Prince Cabeson, he repeatedly traveled to Italy, the Netherlands, Germany and England. Playing on a small organ-positive Antonio de Cabezon entertained his patron.



Antonio de Cabezon

All of Cabezon's work is instrumental music and mostly for the organ. About 275 of his organ works have survived, in which the composer focused on the stylistics of the Flemish-Dutch Polyphonic School. Interestingly, at that time, all Dutch polyphonists lived and worked outside their native land – in France, Germany, Italy and Austria. Antonio de Cabezon was the consummate improviser. In his work, the secular and sacred preferences were very flexibly interwoven, and the imitation polyphony coexisted well with the variational principles of development. This contributed to the great popularity of his works throughout Europe, and especially in England.

13. The Role of the Anglican Church in Organ Art on the British Isles.

The beginnings of organ art in the British Isles date to about the same time (late 8th – early 9th centuries) as in Continental Europe. The English organ was kept in the care of the monastery fraternity of the Benedictine Fathers. True, those first instruments that were labeled “*Organa*” only very closely resembled a real organ, or at least a *positiv*. It was a whole battery of pipes that were activated by pulling out special latches, though the sheer number of pipes is truly impressive. In some English “*Organa*” there were up to 400 pipes. In ancient English sources one comes across the phrase “*a pair of organs*”.

But this does not in any way indicate that the organ was of a two-manual type, just two Positives were installed in the temple in different places, and in some churches there were even several of them.

Starting in the 15th century in England, organs were installed not only in Cathedrals but also in university and local chapels. By this time, the role of the organ was to support the tenor choristers and the solo singer. Subsequently, the organist assumes the function of replacing individual vocal fragments.

The practice of *alternatim* (solo performance of organist improvisations) was first mentioned in 1390. The emergence of the term “*register*” in England dates back to 1500. Then the term “*Stop*” is introduced, which has the meaning of the German word “Register”, but is more precise because it means the principle of the mechanism that closes the supply of air to a separate row of pipes and thus eliminates their sound.

The turning point in the fate of English organ culture was 1536, then monasteries were abolished by the royal act. Organ builders and musicians were left without financial support. Church music and organ as elements of Catholic ritual by the Anglican Church were banned in Divine Services.

It was not until 1607 that organ builder Thomas Dallan was appointed superintendent of the Royal organs. From this time begins the Renaissance of Organic Art on the British Isles. The English two-manual instrument built in 1613 for the Double Organ of the Worcester Cathedral became a kind of standard.⁴⁰

14. Organs of Southern Brabant and Northern Italy in France during the Renaissance. “*Musurgia Universalis*” by Jesuit polymath Father Atanasius Kircher.

The first mention of the existence of an organ in France dates back to 757. At that time, Byzantine Emperor Constantine Copronym presented the French ruler *Pipinus Brevis* – a one-manual organ that the King placed in the Cathedral of St. Cornelia near Paris. And the first built in France in 1386 was the two-manual organ of the Cathedral in Rouen. The main achievement of the French organs was the division of registers into two families: principals (open pipes) and flutes (both open and closed pipes). Only in the late 16th century did the

⁴⁰ Matselyukh, Olena. *The evolution of organ art in the context of sacredness*. [Еволюція органного мистецтва у контексті сакральності.] Lviv: Logos, 2020: 264 – 281.

cornett register appear, consisting of 5 rows. The third overtone gave the *cornet* register a unique color.⁴¹

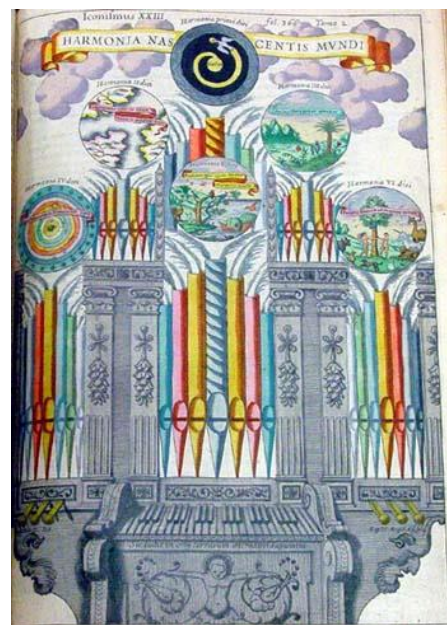
In the north and central France, the southern Brabant type of organs common in both the Netherlands and Spain were widely spread. Organ mastering in southern France was most influenced by Italian masters. In their instruments the reed registers were absent. It was not until the early 16th century that the first dynasties of the French organ-builders appeared. Among them was *Antoine Lefebvre* (*? – 1650).

Larger cities in France from the 16th century from Rouen to Paris, unlike the English centers of culture, were equipped with organs. Almost every town could be proud of having one. And the Catholic ritual promoted the practice of alternatim, which was recorded in tabs for the organ. The first such collection was published in 1531 as “*The Great Notebook of Anonymous Authors*”. It was published by *Pierre Attaignant*. There were also secular compositions – transcriptions of French chansons and dances.

Summarizing the brief overview of the development of organ art and organ-building in different European countries in the Renaissance, let us turn our attention to the colorful-illustrated *Robert Fludd* encyclopedic work *Musurgia Universalis*⁴² by the English Jesuit polymath (universal man), *Father Athanasius Kircher* (1602 – 1680).

The Harmony of the Birth of the World (*Harmonia Nascentis Mundi*) is an illustration from the book “*Musurgia Universalis*” – an encyclopedic edition (Rome, 1650) in two volumes, which had a great impact on J.S.Bach and L. van Beethoven. The illustration shows a 6-register organ. It is a symbol of the 6 days of our world creation by the Lord.

Robert Fludd or Robertus de Fluctibus (1574 – 1637) is an occult philosopher. Fludd's theory of the origin of all things: “*All kinds and things came first from the dark Chaos and then from the divine Light that acted on Chaos, which finally formed the water. This last element was called the Spirit of the Lord*”.



⁴¹ Fontestad, Elena. *Esteve. Innovative method for the development of optimal scaling of the depth and width of wooden organ pipes*. Doctoral dissertation. Master's thesis. Valencia: Universidad Politécnic, 2008.

⁴² Klinda, Ferdinand. (2000). *op. cit.*

Musurgia Universalis was the summary of achievements in organ art in the pre-Bach era.⁴³ And the music and activities of the brilliant J.S.Bach became the brightest page of the true flourishing of organ art, which took place in the Baroque period – the next after the Renaissance.

Result

The result of the evolution of organ art from its inception to its heyday in the Baroque era was the material presented in Chapter Two. It focused on the history of the origin, spread, development and transformation of organ art. The emphasis on the sacred essence of this unique phenomenon should fill a significant gap in both Ukrainian musicology and our religious studies. A systematic review of achievements in the organ art of various European countries with specific examples demonstrated the evolution of the organ as a sacred musical instrument that has an unprecedented impact on man and reflects very accurately on all changes in public consciousness.

The main task in revealing the evolution of organ art was not limited to tracking the manifestations of the categories of sacred and profane in the history of music. First of all, it was supposed to provide a philosophical and aesthetic assessment of evolutionary changes in the attitude of social consciousness to the material and spiritual components of human existence. The church organ is not only the largest and most powerful of all musical instruments. Due to the power of emotional impact on a person, this perfect work of technical and construction ingenuity, arts and crafts and acoustic calculations has become a symbol of spirituality and musical professionalism, a factor of mystical contact with the realm of the incomprehensible.

The role of the organ in the history of music is very closely connected with the Christian religion. Accordingly, the transformations that took place in the formation and development of Christianity, as well as the importance of religion at certain stages of social relations in different countries had a great influence on the evolution of organ culture – both in organ construction and for organ music creation and performance.

The study, along with the impact of global changes in the political and administrative structure of society (the decline of the Roman Empire, the establishment of the supremacy of

⁴³ Kircher, Athanasius. *Musurgia Universalis*. (Rome, 1650). Des Moines: The State University of Iowa, 1956.

the Byzantine emperor, the “Great Schism” of 1054), analyzed the effects of the Christian split on Catholicism and Orthodoxy. Under this review, the attitude of the Reformed churches (Lutheran, Calvinist and Anglican) to organ art deserves special attention.

The presence of the organ in worship (or the prohibition of its use alongside other musical instruments) had a decisive influence on progress in organ building, and also was a stimulus (or hindrance) for the creative process among composers and performers-organists. The study provided a well-grounded argumentation that the complete or partial ban by the reformist branches of the Christian religion of instrumental music in churches also had a clear effect on weakening the sacred essence of the church pipe organ and strengthening its secular and profane role.

This philosophical and aesthetic aspect of the functioning of the organ was substantiated by a number of the most illustrative examples from the history of organ building and the gradual development of organ art in different countries of the European continent.

The novelty of this work for Ukrainian musicology and the history of religious teachings in Ukraine lies in the synthetic nature of research that balances at the intersection of sciences.

CHAPTER III.

Religion and culture in organ art and music education in the Czech lands.

The development of musical culture, and especially of such a complex and highly professional one, as is undoubtedly organ music, is inextricably linked to all the vicissitudes of the people who cultivate organ art. The organ is an integral part of the Christian sacral building. The Roman Catholic and Protestant religious practices are performed with the direct involvement of the organ. Therefore, the religious and cultural process, through which society develops, dictates the attitude to organ art.

Accordingly, the role of the organist who serves in the temple goes far beyond the mere musical filling of sacred space. The organ under the hands of the master-performer becomes a unique instrument of influence on the congregation, and the organist himself – the actor of religious worship and aesthetic education of parishioners.

Thus, organ music that fills the architecture of the sacral building in its artistic combination with the preacher's sermon, the voices of the congregation, icons, religious paintings and sculpture, become a carrier of spiritual traditions. This artistic synthesis of the arts constitutes a unity. It is a kind of sacred face of the era and a mirror of the social way in each historical period of life of each nation.

1. The religious and cultural evolution of the Czech lands through the lens of history.

It is simply inappropriate to start an overview of any organ culture without at least a cursory overview of historical events, political and administrative transformations that bring about changes of borders in the country and ethno-cultural innovations, and sometimes the annihilation of the previous achievements. This is especially true of a small, by the present standards, but extremely rich in cultural heritage and the colorful historical past country in the Center of Europe, which is the Czech Republic.

Slavic tribes settled here in the 5th century, and in the early 7th century there already was a formed state – the Principality of Samo. It also included today's western part of Slovakia. As far back as in the 9th century, this unified territory was called the Principality of Nitran, and

later became the Grand Moravian State. In the summer of 863, at the invitation of the Second Prince of Great Moravia, Rostyslav, came “Thessaloniki brothers and teachers of philology” Kostiantyn-Cyril and Mykhail-Methodius in order to preach Christianity. Pope Adrian II gave them permission, and Pope John VIII confirmed it.

In the Czech Principality, which became part of the Great Moravian state, from the 9th to the 14th centuries ruled the Peremyslovych dynasty (*Czech*: Přemyslovci). The neighboring countries of the Czech lands, Poland and Hungary were constantly fighting over the lands of Greater Moravia. But in 1212, the Czech kingdom, led by the Przemyslovic, became part of the Holy Roman Empire (*Latin*: Sacrum Romanum Imperium) and was recognized as an independent state.

In the 14th century. the empire itself was transformed into the *Holy Roman Empire of the German Nation* (*German*: Heiliges Römisches Reich Deutscher Nation), and the Czech Crown first went to the Luxembourg Dynasty, and later to the Jagellons and the Habsburgs.

2. Sacral structures as a visual and material manifestation of the high spirituality and national consciousness of the Czech lands.

Temple constructions carried the spirituality of peoples and the need to communicate with the world of the divine from time immemorial. And one of the most striking examples of the sacred building was the Temple on Mount Sion in



Wailing Wall. Jerusalem

Jerusalem. It is also called Temple Mount. According to the Old Testament (Tanakh), this hill of Jerusalem was sacred to the Jebusite, the pre-Jewish population of Judea. The first Jewish temple designed by King David [“Son of Jesse” or *Hebrew*: Ben Yishai] was erected in 966 BC by the son of David and grandson of Jesse king Solomon, and destroyed it in 587 BC by the king of Babylon, Nebuchadnezzar.¹

The source of Christianity was the teachings of the Essenes, one of the three ancient Jewish philosophical schools of the Second Temple period (530 BC – 70 AD). In contrast to the two other currents of Judaism, the Sadducees and Pharisees, the Essenes were a true brotherhood.

¹ *Jewish encyclopedia. A descriptive record of the history, religion, literature, and customs of the jewish people from the earlist times to the present day.* New York and London: Funk and Wagnalls Company, 1905.

They were guided by strict rules of ascetic life in a closed community. The Essenes were farmers. They shared common property. Trade, weapons and slavery in their community were prohibited. Jewish historian Josephus Flavius (~ 37 – ~ 100) writes about it in his chronicle of the *Jewish Antiquities*.²

The idea of a sacred structure as the Center for Christian Religion spread throughout Europe. In the Czech lands, in the Middle Ages, a large number of sacred structures were built in the Gothic style, as well as earlier Romanesque ones. This construction of temple structures in various Czech cities began with the Christianization of the Great Moravian state.

The oldest building is the Basilica of St. George in Prague (Bazilika svatého Jiří) of 920 AD and the Cathedral of St. Bartholomew in Pilsen (Katedrála svatého Bartoloměje, Plzeň) of 976 AD. Some of the Gothic churches on the lands of Bohemia, Moravia and Slovakia have been preserved to this day almost in their original form. Even in small Bohemian cities that were not of great administrative or economic importance, great temples were built because they were a symbol of high spirituality, national identity and enlightenment.³

The most ancient of the rural holy shrines is the church of the Cistercian monastery of 1144 in the village of Nepomuk, near Plzeň. The temples at the monasteries became the focal points of the development of science and art, as well as charity and rehabilitation of man. The noble ideas of service to the Almighty and society guided not only the Cistercians but also the monastic fraternities of various other Christian orders. The monks were united around noble ideas formulated by self-professed preacher monks. They built their monasteries near sacral structures.

And the main purpose of the monastic ministry was to preach and to put into practice the ideas of humanism and enlightenment. Preserving the cultural heritage and ethical norms, strengthening the spiritual strength of the people and realizing their national identity are the fundamental tenets of the monastic environment that the fraternities were guided by in life. These were the Christian laws which the monks systematically and purposefully disseminated to the common people.⁴ Thus, they set the sacred essence of life incomparably higher than the material benefits of the everyday, profane world.

² Ricciotti, Giuseppe. *Vita di Gesù Cristo*. [Життя Ісуса Христуса.] Rome: Publication of the Ukrainian Catholic University Pontifex St. Clement, 1979: 41 – 54.

³ Vlček, Pavel a kol. *Umělecké památky Prahy. Pražský Hrad a Hradčany*. [Artistic Monuments of Prague. Prague Castle and Hradčany.] Prague: Academia, 2000.

⁴ Kryzhanivska, Oksana. *Catholic monastic orders*. [Католицькі чернечі ордени.] Kyiv; Scientific thought, 2007.

The clergy paid great attention to the observance of religious rites, and at the same time set themselves the task of preaching and using the means of art to communicate with the people. For this purpose, besides the architectural perfection of the sacral buildings and the richness of their interior, various insulation effects as well as profound mathematical calculations were used to achieve the acoustic effect of amplifying the sound of human voice. The temple had to have excellent acoustics, since those ancient times were different from the present day, not only in the absence of electric lighting but also in sound amplification.

Along with the priest's voice and the voices of the singers who were to be heard by each of the parishioners in the most remote corners of the temple, the maximum effect on the psycho-emotional state of the believers produced the sound of the organ. Therefore, when studying the sacred effects of organ art on man, the scholar must take into account the acoustic perfection of temple interiors, and the impact that had on believers the appearance of the organ – its prospectus. The decorative luxury of a large number of pipes, their most subtle acoustic and visually perfected furnish – the whole complex of engineering-technical building of the organ, even without understanding its complexity, but only when viewed, subconsciously transformed the psycho-emotional state of the visitor of the sacral building and tuned it onto prayer-like mode.

After the adoption of Christianity, the Catholic religion spread throughout Bohemia, Moravia and Slovakia. The spread of this Catholicization of the Czech lands was so systematic and productive, and Christian Catholic ideas were so harmonious with the Czech people, that today we admire the incredible number of Medieval sacred buildings with delight. Their construction required huge investments. This meant only one thing: not only was it a matter of dignity and honor for the power-holders to build majestic cathedrals, but also for the common people who attended them, systematically maintained the shrines both financially and by their own work, which was a vital necessity.

Sacred structures even in the Gothic era became a visual and material manifestation of high spirituality. For a better orientation in the chronology of their construction and the power of influencing cultural and musical events in Czech organ art, we offer a Table of Sacral Buildings. And these are the cathedrals, basilicas, monasteries and chapels in the cities and ancient settlements of the Czechs, Moravians and Slovaks, which housed historical musical instruments. The existence and sacred impact of the church organs were associated with the name of an organ-builder, performer, teacher, or composer.

3. Table of Sacral Christian Buildings in the Czech lands.

This is the first attempt (at any rate in Ukrainian musicology) to identify and visualize information gleaned from various sources about the order of origin or the first mention of the erection of the corresponding sacral building. Thus, the year given at the beginning of each entry refers only to the prescription of the temple itself, and the date of the establishment of the organ (if found) is provided near the name of the organ builder.

Separate columns in the table highlight the original name of the city and temple in English and Czech. The name and role played by a particular artist, scientist or organ-builder are also given in the table in a separate graph. One of the primary tasks in the creation of this TABLE was to emphasize the role of sacred buildings in the lives, activities and creativity of Czech composers who played and wrote music for the organ. It was also important to capture the exemplary achievements of scientists and organ-builders who skillfully built a sophisticated construction of a musical instrument into the interior of the temple. Achieving stylistic synthesis between the organ and the architecture of the temple is one of the most difficult tasks of organ building.

TABLE of SACRAL BUILDINGS

<i>Date of Foundati on</i>	<i>Location</i>	<i>Sacral Building</i>	<i>Name and credentials</i>
920	Praha, Vyšehrad Castle	St. George's Basilica Bazilika svatého Jiří	František Brixí, organist
976	Plzeň	Cathedral of St. Bartholomew Katedrála svatého Bartoloměje	Emanuel Petr, organist, organ builder (1894)
close of 10 th c.	Kremnica, okres Banská Bystrica	Church of St. Catherine Kostel sv. Kateřiny	Martin Zorkovský, organ builder
1107	Olomouc	Saint Wenceslas Cathedral Katedrála svatého Václava	Bedřich Wiedermann, organist
1135	Praha on Petřín hill, Malá Strana, Petřínské sady	Church of Saint Lawrence Kostel svatého Vavřince	Bedřich Semerád, organ builder (1731)
~1140	Praha, Strahov	Church of the Assumption of Our Lady, Strachov abbey Bazilika Nanebevzetí Panny Marie Strachovske opátstvo	Jan Oehlschlägel, organist Jan Křtitel Kuchař, organist (for 29 years) Jan Koželuh, organist
1144	Nepomuk, Plzeň Region	Cistercian monastery Cisterciácky klášter	Jakub Jan Ryba, organist
1150	Praha, Old city	Church of St. Michael Archangel Kostel svatého Michaela archanděla	Felix Benda, organist and choir conductor
1150	Louňovice pod Bláníkem, Central Bohemian Region	Church of the Assumption of the Virgin Mary Kostel Nanebevzetí Panny Marie	Jan Zelenka's father and brother, organists
1169	Praha	Church of Our Lady beneath the Chain Kostel Panny Marie pod řetězem	Jan Oehlschlägel František Habermann, organist
1177	Brno	Cathedral of St. Petr and Paul, Brno	Bedřich Wiedermann,

		Katedrála svatého Petra a Pavla	organist
1178 – 1187	Praha	Church of St. Martin in the Wall Kostel sv. Martina ve zdi	Jan Zach, Šimon Brixl, organists
1193	Tepla okres Cheb	Church of the Annunciation, premonstrate order Kostel Zvěstování Panny Marie, řádu premonstrátů	Antonin Gartner, organ builder (1756)
1208	Doubravník, South Moravia Jihomoravský kraj	Roman Catholic Parish of the Exaltation of the Holy Cross Římskokatolická farnost Povýšení Svatého Kříže	Jan Výmola Sr., organist and organ builder (1760) 18/II/P
1220	Jindřichův Hradec, South Bohemian Region	Church of the Assumption of the Virgin Mary – Kostel Nanebevzetí Panny Marie	Adam Michna z Otradovic, cantor and organist
1228	Brno	church of st. James Kostel svatého Jakuba	Abraham Stark z Loket, organ builder (1705)
1229	Týn nad Vltavou, okres České Budějovice	church of st. James kostel sv. Jakuba	Bedřich Semerád, organ builder (1759)
1230	Rožmitál pod Třemšínem, Central Bohemian Region	Kostel Povýšení sv. Kříže ve Starém	Jakub Jan Ryba, organ builder, cantor and organist
1232	Praha, Old city	Church of St. James the Greater Bazilika svatého Jakuba Většího	Abraham Stark z Loket, organ builder (1705) Bohuslav Černošský, organist Eduard Tregler, premier of <i>Stabat Mater</i>
1242	Polna	Church of Assumption of the Virgin Mary Kostel Nanebevzetí Panny Marie	Jan David Sieber organ builder (1708)
1232	Praha	Church of St Havel Kostel sv. Havla	František Brixl, organist Jan Zach, organist
1252	Praha	Church of St Francis Seraph Kostel svatého Františka Serafinského, (z Assisi)	Josef Seger, title organist
1252	Žďár nad Sázavou, between Bohemia and Moravia	Bazilika Nanebevzetí Panny Marie a Svateho Mikulase Bazilika of the Assumption of the Virgin Mary	Jan Výmola Sr. organist and organ builder (Positiv in 1748) in Cistercian monastery
1252	Žďár nad Sázavou, between Bohemia and Moravia	parish church farní kostel	Jan David Sieber, organ builder (1695)
1252	Žďár nad Sázavou, between Bohemia and Moravia	monastery church klášterní kostel	Jan David Sieber, organ builder (1710), unique quadrilateral prospect of the organ
1255- 1256	Praha	Church of St. Vítus Kostel svatého Víta	the first mention of the new pipe organ. the temple was built in the early 11th century
1256	Praha	Church of Our Lady before Týn Chrám Matky Boží před Týnem	Josef Seger, title organist Thomas Janovka, organist (for 50 years)
1257	Olomouc	Kostel svatého Mořice Church of St. Moritz	Michael Engler, organ builder (1745)
~1257	Huncovce, okres Kežmarok na Slovensku	Church of the Holy Cross kostel sv. Kříže	Samuel Stascovius, organ builder (1653), added pedal
1273	Spišská Sobota nad řekou	church of St. Juraj	Tomáš Dobkowicz,

	Poprad, Slovakia	Kostel sv Jiří	organ builder (a carved pipe organ in 1662)
1297 založeno Pope Boniface VIII	Dub nad Moravou, centr Olomouckého kraje Centrum Moravia	Purification of the Virgin Mary Poutní farní kostel Očišťování Panny Marie 1576 vysvěcen na kostel Všech svatých	Jan Výmola Sr., organ builder (1768)
beginning of the 13th century	Velehrad, Moravia on the border with Hungary and Slovakia	Church of the Assumption kostela Nanebevzetí Panny Marie	Jan David Sieber, organ builder (1698), reconstruction by A. Richter (18 c.)
13 c.	Citoliby, okres Louny The coat of Citoliby is an pipe organ	Church of Saint James the Greater Kostel svatého Jakuba Většího	Karel Kopriva, organist; his father-teacher Václav Kopriva, organist
13 c.	Bratislava	St Martin's Cathedral Katedrála sv. Martina	Thomas Janovka, studied
13 c.	Domažlice, Plzeň Region	Church of the Assumption Kostel Nanebevzetí Panny Marii	Antonin Gartner, organ builder (1757)
1300	Kutná Hora, Centrum Čech	Church of St. James Kostel svatého Jakuba Staršího	first record of pipe organ (1420); organist Tomáš Baltazar Janovka (~1685-1690); reconstruction, pneumatic pipe organ by Antonin & Jozef Melzer (1909)
1303	Banská Bystrica Slovakia	Church of Sv. Alzbety Kostel svaté Alžběty	Renispingar, organist (1367). The first mention of an organ in the Slovakia
1307	Hradec Králové	Cathedral of the Holy Ghost Katedrála svatého Ducha	František Dušek, studied Jiří Strejc, organist and choirmaster
1315	Praha	St. Mary Magdalene's Church Kostel svaté Máří Magdaleny	Jan Oehlschlägel, organist
1316	Kostelec nad Orlicí	dean's church of Sv. George děkanský kostel Sv. Jiří,	father of František Tůma, organist
1317	Velké Meziříčí, Moravia	Church of St. Nicholas Kostel svatého Mikuláše	Jan David Sieber, organ builder (1693)
1325	Klenčí pod Čerchovem, Plzeň Region	St. Martin's Church Kostel svatého Martina	Antonin Gartner, organ builder (1758)
~1340 p.	Nymburk	Saint Giles Church Kostel svatého Jiljí (Nymburk)	father of Bohuslav Černohorský, organist and choirmaster Eduard Tregler
1344	Praha	Cathedral of St Vitus Katedrála svatého Víta	Josef Sehling, organist František Bixi, organist Jan Koželuh, organist Jan Vitásek, organist
1346	Brno	Church of Saint Thomas St Thomas's Abbey Starobrněnský klášter, Opatství svatého Tomáše	Leoš Janáček, organist chorister (at age 9)
1347	Praha, na Slovanech	The Emmaus Monastery, Church of the Virgin Mary Emauzský klášter, Kostel Panny Marie	Bedřich Wiedermann, organist Josef Klička, organist and conductor
1351	Praha, Nové Město	Church of St Henry and St Kunhuta Kostel svatého Jindřicha a svaté	Jan Kuchař, organist

		Kunhuty, Church of Saint Henry and Saint Cunigunde	
1352	village Skalsko, Central Bohemian Region	Church of Saint Gall Kostel svatého Havla	Felix Benda, organist
1366	Vlašim, Středočeský kraj	Church of St. Giles Kostel svatého Jiljí	Jan Očko z Vlašimi, Cardinal; first record of organ in Bohemia
1372	Skalica, Záhorie region, western Slovakia	St Michael's Church Farský kostel sv. Michala Archaniela	J.Woeckherla of Vienna, organ builder(1649)
14 c.	Brno	church of st. Thomas kostel sv. Tomáše	Jan David Sieber, reconstructor (1696)
end 14 c.	Levoča, Prešov Region, Slovakia	Basilica of St. James, Bazilika svatého Jakuba	Hans Hummel of Nuremberg, organ builder (1630)
1426	Bohosudov, je centrální část dnešního města Krupka v okrese Teplice	Our Lady of Sorrows Basilica Bazilika Panny Marie Bolestné	Jan Oehlschlägel, organist
1488	Toužim, okres Karlovy Vary	Church of the Nativity of the Virgin Mary, Kostel Narození Panny Marie	Josef Sehling, organist
1517	Louny, Ústí nad Labem Region	St. Nicolas Church in Louny Chrám svatého Mikuláše	Eduard Tregler studied
1593	Kežmarok, Slovakia	Church of the Holy Trinity Kostel <u>sv. Trojice</u>	Bartolomej Fromm of Nova Ves, organ builder (1651).
1617	Vranov, okres Brno-Venkov	Church of the Nativity of the Virgin Mary. Kostel Narození Panny Marie	František Michálek, organist
1651	Brno	church of st. Marie Magdalény kostel sv. Marie Magdalény	Jan David Sieber, organ builder (1708)
1678	Olomouc na Hradisku	Cathedral of the Visitation of the Virgin Mary Chrám Navštívení P. Marie	Jakub Ryšák, organist and organ builder Jan David Sieber, reconstructor
1694	Brno	Church of St. Thomas Kostel svatého Tomáše	Jan David Sieber, organ builder
1696	Velehrad	Basilica of the Assumption of the Virgin Mary and Saints Cyril and Methodius Bazilika Nanebevzetí Panny Marie a svatých Cyrila a Metoděje	Jan David Sieber, organ builder
1704	Praha, Malá Strana	St. Nicholas Church Kostel svatého Mikuláše	František Habermann, organ František Bixi, organist and choir director Václav Mašek
1706	Hradisku u Olomouce	Monastery Church of the Premonstratensians klášterní kostel premonstrátů	Jan David Sieber, organ builder
1775	Přeštice, Plzeň Region	Church of the Assumption Kostel Nanebevzetí Panny Marie	Jakub Ryba's father, organist. and teacher
1854	Praha, Karlín	Church of Saints Cyril and Methodius, Katedrální chrám sv. Cyrila a Metoděje	Bedřich Antonín Wiedermann, organist
1881	Praha, Smíchov	Saint Wenceslas church Kostel svatého Václava	Eduard Tregler, organist

The gathered facts of the activities of Czech organists, educators, and composers who wrote sacred music for the organ and for the Holy Liturgy, which are compiled in the table, make it quite possible to assert that the organists gave priority to their creative activity and life with the spiritual component. The vast majority of Czech organ composers associated their mainstream life with serving as organist or choirmaster in the Catholic Church. At the same time, priests and monks of various monastic orders had a great influence on the formation of their outlook and aesthetic ideals.

This aspect requires special attention. Therefore, without delving into the details of the institutional tenets under which Catholic religious orders are guided in their missionary service, let us try to characterize some of them. These observations will touch upon those beggar, monastic, canonical, and clerical orders that have influenced the life, education, activities, and sacred creativity of Czech organists, composers, and organ-builders.

4. Catholic religious orders in the Czech lands, Slovakia and Ukraine.

The main form of consecration in the Roman Catholic Church is religious orders. There are 4 branches: beggar, monastic, clerical and canonical ones. They have a clear power structure. Over the dioceses (communities) the supreme authority is exerted by the master. The purpose of the orders is to maintain biblical chastity, asceticism, and humility in the daily service of Jesus Christ. The life form they have chosen is a vow to the rules of church law and a renunciation of the temptations of worldly life. Catholic religious orders attach great importance to the development and dissemination of the knowledge of theology, philosophy, science, art, music and the aesthetic and educational education of the youth in the society.

4.1. Beggar Orders.

Order of the Franciscans [O.F.M. – *lat. Ordo Fratrum Minorum*] is one of the most numerous in the Church. Founded in 1209 by the Italian Saint Francis of Assisi. Together with the Order of the Dominicans, the Franciscans formed a new type of monastic community, consisting of wandering monks and gave the Church about 500 saints. They paid great attention to the development of theology, philosophy, and science; were the creators of many European universities.

The most prominent of the Czech composers-organists of the Baroque era, Bohuslav Černohorský was a Franciscan Minorite priest. In the monastery church of the Brethren of the

Merciful Minorites and in the chapel of St. Anne played Jan Zach. Josef Seger worked as a titular organist in the Franciscan Church of St. Francis of Assisi in Prague. Prague Hospital of Mercy Franciscan Brothers became the last refuge of František Brixl, who died of tuberculosis there.

The organ of St. Mary Magdalen in the Franciscan monastery in Brno was erected in 1708 by Jan David Sieber.

The Bernardine Order [O.F.M.Obs –*the Lesser Brethren*] is the observant branch of the Franciscans most prevalent in Eastern Europe. Their slogan was *Peace and Good*. The first canonized Catholic saint Jan of Duklia (1414 – 1484) lived in Lviv. He was the patron of Poland, Lithuania and Rus'. The Bernardine Monastery and Church in Lviv is a magnificent defense ensemble in the Renaissance center of the city, and the temple is one of the most magnificent baroque structures.⁵ Here, before World War II, Lviv's largest organ was in full operation.

Order of the Capuchins [O.F.M.Cap – *lat. The Ordo Fratrum Minorum Capucinatorum*] was given an extremely strict charter in 1529. The Capuchins were reformed and called so by the Franciscans because they wore pointed hoods (Italian cappuccio) to honor and resemble St. Francis; a rope belt with a knot as a symbol of the inviolability of monastic vows and sandals on the bare foot.⁶

Due to the condemnation of the Franciscans, they were severely persecuted in 1542, when the Vicar General of the Order of Franciscans Okino converted to Protestantism. The Capuchins found their vocation and became an important force during the Counter-Reformation. Among the most famous Capuchin churches in Central and Eastern Europe is the Kapuzinerkirche in Vienna, which houses the ancestral tomb of the Habsburg House and the Church of the Blessed Virgin Mary of the Angels in Vinnytsia. Here in 1999 the first organ concert took place on the renovated organ, which had previously been destroyed by the Orthodox. The instrument was restored by a Polish company under the direction of organ builder Jerzy Kukli.

Order of the Dominicans [O.R. – *lat. Ordo Fratrum Praedicatorum*] – included brethren preachers, guardians of the foundations of the faith, fighters with heretics, inquisitors. The Order was founded in 1215 in Toulouse by the Spanish monk Saint Dominic. Their largest educational institution is the Pontifical University of St. Thomas Aquinas in Rome. The

⁵ *Monasteries of the Ukrainian Greek Catholic Church.* [Монастирі Української Греко-Католицької церкви.] Lviv: Compiled by Mykhailo Haikovskyy, 2006.

⁶ Kryzhanivska, Oksana. (2007). *op. cit.*

Dominican motto is *Praise, Bless, Preach* (latin: *Laudare, Benedicere, Praedicare*). The Dominican Fathers took the patronage of organ art. They contributed to the introduction of the organ in the Holy Liturgy as early as the end of the 13th century in the temples of Lviv.

The Dominicans were invited to Lviv by the wife of Lviv King Leo I and Constance, the daughter of the Hungarian King Bela IV of Arpad dynasty. Today the oldest organ in Ukraine is established in the refectory of the Dominican Cathedral in Lviv, in the central part of the city. Organ concerts are held here several times a week here.

In the Dominican Monastery in Prague, the organist was Jan Olhschlägel.⁷ The years of Josef Mysliveček's schooling took place at Prague's Dominican Monastery, and Eduard Tregler, an organist and choir master, worked at the Dominican Church of St. Julius in Prague.

The Order of the Carmelites, the brothers of the Blessed Virgin Mary of Mount Carmel in Palestine, where is the holy spring of Elijah, was founded in the second half of the 12th century. The name of the mountain “Vineyard of God” (*Kerem-El*) comes from the grapes that once grew abundantly on its slopes.

The Carmelites called themselves the brothers of the Mother of God and claimed that all the prophets of the Old Testament and, above all, the Holy Prophet Elijah (*8th century BC*), as well as the Mother of God, were Carmelites. They proclaimed asceticism, the vow of poverty, labor, silence, strict fasting, the duty of daily prayer, and the pursuit of gospel perfection. In the 17-18 centuries. Carmelite monasteries existed in many cities of Ukraine: from Lviv to Berdychiv.

Trinitarian Order [O.Ss.T. – lat. *Ordo Sanctissimae Trinitatis*] – The Order of the Holy Trinity was founded by the hermit Felix de Valois around 1194 to ransom captive Christians from Muslim captivity. The motto of the order was the phrase: *Gloria Tibi Trinitas et captivis libertas* (Glory to Tibi Trinity, and freedom to the captives).⁸ A striking example of the activities of the Trinitarians was the ransom from Algerian captivity of the author of *Don Quixote* by Miguel de Cervantes Saavedra. The confrontation with the Muslims was most acute in Spain, so it was there that the Order became most widespread. The brothers of the Trinitarian are the heroes of many paintings by the Spanish artist El Greco and the characters of the playwright, poet, priest Pedro Calderon de la Barca.

⁷ Perlík, Romuald Rudolf. *Jan Lohel Öhlschlägel (1724 – 1788): jeho život a dílo*. [Jan Lohel Öhlschlägel (1724 – 1788): his life and work.] Prague: V. Kotrba, 1927.

⁸ Collins, Roger. *Die Fredegar-Chroniken*. Hannover: Monumenta Germaniae Historica Studien und Texte 44, 2007.

The Order of Trinitarians became very popular in Italy and in the Polish-Lithuanian Commonwealth in the 18th century. The Lviv community in 1685 is considered to be the first Trinitarian monastery of Rzecz Pospolita Commonwealth.⁹ In addition, Trinitarian monasteries were located in Lutsk, Vitebsk, Kamianets-Podilskyi and Vilnius.

4.2. Monastic orders.

Order of Benedictines [O.S.V. – *lat. Ordo Sancti Benedicti*] – the oldest monastic order of the Roman Catholic Church. It was founded in Monte Cassino (529 AD in Italy) by Saint Benedict of Nursia, who gave the Order the statute and motto: *Ora et labora* (*Pray and Work*). Each Benedictine Abbey is autonomous. Among all the orders only here the Master has no power over the dioceses.

At the Church of St. Benedict of the Barnabite Order in Prague (*Barnabitenkirche zu St. Benedict*) worked as a choirmaster, Josef Sehling. In the Church of St. George of Prague, the Benedictine sisters played their organ concert with the František Brixli Orchestra. The scholarship received from the Benedictine monastery to continue its education in Italy fundamentally changed the fate of Josef Mysliveček, who in later life received financial support from the fathers of monks and not only Benedictines.¹⁰

One of Benedictine temples is the Emmaus Monastery in Slavs in Prague (*Emmauzský klášter, Kostel Panny Marie na Slovanech*), which was founded by the Czech king and emperor Charles IV in 1347 for Slavic Benedictine monks. The monastery got its name from the fact that on the day of its consecration, the Bible chapter was read “*On the Meeting of Jesus with the Disciples in Palestine on the Road to Emmau*”.¹¹ Then, at the time of its foundation, Emperor Charles IV presented the famous Reims Gospel to the Brotherhood of the Emmaus Monastery in the Slavs.

In the Church of Our Lady of the Benedictine Fathers, located in the Emmaus Monastery, played the organ Bedrich Wiedermann. And later here worked as an organist and conductor, Josef Klička. The years of youth education of the organist and composer František Michálek took place in the monastery of the Benedictine Fathers, which is located on the island of Vis in Croatian Dalmatia.

⁹ Białynia-Chołodecki, Józef. *Trynitarze*. [Trinitarians.] Lviv: Music society, 1911.

¹⁰ Freenan, Daniel E. *Josef Mysliveček, “Il Boemo”: the Man and His Music*. Sterling Heights, Mich.: Harmonie Park Press, 2009.

¹¹ Ricciotti, Giuseppe. (1979). *op. cit.*

Order of the Cistercians [OSiST – *lat. Ordo Cisterciensis*] – a contemplative order founded in France in 1098 by the Benedictine monks. Their first abode is the Cistercium Monastery in Burgundy (1098). They have another name – “white monks” because of their light gray monk clothes. Cistercians were not allowed to live off of other people's work, so physical work became their social and moral obligation. White monks were engaged in exploration of natural resources, organized the extraction of ores. The strongholds of their mining activities were the administrative centers of the new monasteries, which moved farther east – to Saxony, Bohemia, Moravia and Silesia.

Cistercian libraries are the richest collections of ancient manuscripts from around the Oikumene, and the Crusades to the Middle East and the Reconquista in Spain, where the Christian world met with the Muslims, complemented the ancient knowledge of Islamic East. At the Cistercian Monastery in Tyrol, Stamm Jan Zach gave the monks possession of all his composer's heritage. In the Swabian (German) city of Ottoboren in the Cistercian monastery are stored manuscripts of Brixl's works, including the organ ones. A collection of manuscripts stored at the Cistercian “Golden Crown” Monastery near Krumlov is associated with a collection of organ works by Anton Borový, who played the organ in St. Vitus Cathedral. Father and son Ryba worked in the temple of Cistercian Monastery in Nepomuk.

In 1132, the monks of the Cistercian Order founded one of the most presentable settlements in the Czech lands, the town of Kutná Hora, where in 1420 an organ was established in the temple of St. Jacob (the Elder). In the Cistercian monastery of the Church of the Assumption of the Blessed Virgin Mary, where the preaching of Cyril and Methodius in Velehrad began in 1698, the organ of Jan David Sieber was built. In the Basilica of the Assumption of the Blessed Virgin Mary of the Cistercian Monastery of the Moravian town of Žďár, in 1748, organ builder Jan Výmola (1722 – 1805) established one of its first organs. This Positiv is still in its functional state.¹²

Order of the Basilians [O.S.B.M. (OSBM) – *lat. Ordo Basilianus St. Iosaphat*] is one of the main monastic orders of the Ukrainian Greek Catholic Church. The founders were Metropolitan Josef Velyamin-Rutsky (1574 – 1637) and Bishop Josaphat Kuntsevych (1580 – 1623). The traditional name is the Order of St. Basil the Great. In Ukraine, only the Basilian Order of St. Josaphat is known.¹³ The Basilian Fathers, in their religious and ethical attitudes, are the closest to Rome and the least orthodox of all the branches of the Ukrainian Greek

¹² Fridrich, Zdeněk. *Der Orgelbauer Jan Výmola*. Acta Organologica, 5. 1970: 87–139.

¹³ *Catalogus ordinis Basiliani Sancti Iosaphat*. Romae: Pontifical College, 2005.

Catholic Church. In their churches they do not prohibit the presence of musical instruments, including the organ.¹⁴

The Order of Malta – Knightly Order of the Crusaders-Hospitalites or Johnites originated in 1099 from the community of the brothers of St. John's Hospital in Jerusalem on Temple Mount who took care of pilgrims, the poor and the sick. The Order of Malta is an independent body of international law. The Order used to have its own state in Jerusalem, Rhodes Island, Malta. The Johnites played a significant role in the development of Western European military affairs and the fight against Islamic slave trade, as well as being known as the organizers of the first European hospitals. The Order of the Johnites-Crusaders in Malta has a more than 750-year tradition in Bohemia.¹⁵



Symbol of the Masonic lodge.
It included friends Jan Kuchař and
Wolfgang Amadeus Mozart

Josef Sehling was the choirmaster at the Malta Church in Prague-Small Town. Organist Jan Oehlschlägel worked under the chain in the Church of the Order of the Virgin and Mary in Prague. Along with his friend W.A.Mozart, Jan Kuchař joined the Masonic Lodge of the Order of Malta in Austria. This is a prime example of the main motto of the Maltese, which is the picture: “Two riders on one horse”.

4.3. Clerical Orders.

Order of the Jesuits [S.J. – *lat. Societas Jesu*] – the largest Catholic monastic order was founded in 1534 by Ignatius Loyola. This Society of Jesus is also called *Soldiers of Jesus Christ* or *Pope Infantry*. The main activities of the Jesuits are evangelism, education and research. The motto is *Ad maiorem Dei Gloriam*. Their particular competence is the evangelization of military formations and the support of organ art. The Church of St. Peter and Paul in Lviv was built by the Jesuit Fathers as a garrison temple. Its walls are connected with the defensive walls of the medieval town.¹⁶

At the Jesuit high school in Klatový studied František Václav Habermann. Organist and choirmaster Jan Zach worked as a music teacher at a Jesuit school in Munich. During his high school years, the organist Jan Oehlschlägel's talent was displayed in the Jesuit monastery of

¹⁴ *Monasteries of the UGCCCh...* (2006). *op. cit.*

¹⁵ Kamper, Otakar. *Pražský hudební archiv.* [Prague Music Archive.] Prague: Čin, 1933.

¹⁶ Kryzhanivska, Oksana. (2007). *op. cit.*

Bohosudov. There he also worked at the local Basilica. What is particularly striking is the signature *Bohemus Duxoviensis* (Czech Spiritual Shepherd), which Oehlschlägel put in his works. Composer, choirmaster and organist Adam Vaclav Michna studied at the Jesuit gymnasium of his medieval town of Jindřichův Hradec.

Composer, organist and teacher František Dušek studied at the Jesuit College in Hradec Králové. At the request of the Munich Fathers of the Jesuits, organist František Brixl wrote music for spiritual dramas in the last years of his life. And in Jesuit high schools in the cities of Hradec Králové and Jičín, under the leadership of Josef Seger, perfected his organ mastery Jan Kuchař.

Studying at the Clementine Jesuit School had a great impact on Joseph Mysliveček's outlook. Similarly, the deep spirituality of Antonin Dvořák's work was laid down during his studies at the Prague Jesuit College and the Institute of Church Music. And Jiří Stritz, who created the full-fledged Czech Holy Liturgy for the Jesuit Temple of the Holy Spirit, was a teacher at the Jesuit Prague Gymnasium. In the Jesuit church in Svidnica, which is now the cathedral of St. Stanislaus and Wenceslas, Jan David Sieber established the organ in 1712.

Order of Piarists [Sch.P. – *lat. Ordo Clericorum Regularium Pauperum Matris Dei Scholarum Piarum*] – studies youth. The name of the order is derived from *Schola pia* (Pious School). In the 18th century. The Piarists were in charge of colleges and seminaries. They worked as professors in many European universities. King of Rzecz Pospolita Commonwealth Wasa IV and in schools introduced teaching staff of the monks of the Order of the Piarists. Unlike the Jesuits, who focused on Greek and Latin studies in education, the Piarists paid more attention to the natural sciences and mathematics.

The Piarist College in Lviv is one of the most imposing structures in which one of the largest and oldest medical educational establishments in Ukraine now operates Lviv National Medical University (Universitatis Medicinalis Leopoliensis). In the high-spirited environment of the Piarist Gymnasium in Kosmonoshi František Brixl, who studied the organ, was brought up in a clerical spirit. At the Prague gymnasium, the famous organ composers Josef Seger and Leopold Koželuh studied the organ performing art Jakub Ryba.

4.4. Canonical Orders.

Augustine Order [O.S.A., O.E.S.A, C.R.S.A. – *lat. Sacer Apostolicus Ordo Canonorum Regularium S. Augustini*] – have three mottoes: *Amor meus, pondus meus* (My love and my faith); *Charitas et scientia* (Knowledge and Charity); *Tolle lege* (Keep reading). The Augustines are divided into two main branches¹⁷:

1 / The Augustinian canons are priests of the monastic order: living together and singing together at worship. The largest of these communities is the Lutheran.

2 / The Augustinian Brothers are the Order of the Hermit of St. Augustine.

The musical talent of Leoš Janáček manifested in his youth at the Brno Abbey of St. Thomas the Augustinian Fathers, where he played the organ and sang in the choir.

Order of the Premonstrators [O.Praem. – *lat. Candidus and Canonicus Ordo Praemonstratensis*] – means the “White and canonical Order of the Premonstrator”. The word “premonstratensis” comes from the Latin expression *pratium monstratum*, which means shown in the meadow. It is about the clarity and specificity of the laws of this order, which lie on the palm of your hand, or shown on the meadow. It is the largest Roman Catholic order. It unites independent monasteries and was founded in 1120 by Norbert Xanten in Pré-Montré, Laon in northern France.

The follower of Černohorský, František Tůma, because of his depression, went to the **Prämonstratenser** monastery in Geras (Lower Austria) and lived there with his “gracious brothers” until his death. St. Norbert's Prämonstratenser Order in Prague succeeded in releasing Jan Oehlschlägel from serfdom. There he accepted the name of Lohelius and was ordained a priest. In the main shrine of the Strahov Monastery of the Order of the Prämonstratens in the Prague (Hradčany) area, Jan Koželuh was the organist.

If the information provided in the **Table of Czech Temple Buildings** is only a clear testimony to the spirituality and sacredness that have been the mainstay of the creative and lifelong activities of the vast majority of Czech organists, then an analysis of the information collected about Czech temples and the activities of **Catholic religious orders** allows us to make another global decision.

An incredibly large number of sacral structures elevates Prague to the level of the Center of European Spirituality. Particularly striking is the beauty and aesthetic perfection of the

¹⁷ Slavík, František. *Augustin: Dějiny města Vlašimě*. [August: History of the city of Vlasima.] Vlašim: City government, 1994.

architecture of the Middle Ages – the time of the first few centuries after Christianity was adopted by the Czech Kingdom.¹⁸ Of course, the organs from those Gothic times have not been preserved. The instruments that Czech composers used to play and write for belong to the later era. However, the Gothic aura and spirit are almost really present in these temples.

5. The theory of organ art and the practice of organ building in the Czech lands.

Today, the research of organ art in various European countries is most thoroughly addressed by German-language magazines. Among them: “Ars organs”, “Orgel international”, “Österreichisches Orgelform”, “Acta organologica”. From this scientific and professional approach to the subject of observation and study, the worldwide influence of German organology has in fact been formed.

The influence of German organ culture and organ builders on the development of organ art and organ building in the Czech lands is also indisputable. Moreover, it is equally prominent in Croatia, Slovenia, Austria, Hungary, and even in Rzecz Pospolita. Particular attention is paid to contemporary organological journals by archival records, which are stored in various temples to this day. Exploring the deepest layers of the development of musical art in the Czech lands, a considerable amount of information can be drawn from the material published in these magazines. According to the number of chronicles and historical materials preserved in the archives, the Czech region is considered to be the “repository of Europe”.¹⁹ Documents about organ art are stored in contemporary museums in Prague: České muzeum hudby Muzeum hlavního města Prahy Národní muzeum v Praze, as well as in Gothic temples and monasteries.

5.1. The origins of professional musicology in Czech lands.

Organ art and organ-building is one of the most complex branches of organology, which in turn is only one of the sections of musicology. Fundamentals of organology as a science not only about musical instruments, but also the timbral and acoustic properties of sounds, were laid in the ancient Greek treatises of *Plato* and *Aristoxenus*, as well as in the section “*Music*”

¹⁸ Dlabacz, Gottfried Johann. *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien*. Prag: G. Haase, 1815.

¹⁹ Němec, Vladimír. *Pražské varhany*. [Prague Organ.] Prague: František Novák, 1944.

of the book *Quadrivium* from the fundamental encyclopedic 20-volume treatise “*Etymology*” (*Etymologiae sive Origines, 615 – 632 ad*) by Saint *Isidoro de Seville*.²⁰

The life and work of Franco-Flemish music theorist and composer *Johannes Tinctoris* (~ 1435 – 1511) was associated with Venice. In his works “*The Definitor of Musical Terms*” (~ 1475), “*The Book of the Nature and Properties of Tones*” (1476), and in 5 books of the encyclopedic treatise “*On the Invention and Use of Music*”, he not only touched upon the peculiarities of the notation that was important to his predecessors. (*Guido d'Arezzo, Gioseffo Zarlino*) – but also of all major problems of music science: tonal mood, counterpoint, rhythm and aesthetics.^{21 22}

The next prominent figure in organology after Johann Tinctoris became the German



Syntagma Musicum (Praetorius, Michael) 1614

composer, organist and music theorist *Michael Praetorius* (1571 – 1621). He was one of the most versatile composers of his time. Particularly significant was his sacred work. His innovation concerned the development of musical forms based on Protestant hymns. Many reflect the desire to improve the relationship between Protestant innovation and Catholic dogma.²³

One of the most commonly used sources of research for music theory in the 17th century. is *Syntagma Musicum* (*Intonational Meaning of Music*) by Praetorius in 3 parts, where the second one, *De Organographia* illustrates and describes musical instruments and their uses, which is a valuable resource for the study and reconstruction of early instruments.²⁴

The first important names in Czech organology were the Prague organist *Václav Rychnovský*, who was poisoned by the envious in Český Brod in 1608, and the organist and composer of the Tyn Church in Prague, *Jakub Handlus*, who was also known as Gallus or *Jacobus Handelius* (1550 – 1591).²⁵

²⁰ Ukolova, Victoria. *The birth of medieval encyclopedism. Isidore of Seville*. [Рождение средневекового энциклопедизма. Исидор Севильский.] Moscow: Science, 1989: 196 – 276.

²¹ Pospelova, Rimma. *Treatises on the Johannes Tinctoris*. [Трактаты о музыке Иоанна Тинкториса.] Moscow: NIC conservatory, 2009.

²² Sachs, Klaus-Jungen. *Der Contrapunctus im 14. und 15. Jahrhundert*. Wiesbaden: Franz Steiner Verlag, 1974.

²³ Collins, Roger. (2007). *op. cit.*

²⁴ Praetorius, Michael. *Syntagma musicum*. Kassel: Bärenreiter, 2013.

²⁵ Šlechta, Milan. *Dějiny varhan a varhanní hudby v Evropě*. [History of Organ and Organ Music in Europe]. Prague: Academy of Performing Arts, 1984.

But the founder of the study of spiritual tradition in music was a German scientist-polymath, inventor, theologian, linguist, musicologist and music theorist *Athanasius Kircher* (1602 near Fulda – 1680 Rome). He attended the Jesuit College and Seminary and became a member of the Order of the Society of Jesus. His treatise *Tota Musica et Harmonia Aeterna* polemicized with Matheson regarding musical stylistics.

Kircher's ideas were based on other authoritative scholars: music theorist Pachelbel's disciple and Erfurt organist *Johann Heinrich Buttstett* (1666 – 1727) and Czech lexicographer and music theorist *Tomáš Baltazar Janovka* (1669 – 1741) organist in the Church of Tin. Echoing Kircher Buttstett believed: “*There are more than three styles in music and there is no difference what it is – church, theater or chamber, because they are all the same*”. Janovka, however, sought to define and describe in detail all the basic concepts of contemporary music theory and practice, as Johannes Tinctoris and other baroque and renaissance theorists had previously done, including Athanasius Kircher in *Musurgia Universalis* (1650).²⁶

Janovka's descriptions of church music were, at that time, more accurate and complete. This is due to the pedagogical work of Janovka, who was a Methodist performer who formed his views under the influence of Shimon Brix, Boguslav Černošský, Jan Zach and Josef Seger. On the other hand, these are the results of his research work as a music theorist, who systematized the composition techniques, the musical form, the notation and the specifics of the organ textured presentation with ornaments and melisms.

Janovka's most important achievement is Latin work published in 1701 in Prague titled “*Clarissimum thesaurum magnae artis musicae*”. It is the first musical glossary of the 18th century not only in Czech lands but also in Europe.^{27 28} Another work by Janovka, which is a testament to his vast knowledge of vocal and instrumental music, is his unfinished treatise, “*Doctrina vocalis et instrumentalis*”.

The temples where Tomáš Janovka performed and his highly professional approach to music are a synthesis of spirituality and one of the clearest manifestations of sacredness in the

²⁶ Lobanova, Marina. *Western European Musical Baroque: Problems of Aesthetics and Poetics*. [Западноевропейское музыкальное барокко: проблемы эстетики и поэтики.] Moscow: Muzyka, 1994.

²⁷ Burda, Antonín. *Clarissimum thesaurum magnae artis musicae Thomae Balthasar Janovsky z 1701*. [The Key to the Treasure of the Great Art of Music by Thomas Balthasar Janovka from 1701]. Ph.D. dissertation, Charles University, Prague, 1946.

²⁸ Sehnal, Jiří. *Janovkas Claris und die Musik in Prag um das Jahr 1700*. Brno: Proceedings of the Faculty of Philosophy of the University, 20, 1971: 25 – 42.

organist's interpretation of his purpose in life.²⁹ Judging by the personality of Janovka, the fact that his birthplace and his youth were linked to the historical monument of the UNESCO World Treasure in the center of the Czech Republic, and 50 years of work with the other most significant monument of the sacral architecture of the Czech capital, a unique fate of this artist becomes self-evident.

An important role in the development of Czech organ art in the 17th – 18th centuries was played by the *Gartner* organist builder dynasty. The grandson of the founder of the dynasty, *Joseph Gartner, III Jr. (1796 – 1863)*, in 1834 in Prague published a much needed and constantly used at that time a book on the structure and tuning of organs called “*Short Teachings on Organs*”, which also contained dispositions of many Prague organs. This handbook referred to the baroque organs that were built in European countries before the invention of the Symphonic organ by Aristide Cavaillé-Coll. Further changes in tastes left this Hartner tradition of organ building in a state of conservation.

5.2. The beginnings of organ building and its crisis.

If we analyze the activities and creativity of the vast majority of Czech organ composers and performers, here again we have ample examples of service to high spiritual ideals by whole generations of artists.

Among the most remarkable, the oldest by the time of the foundation of temples are those preserved as monuments of Gothic architecture in different cities of the Czech lands. It is the Basilica of St. George (Bazilika svatého Jiří, 920) organist Fr. Brix; St. Martin's Church in the Wall in Prague (Kostel St. Martin ve zdi 1178 – 1187) organist Jan Zach; the church of St. Havel (Kostel sv. Havla, Church of St. Gallen, 1232) in Prague organist Fr. Brix; the church of Our Lady before Tin in Prague (Kostel Matky Boží před Týnem, 1256), Cathedral of St. Vitus in Prague (Katedrála svatého Víta, 1344), Church of St. Francis of Assisi in Prague (Kostel svatého Františka Serafinského z Assisi), on the site of the Gothic Holy Spirit Temple from 1252; Church of St. Moritz (Mauritius), Kostel svatého Mořice, 1257), the church of St. Jacob in Brno (kostel svateho Jakuba, 1228), the Cathedral of St. Peter and Paul in Brno (Katedrála svatého Petra a Pavla, 1177).

²⁹ Volek, Tomislav. *Tomáš Baltazar Janovka: představitel české barokní a vzdělánecké tradice.* [Tomáš Baltazar Janovka: Representative of the Czech Baroque and Educational Tradition.] Prague: Musicology 9, 4, 1972: 344 – 355.

For comparison, note that in Slovakia, Gothic architecture in temple construction has been preserved to a much lesser extent today. These are: Church of St. Elizabeth (Kostol svätej Alzbety, 1303) in Banská Bystrica; St. Jacob's Church (end of 14th century) in the town of Levoca; St. Martin Cathedral (13th century) in Bratislava.

We will continue this comparison with the first mention of the ecclesiastical pipe organs established in the temples of Slovakia and the Czech lands. Interestingly, these records are dated almost simultaneously.³⁰



Basilica of St. Jiří
At the Prague Castle

For example, the second Archbishop of Prague, *Jan Očko of Vlašim*, was also the first Czech Cardinal. He gave his native village Vlašim, where he came from, the status of a town. And



Cardinal Očko mentioned about the Temple, which was associated with his youth, in the ecclesiastical precept, “*On the removal of secular motives from the organ accompaniment of the Holy Liturgy*” (1366).³¹ From this reference it becomes obvious: in Vlašim at that time in the Romanesque Temple, where later the Gothic church of St. Julius (Děkanský kostel sv. Jiljí ve Vlašimi) was erected 200 years later, was an organ.

In Slovak documents, the first mention of organist *Renispingara*, who worked in the Gothic church of the monastery complex in Banská Bystrica, is recorded in 1367.

From this comparison, we can conclude that the organ in the Czech temples sounded earlier.

Jakoubek ze Stříbra in 1417 claimed that “*the organ prevents common people from focusing on prayer*”. Radical changes at that time took place in Czech, Moravian and Slovak monasteries and temples. In their Chronicle, *Jan of Rokycan* and *Petr Chelčický* wrote in 1419: “*In the monasteries, churches and even in the royal chambers an inspection was carried out to remove the organs*”. This revision also concerned the removal of the organ from St. Vitus Church in Prague Vysehrad. Only in 1553, with the permission of King Ferdinand I, was the organ re-established in St. Vitus Cathedral. This new instrument was

³⁰ Klinda, Ferdinand. *Organ v kultúre dvoch tisícročí*. [An Organ in the Culture of Two Millennia.] Bratislava: Hudobné centrum, 2000.

³¹ Slavík, František. (1994). *op. cit.*

built by the German master Pfanmüller,³² which was the first attempt to revive organ art and use the organ in the Czech Liturgy. However, in the 18th century this organ was destroyed by fire.

5.3 *Return of musical instruments to temples.*

The return to instrumental music in Bavaria, Austria and Bohemia came with the restoration of the dominant position of the Roman Catholic religion in the temples. Accordingly, a request was made for church instrumental music. One of the first composer-instrumentalists to gain recognition and popularity in the Catholic-converted Austrian Empire was violinist, composer, conductor and educator **Johann Heinrich Schmelzer** (1623, *Schaabs* – 1680, *Prague*).

He first served as a cornetist at St. Stephen's Cathedral in Vienna, where he wrote church vocal music in the style of the Venice School. His subsequent fate was related to the position of violinist in the Imperial Court Chapel. He was also the head of the Frankfurt orchestra and composed ballet music. At that time, even before Heinrich von Bieber, Johann Heinrich Schmelzer was considered the leading Austrian baroque composer. In his creative work the spirituality necessary for church music and the secular character of court music and ballet performances was conveniently combined.



Significant figure for Czech music of the 17th century. became the poet, composer, choirmaster and organist **Adam Vaclav Michna of Otradovice** (1600 – 1676), who lived all his life in Jindřichův Hradec, the second largest (after Prague) medieval town in southern Bohemia. Adam Michna inherited a knighthood title from his old renowned family. After completing his studies at the Jesuit Gymnasium of his hometown, from 1633 until the end of his life, he was an organist and directed the choir in the Church of the Ascension of the Virgin Mary (Jindřichův Hradec, kostel Nanebevzetí Panny Marie). And 3 years before his death, Adam Michna founded his own **Foundation for the Education of Young Musicians**, to whom he bequeathed his entire inheritance.

The work of Adam Vaclav Michna from Otradovice is divided into two parts: one is 230 close to folk songs with Czech texts; the other is vocal-choral church music with Latin lyrics to the

³² Klinda, Ferdinand. (2000). *op. cit.*

organ accompaniment. The sacramental oratorical work of Adam Michna was influenced by the mysticism of Saint Theresa of Avila, as well as by local piety. In the Czech history of music, Adam Michna holds the same place as Heinrich Schütz in German.

Although Adam Michna most of his life played the organ in the church, however, the restoration of church instrumentalism in the history of Czech musical culture is related to a student of Johann Schmelzer – **Heinrich Ignaz Franz von Biber** (1644, *Stráž under Ralsko* – 1704, *Salzburg*).

He worked in Moravia (Kroměříž) and Austria (Salzburg) as a violinist. Biber became one of the most prominent Czech creators of sacred music during the Bohemian-Austrian recatholization period. His tremendous creative inheritance consists of vocal oratorical sacral compositions and chamber instrumental and ballet music. A rather specific harmonic language of Biber has become a bold step towards those vertexes of the musical texture that characterize the polyphony of J.Pachelbel and J.S.Bach. Among his sacred compositions are 6 masses, 2 requiems, Litaniae de Sancto Josepho, 4 Praises (Laudate, pueri, Dominum; Laudate Dominum; Laudate pueri; Lauda Jerusalem) and 2 Magnificats.

Franz von Biber's contribution into the Czech music culture in the realm of spiritual and



secular music, was upheld by one of the most prominent composers of Central European Baroque **Jan Dismas Zelenka** (baptized Jan Lukash Zelenka), but also known as Johann Dismas Zelenka (1679, *Louňovice under Blaník* – 1745, *Drážďany*). His church music was grand and convincing, not only because of his highly artistic qualities, but also because of Zelenka's emphasis on all his creativity of the national Czech spirit. In his motets, instead of traditional

Latin texts, the composer first turns to Czech.

A special place in Zelenka's work is occupied by 23 masses, cantatas and oratorios. Among them is the melodrama about St. Wenceslao, which was staged in 1723 at the **Clementinum** University Center in Prague (today the largest bookstore – The Clementinum Library).

The first Czech King Vaclav, during his reign (1230 – 1253), became the founder of many Gothic Czech cities, including Olomouc. He led Bohemia to a significant development: the culture of knightly tournaments was formed, court poetry and songs became popular. In fact, later the merits of King Vaclav I were a reason to canonize him one of the Czech saints.

Christian religion and its artistic transformation in sacred music were the main factors in Zelenka's upbringing from an early age. His father, Jirík, and brother Kilian were organists at one of the oldest Gothic temples in central Bohemia, the Kostel Nanebevzetí Panny Marie Church in the hometown of Zelenka – Louňovice pod Blaníkem.

Jan Zelenka studied violin, other string instruments and composition at the Jesuit Clitinium Training Center in Prague. The proof of the composer's deep Christian belief is the fact that at the age of 25 he was baptized under the name – Dismas. According to the Gospel of Luke (**Luke 23: 39-43**), the name of Dismas belonged to the so-called “noble robber”, who was crucified with Jesus but then repented.³³ Short biographical details relate Zelenka's life not only to Prague but also to Dresden, where he played double bass in the Royal Chapel (1710); with Vienna – where he studied counterpoint under the leadership of Johann Fuchs in 1715, with Venice (1716 – 1717), where he studied with Antonio Lotte; as well as Naples – where he perfected his composing skills with Alessandro Scarlatti. Zelenka returned to the Dresden Court Chapel in 1719, where he worked as a conductor until the end of his life, and where in 1735 he received the title of Court Composer.

Although Jan Dismas Zelenka himself was not an organ composer and did not play the organ, his contribution to Czech spiritual and instrumental music became the basis on which a powerful legacy of Czech organ sacral music was built up from Bohuslav Černohorský.^{34 35}

5.4. Revival of organ building in the Czech lands.

The most authoritative among contemporary Slovak researchers of organ music is **Ferdinand Klinda**, who published the monumental monograph “Organ in the Culture of Two Millennia” in 2000 in Bratislava at the Music Center Slovakia (Organ v kultúre dvoch tisícročí): “*In the churches of the Czech lands in the 14th century there were many organs and known names of organ builders and organists. Jörg Behaim, Bohemus, who built the organ at St. Stephen's Temple in Vienna around 1400, most likely came from the Czechia*”.³⁶ This statement by a well-known scientist gives grounds to ascertain the importance of Czech organ culture as early as the beginnings of the existence of professional organ art.

³³ Ricciotti, Giuseppe. (1979). *op. cit.*

³⁴ Kamper, Otakar. *Hudební Praha v XVIII. věku.* [Music Prague in XVIII. age.] Prague: Melantrich, 1936.

³⁵ Kamper, Otakar. (1933). *op. cit.*

³⁶ Klinda, Ferdinand. (2000). *op. cit.*

The record about the removal of secular motives from the organ accompaniment of the Holy Liturgy in 1366 by Archbishop Jan Očko from Vlasim is another testimony to the widespread use of organ music in Czech temples in the 14th century. But the Hussite movement stopped the development of organ art for a century and a half. Many organs were simply destroyed. This fate was encountered by the organ in the church of St. Vítus in Vyšehrad. It was not until 1553 that the German organ master Pfanmüller restored this three-manual 45-register artifact of organ art.

Czech sacral music in the Baroque era has a direct connection with national and religious changes in cultural development accents. Along with the cantata oratorio genre, which involves the accompaniment of soloists and choirs with an instrumental ensemble with the *basso continuo*, or with the whole orchestra, the dominant role in the accompaniment of the Holy Liturgy is gradually conquered by the pipe church organ.

In the Czech lands began a period of intensive restoration of organ building in almost every temple. Since the prohibition of the use of musical instruments brought the organs of music into neglect during the Hussite Reformation, the tradition of organ-building in Czechia has declined. Therefore, the masters who installed their instruments in Czech temples were mostly Germans.³⁷ And as mentioned above, back in 1366 Prague, and the following year (organist Renispingar) the Slovak Banská Bystrica were the only centers of organ art for the Bohemian Kingdom.

The next German trace in Czech organ art is the most important memorial of the organ building of German master **Hans H. Mundt** from Cologne. This instrument, which was established in 1673 in the Church of Týn in Prague, played a significant role in the development of all Czech organ art. It was for this instrument that the most prominent of the Czech composers of the Baroque era – Josef Seger wrote his works.³⁸



Bazilika sv Jakuba, Prague

In the vast majority, the early Baroque organs in the Czech lands were, by their technical and sound concept, South Germanic. In the 17th century, a peculiar feature of the whole of

³⁷ Gartner, Josef. *Ponaučeníj krátké o warhanách*. [A short lesson on the organ.] Praha: Laaber-Verlag, 1834.

³⁸ Hora, Josef. *Josef Ferdinand Norbert Seger – Organist der Teynkirche in den Jahren 1741 – 1782*. Prag: Konferenzbericht, 2000.

Habsburg Europe was the use of the Salicional tone. *Salicis Fistula* means “willow trumpet”, a rural flute made from a branch of a willow tree. By the quality of its sound, German Salicional was sharper than gamba and became the most widespread of the string stops in the Baroque organ. It exists in different foot lengths 8', 4', rarely 2', but one can come across even 16' in the pedal keyboard. A corresponding term to *Salicional* 4' is Weidenflöte.

The organ-building surge of German tradition has become a good ground for the emergence of their own masters in the Czech lands. One of the most prominent Czech organ builders was **Abraham Stark from Loket**.³⁹ His most famous masterpiece was the organ of the Monastery of St. Jacob in Prague. This organ dates back to 1705. Over the centuries, the organ has undergone many changes. In 1754 the first reconstruction was carried out by the organ builder Frantisek Katzer from Kralice. In 1906 the organ was modified by the Prague organ firm of Zdeněk Černý and Joseph Reina. The next reorganization in the structure of the instrument took place in 1941. According to the design of Bedřich Antonín Wiedermann, the organ was acoustically adapted to the timbral palette of contemporary compositions.

The last major reconstruction was carried out in 1981-82 by Rieger Kloss of Krnov. The exact date of its foundation was 1945 as a result of nationalization and merger with the firm of Hermann Kloss, the name Rieger Kloss was formed. All of Stark's original voices have been restored with original whistles and lots of interesting romantic timbres. The modern organ has 4 manuals, 91 registers and 8277 pipes. The last repair of the organ ended in summer 2011. It is the largest organ in Prague and the second largest in the Czech Republic. Organist Bohuslav Matěj Černogorský started his career there and the premiere of the oratorio “Stabat mater” by Eduard Tregler took place.

Another precious organ was the 3-manual **Tomaš Schwarz** organ built in Prague's Malá Strana in St. Mikulaš church. The reconstruction of this instrument was carried out in 1835 by Josef Gartner, who is known by the publication of “*The Short Instructions on the Organ*”.

The largest Prague instrument of the 17th century was erected in the Dominican church by **Abraham Storck**. It was a true giant of the time having 71 registers, 4 manuals with a foot pedal keyboard. Unfortunately, this organ has not been preserved.⁴⁰

³⁹ Svoboda, Štěpán, Krátký, Jiří. *Nejvýznamnější varhany České republiky*. [The Most Important Organ in the Czech Republic.] Prague: Albatros Media, 2019.

⁴⁰ Čermušák, Gracián, Štědroň, Bohumír, Nováček, Zdenko (eds.). *Československý hudební slovník II*. [Czechoslovak Music Dictionary, Part Two.] Prague: State Music Publishing, 1965.

The **Gartner dynasty** of organ-builders made a great contribution to the organ-building of the Czech lands. Its founder was **Egidius Gartner** (1678 – 1762), who in the German state of Oberpfalz began his organ-building career in 1735. The greatest contribution to the organ-building of the Czech lands was made by his son, **Johann Antonin Gartner** (1707 – 1771), who was born in West Bohemia in the town of Tachov, and later in 1751 in the Franciscan Church of St. Mary Magdalen built a 20-register 2-manual organ with pedals.⁴¹

The first significant contribution by Antonin Gartner to the organic construction of the Czech lands is the 3-manual organ in the town of Tepla. He built it for the monastery church of the 13th century of the Order of the Premonstratens in 1754. The organ had 34 registers, 3 manuals and a gentle pedal. The next important step of organ-builder Gartner was a 2-manual organ with pedals (1757) of the monastery church of the Assumption of the Blessed Virgin Mary (Kostel Nanebevzetí Panny Marie) in the second half of the 13th century, which was founded on the Presbyterian principles and later became the Evangelical Church of Czech brotherhood. The following year (1758) he put a similar instrument in the church of St. Martin (kostel sv. Martin) in Klenčí pod Čerchovem.

From 1762 to 1765 Antonin Gartner built in St. Vitus Cathedral in Prague the largest in Bohemia 3-manual organ with pedals, which had 40 registers and 2831 pipes. Unfortunately, only the prospectus remained from this organ. His father's business was continued by his sons, Franz Adam (1739 – 1785) and Vincent (1748 – 1820), as well as his grandson, Joseph Gartner I and his son, Joseph Gartner III, Jr., who became not only an organ builder but also an organologist.

In 1745, in the church of St. Moritz in Olomouc, Silesian organ builder **Michael Engler, Jr.** (1688 – 1760) built the last of his Czech instruments. It was a 3-manual pedal organ with 43 registers. In the second half of the 20th century, this instrument was redesigned: an electric table with 4th and 5th manuals was added and the number of registers now consists of 102.⁴²



The name of the Baroque Czech organist and organ builder **Bedřich [Fridrich] Semrád** (1704 – 1784) is associated with a large number of organs that are still in working order in small towns throughout southern Bohemia. His perfect organs are housed in monasteries.

They are a clear testimony to the ability of the master. The finest of its organs adorn the

⁴¹ Quoika, Rudolf. *Der Orgelbau in Böhmen und Mähren*. Mainz: Rheingold-Verlag, 1966.

⁴² Klinda, Ferdinand. (2000). *op. cit.*

largest temples, ranging from the chapel of St. George in the castle of Czesky Krumlov to the Church of the Assumption of the Virgin Mary in Prague (kostele Nanebevzetí Panny Marie v Praze na Karlově).⁴³ An exceptionally harmonious sound is different from all the creations of Semrad's 3-manual organs from 1759 in Týna nad Vltavou.

However, one of the first organs built by Bedřich Semrád for St. Lawrence church (Kostel sv. Vavřince), in Prague, gained the most publicity in the music world. The tower of his tallest pipe is crowned with a monogram logo with a crown. This sign was later put on his organs. Both sides of the crown are initiated by **F S** (Fridrich Semrád), and in the oval shows the figure of an organist by an organ with a radiant nimbus of holiness over his head. Thus, symbolically, the Czech master portrayed his attitude to the work of his life. Greatness and holiness; the nimbus and the crown are symbols inherent in the sacred content of organ art.⁴⁴

45

In the years 1740 – 1742, the Romanesque church of St. James was rebuilt because of its late Baroque dynamism, but Bedřich Semrád's organ remained in its original form. Only 100 years later, organ builder Jan Karda added a Positive to the organ. Most recently, a thorough reconstruction of this body was carried out according to Bedřich Semrad's plan. Now, since 2009, Bedřich Semrad's organ has been functioning as a concert instrument. Here at St. Lawrence Church organist Adam Victor organizes Organ Music Festival.

Ever since the late 19th century Czech organ builders producing romantic tupe of organs. The most famous of them are the **Melzer** and **Tuček** factories located in Kutná Hora, in the Central Bohemian Region. Father and son, organ masters Antonin and Joseph Melzer in Kutná Hora in 1909 reconstructed the Gothic organ, which was erected in 1420 in the church of St. Jacob (the Elder). It is one of the most outstanding monuments of the Czech Gothic heritage, which was raised under the patronage of the Cistercian monks.^{46 47}

Another firm, the Prague-based firm **E.Š.Petr**, which bears the name of its organ-founder, Emanuel Petr, in 1894 established its organ at St. Bartholomew's Cathedral in Plzeň. It is one of the oldest Gothic temples in the Czechia. The organ was founded in the same year as the city of Plzeň, in 1295.

⁴³ Vlček, Pavel a kol. (2000). *op. cit.*

⁴⁴ Quoika, Rudolf. (1966). *op. cit.*

⁴⁵ Koukal, Petr. *Dobře rozladěné varhany. K dějinám hudebního ladění v českých zemích. [Well-tuned Organ. On the History of Musical Tuning in the Czech Lands.]* Telč: National Monuments Institute, 2013.

⁴⁶ Svoboda, Štěpán, Krátký, Jiří. (2019) *op. cit.*

⁴⁷ Koukal, Petr. (2013). *op. cit.*

At the same time, in the late 19th century organs also appear in concert halls in the Czechia. The first such concert organ, a 3-manual, 50-register with pedals, was manufactured by the German firm *Sauer* in 1885 in the hall of the Prague Philharmonic “Rudolfinum”. It was on this instrument that concerts of organ music were performed by Anton Bruckner, Josef Klička, and Bedřich Wiedermann.⁴⁸

The most famous company that started building Czech symphony organs was an Austrian company founded by Franz Rieger. Known since 1873 as Rieger and Sons (Rieger & Söhne), and since 1879 as the Rieger Brothers (Gebrüder Rieger), after the sons took it over. At the end of World War II, the company was nationalized by the Czech government and merged with other workshops to become known as Rieger-Kloss. The new owners and workers retained the tradition of the company, which moved to Austria, and established a new workshop, Rieger Orgelbau, in Schwarzach, Vorarlberg.⁴⁹ The output of this renewed company stands out by its high quality and excellent technical standards.

Meanwhile, the firm Rieger-Kloss in fact became the major producer of organs for the former USSR and the countries of the socialist camp. Its organs now function in many cities of Ukraine (Lviv, Odesa, Chernivtsi, Rivne, Kyiv, Bila Tserkva). However, these instruments are now in a precarious state, as the company ceased to exist a few years ago, and Rieger-Kloss maintenance was the prerogative of the manufacture company.

5.5. Revival of organ building in Moravia.

The first known organ-builder to establish organs in Moravia was Silesian organist ***Jakub Ryšák*** (? – +1693). He was still known by the name of Jacub of Opava. He built the oldest organ in the pilgrimage church of St. Peter in 1676 in the Basilica of the Visitation of the Virgin Mary (Svatý Kopeček – Chrám Navštívení P. Marie), located in Olomouc. He also built an organ in Wroclaw Cathedral and in the Church of St. Jakub in Brno. In 1678, another of his works started operating – the organ at the Cathedral of the Visitation of Our Lady in Olomouc (na Hradisku – Olomouce). This organ had two manuals, 19 registers, and in 1725 it was transferred to the cathedral in Pozořic, but according to other sources it was transferred to Hradečné.

⁴⁸ Quoika, Rudolf. (1966). *op. cit.*

⁴⁹ Lyko, Petr. *Varhanářská firma Rieger. [Organ Company Rieger.]* Ostrava: University of Ostrava, 2018.

Later, in 1632, a new Baroque organ was built in Hradisk in honor of the 100th anniversary of the Charter. The instrument was created by Jan David Sieber, who was living in Brno at the time.

Jan David Sieber (~ 1670, Česká Lípa – 1723, Brno) was born in the Czech Lipa. This is the area where Sorbian Slavs and Saxons lived near the Czechs. The organ culture here was the result of a combination of different beliefs – they worked closely together in Catholicism and Protestantism, which was typical of northern Bohemia. It was the Czech Linden that was famous for its organists, who later worked in both Prague and Brno.

Jan David was a follower of an entire dynasty of organ masters, the son of Wenzel Sieber,



The organs of Jan David Sieber

who on obtaining Prague citizenship for unknown reasons settled in Brno. There is very little information about the life of Jan David Sieber, because it is not even known when he was born. He spent his studies

in the field of organ-building in the Czech town of Králíky with the master Johann Gottfried Halbich.

The first report on Sieber activity concerns the organ in the church of sv. Mikuláše in Velké Meziříčí, lying on the border between Bohemia and Moravia. Here in 1252 the Cistercians founded a monastery, which became a famous Medieval Enlightenment Center. In 1607, Žďár was granted the status of town, but the monastery declined and the Franciscans settled in this place.

In 1694, Sieber reconstructed the organ of the church of St. Thomas in Brno. Sieber's next major work was the organ for the figural choir of the Cistercian monastery of the Church of the Assumption of the Virgin Mary in Velehrad. Nowadays it is Basilica of the Assumption of the Blessed Virgin Mary and Saints Cyril and Methodius. The next organ was also associated with Brno, but already with the Franciscan Church of St. Mary Magdalen.

Sieber built a huge 3-manual organ with 43 registers in 1705 for a Jesuit church in the Polish city of Swidnica. So far, no Czech organ builder has created such a large one. The following year Sieber builds an organ for the Premonstratensian monastery church in Hradisk,

Olomouce. After the monastery was closed in 1793, this organ was donated to St. Michael's Church in Olomouc.

In 1708 Sieber built an organ in Polna, and in 1710 in the monastery church of Žďár nad Sázavou. The location of this organ and the quadrilateral prospectus are unique in Europe. A similar organ has been preserved only in the Church of St. Michael in Vienna.

In terms of the number and quality of the built organs, Sieber is considered the founder of the Brno Organ School, and organologists compare his organ-building activity with Arp Schnitger and Gottfried Silbermann. The life and activities of the most famous Moravian Baroque organ-builder became the subject of a thesis at the Pedagogical Faculty of the Department of Music Education at Palacky University in Olomouc, under the supervision of Professor Petr Planý, a 2012 graduate of University Petr Sobotka received Master's degree. The followers of Jan David Sieber at the Brno Organ School were Antonin Richter and Jan Výmola.

Antonin Richter (1688, Linz, Austria – 1765, Brno, Moravia) became a disciple and heir to the cause of Jan David Sieber. He was born in the family of a carpenter and became interested in organ-building at a young age. By then, the glory of Jan David Sieber had spread far enough, and Antonin decided to go to Brno to study the skills of organ building with Sieber. After mastering the basics and working together on many instruments, together with his teacher in 1719 Antonin Richter decided to become an independent organist and organ builder. So he went to work in the Italian city of Bressanone (Brixen) in the province of Bolzano (South Tyrol), where he later worked as an independent organist.

But in 4 years he learns about the death of his teacher and returns to Brno. By the time Jan Sieber had established his organ in the town of Olomouc on Saint Hill. Antonin Richter completes the work of his partner-teacher and friend. There he marries the widow of Sieber – Dorothy and takes over his whole business. In 1728 Richter received the title of master of the guild of organists and carpenters in Brno.

Organ builder **Jan Výmola** (1722 – 1805) established one of his first organs in the Basilica of the Assumption of the Virgin Mary of the Cistercian monastery of the Moravian town of Žďár in 1748. The city of Žďár nad Sázavou, located on the border between Bohemia and Moravia, was founded in 1252 by the monks of the Cistercian Order who established their monastery here – one of the most famous Medieval Enlightenment Centers. The monastery had its own chronicler and even the Chronicles of the Žďár Monastery were preserved. In 1607, Žďár was

granted the status of a town, and the monastery declined. The Gothic Basilica of the Assumption of the Blessed Virgin Mary and St. Mikulaš is located near the castle of the town of Žďár. In 1720, architect Santini reconstructed it in the Baroque style, and the organ, which was later installed by Jan Výmola, remains today in working condition.⁵⁰

As viewed both technically and artistically, the best preserved among the 30 medium-sized organs established by Jan Vimola was the organ he built in 1860 in the town of Dubravnik in the South Moravian Region. The Roman Catholic Parish of the Exaltation of the Holy Cross has a mechanical organ with 2 manuals.

The peak of skill and the best preserved organ of Jan Výmola – in the town of Dub (1768), located in the parish church of the Purification of the Virgin Mary. Over time, it was partially modified in the romantic spirit. Several other organs smaller than Výmola built for the South Moravian region bordering on Austria, in particular for Mikulov; for the Heiligenkreuz Church (Holy Cross) in Strontsdorf; and in Vranov near Brno.

Moravian organ builder Jan Výmola associated with various corners of his native land: from his ancient medieval village of Pteni, where he was born, to Olomouc, Žďár nad Sázavou, the South Moravian border with Austria, and even some Austrian cities. And completed his life's journey in Brno. This path became a symbol of Moravia's organ-building in a concentrated form.

5.6. Revival of organ building in Slovakia.

If German masters were mainly engaged in organ-building in the Czech lands in the 17th century, Slovakia may be proud of organ-builders from their native land. However, Slovak masters built their organs mainly outside the historical borders of Slovakia. For example, **Jan Vest**, a native of Banská Bystrica, established a 3-manual organ with 34 registers in Transylvania in Sibiy (Nagyszeben – Hungary). At that time it was the largest organ in Hungarian kingdom.⁵¹

One of the most important sacral structures in Slovakia in the town of Levoča near the Ukrainian border is St. Jacob's Cathedral. It is a magnificent medieval Gothic church of the 14th century, in which German organ builder **Hans Hummel** of Nürnberg established the organ in 1630. The positive and part of the prospectus of this organ have been preserved to

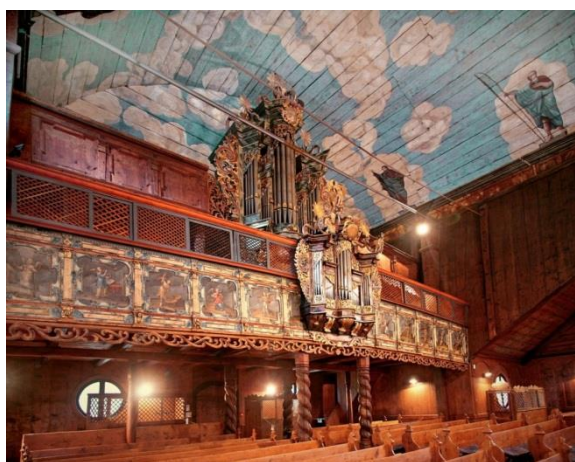
⁵⁰ Fridrich, Zdeněk. (1970). *op. cit.*

⁵¹ Gergelyi, Otmar, Wurm, Karol. *Historické organy na Slovensku. [Historical organs in Slovakia.]* Bratislava: OPUS, 1982.

this day. Hans Hummel, in parallel with the construction of the organ in Levoča, built an organ in Olkusz, near Polish Kraków. Both instruments at the time were some of the best in Slovakia and Poland. But the organ builder) himself, unfortunately, met a tragic death.⁵² In Olkusz, Polish master Jerzy Nitrovsky finished work on the installation of the organ.

The frictions with the temple of St. Jakub in Levoča did not end there, because more than two centuries later, the Salzburg organ builder **Ludwig Moozer** exceeded the payment limit for the establishment of the organ and in 1873 was brought to justice by the Levoča inhabitants. These are the facts which show that the Slovaks have a strong interest in equipping their temples with the best organs and for that reason they invited the leading masters of organ-building.⁵³

The historical region of Spiš became part of the Hungarian kingdom as early as the 11th



The organ of the Kežmark of the Holy Trinity

century and remained within the Hungarian state until the First World War.⁵⁴ Ethnically, the south of the region belongs to Slovakia and the north to Poland. The political and administrative system also had a great influence on the cultural development of the region. Church organs played a special role in the music culture of Spiš. To date, there have been some wonderful instruments preserved since the late 17th century.

One of these architecture monuments bordering the Baroque and the Renaissance eras is an organ of the Kežmark parish cathedral built in 1651 by **Bartholomew Fromm**. The master himself came from Spiš, Nova Ves. The term *pharrei* (parish) has been known since the Middle Ages.⁵⁵ Even then it was the second largest Temple after the Cathedral and was built in close proximity to the town market.

The console of the organ itself has a very interesting architectonics: the iron register levers (ťihadlá vo forme kľúčov) in the form of keys are located above the keys of the manuals, not at the sides as usual. Also original is the design of the organ air chambers. Another feature of

⁵² Klinda, Ferdinand. (2000). *op. cit.*

⁵³ Gergelyi, Otmar, Wurm, Karol. *Pamiatkové organy na území stredného Slovenska.* [Monuments organs in the territory of central Slovakia.] Banská Bystrica: Academia, 1971.

⁵⁴ Engel, Pál. *The Realm of St Stephen: A History of Medieval Hungary 895-1526.* New York: Review Books Classics, 2001.

⁵⁵ Gergelyi, Otmar, Wurm, Karol. (1971). *op. cit.*

this organ is the Mixtura register, which resembles the Polish “cymbelky. This is a type of octave mixture, which often consists of 3 rows of tubes with a narrow measurement. A stop of this type was common for the Polish organs. It created a percussion-noise special effect.

Another extremely interesting Spišsky organ is the 2-manual carved instrument by **Tomaš Dobkovič's** from 1662 in Spišska Sobota over the Poprad River.⁵⁶ The Spišska Sobota, near Levoča and Kežmark, was a significant trading, cultural and business center dominated by German colonists. Therefore, the evangelical classical church played an important role in this area.

To the Early Baroque period belongs a one-manual organ in Huncovci. It was built in 1653 by **Samuel Stascovius**. Recently, after the restoration, the organ has been upgraded with foot pedals.⁵⁷

All these facts testify to the role of the German organ-builders in spreading the organ in the sacred environment in all areas of the former Austro-Hungarian Empire. It should be noted that during its heyday it extended from Italian Trieste and Croatian Zagreb including Bohemia, Moravia, Slovakia, Transylvania, as well as part of German-Polish Silesia to Ukrainian Bukovyna, Halychyna Lviv, and the ultimate eastern border was the stronghold in the town of Brody.⁵⁸

Therefore, it is not surprising that in all these areas German culture, including the German organ builders, along with the Austrians and Hungarians, dictated the norms of organ building and thus perfected their mastery as organ builders. One striking example of Austrian organ-building in Slovakia is the instrument of the Viennese master **J.Woeckherla**, who established his organ in one of the most prominent and, in the Middle Ages one of the largest Slovak cities, the royal Skalica, 1.5 km from the Czech border. This organ was built in 1649 in the parish Roman Catholic cathedral of St. Michael (Farský kostol of St. Michael Archaniela).

The Slovak town of Kremnica was founded in the 10th century in the Banská Bystrica region as gold and silver mining center. On the site of the oldest building in the town – the Romanesque church in the 15th century was built the church of St. Catherine, which is still famous for its ancient organ traditions. The first written record of St. Catherine's Church was in 1526. The church houses a rare organ that can be heard annually in August at the organ festival at Kremnica Castle.

⁵⁶ Klinda, Ferdinand. (2000). *op. cit.*

⁵⁷ Gergelyi, Otmar, Wurm, Karol. (1971). *op. cit.*

⁵⁸ Hanak, Peter. *A History of Hungary*. Bloomington : Indiana University Press, 1994.



The organ of Martin Zorkowsky
Church of St. Catherine

Among the town's iconic figures are organ builder **Martin Zorkovský** (~ 1659 – 1746, Kremnica), who, together with their sons Martin and Jakub, built organs at St. Paul the Martyr Vavrynka Church in Banská Štiavnica in 1731, in Bratislava and, most importantly, in Kremnica itself. He was the most famous organ builder of his time, and

even received the nickname “famosus ille organifex” (organ leader). He was elected an honorary tradesman to the Kremnica Town Council. However, very few details about his life have been preserved.

Organ construction in Slovakia in the Baroque era is characterized by multi-vector influences. Yes, the west of Slovakia was under the patronage of Austrian and Moravian masters. The north had direct contact with Silesian and Polish organ builders. The cities of Slovakia, famous for their healing waters, remained in the field of German interests. Italian influences spread to Slovakia directly with the monarchic consent of the Vienna emperors. The style of organ-building of central and northern Germany in full concentration was embodied in the organ in the city of Levoča, built by H. Hummel. And the most striking embodiment of the Italian influences in Slovakia was the Slovak organ builder F. Pecník.

Even before **František Eduard Pecník** (1748 – 1815), old Slovak organ builders became famous for their many years of fruitful work, which resulted in almost every Slovakian temple: Positive: **Martin Zorkovský** (1659 – 1746) and **Martin Podkonitsky** (1709 – 1771). If M. Zorkovský's organs remained working for a long time in both monasteries and churches until the early 20th century, M. Podkonitsky's organs underwent major renovations in the 20th century. This also applies to Slovakia and Hungary.

The family of the Slavic organ builders of **Pažický** is a generation of organ masters who built over 200 organs over three generations. Their instruments were heard all over Slovakia: from the royal town of Brezno in central Slovakia, across the various Franciscan churches and all the way to Prussia.⁵⁹

⁵⁹ Klinda, Ferdinand. *Organová interpretácia. [Organ Interpretation.]* Bratislava: 1983.

In the 19th century, among the Slovak organ builders, Martin Šaško's family gained the greatest fame. The father and son *Martin Šaško*, senior and junior, built more than 50 organs in Slovakia, Austria, Moravia and Hungary.

The peculiarity of the Slovak organ-building was the fact that the masters most often placed organs outside the major towns of Slovakia, where the Austrians and Germans were preferred, while the Slovaks themselves extended their activity to small temples of Slovakia in towns and villages, or built small organs outside their own country.^{60 61}

6. Chronology of the creative achievements of Czech organ music.

Music is an art that exists in time and space. The temporal nature of music lies in its intangible essence. Although in order to form a sound it is necessary to have the world of material values – the creator, the musical instrument, the room with the appropriate acoustics for the propagation of sound – but the music itself begins with the organized sequence of sounds in time and space. This sequence of interacting vibrations is an ideal rather than a material substance. Therefore, the sound fabric has the ability to express and reproduce a person's spiritual and emotional states and influence their feelings.

All these musical components are particularly significant in the organ art. The idealization of the sound field of organ music arises on the basis of the combined interaction of the above-mentioned temporal and spatial components, which in its essence contributes to the distancing of a person from the profane world and worldly environment. The main purpose of the existence of organ music in the temple is the formation of a spiritually elevated state in a person. That is the whole essence of the category of the sacral in art.

Time and space are also those main components that enable the researcher to give an adequate assessment of an artistic phenomenon. The life, activity and creativity of the composer is formed in certain time and space frameworks: epoch, historical period, country, contacts and events. After all, there are global spiritual and aesthetic-ethical categories that are also subject to temporal variability through the process of social evolution and the discovery of new horizons by humanity.

The flowering of organ art in the Czech lands had as its basis vivid historical events, educational and ethical influences of Christianization, a public request for the erection of

⁶⁰ Černušák, Gracián, Štědroň, Bohumír, Nováček, Zdenko (eds.). (1965). *op. cit.*

⁶¹ Gergelyi, Otmar, Wurm, Karol. (1982). *op. cit.*

sacred shrines from Romanesque and Gothic times, and at the same time a rather controversial nature of the cultural and religious paradigm. All these circumstances prompted Czech thinkers to sacralize both their life position and the embodiment of high spirituality in their music.

When setting the chronology of creative achievements that Czech organ music should be proud of, we take as their basis a number of the most outstanding creators - composers and organists. It should be noted that the life and creative life of these Czech artists was closely connected with the Christian religion, with its institutions and laws, with the activities of the Roman Catholic monastic orders, with the service in the churches as organists and leaders of church choirs.

Alongside with fulfilling the duties in temples as performers, organists, organizers of music life, and in addition to the creation of sacred compositions, Czech music authors for the organ are very often engaged in pedagogical activities. They were not just teachers at seminaries or high schools or professors at the university, but also methodologists and heads of their own organ schools.

The purpose of the information collected is to analyze the achievements of Czech organ composers over the last three centuries – from the Baroque era to the present. The life and creative journey of the artists is presented in chronological order. The sequence in the presentation of biographical events – according to the date of birth.

6.1. Old Bohemian Organ School.

The 18th century in the history of Czech organ music distinguished itself by two composers whose activity and creativity unite the musical and cultural evolution of Bohemia's music – Bohuslav Černohorský and Josef Mysliveček. The first revealed the depths of the national perception of the Baroque polyphony from the viewpoint of the sacred. The second, along with the sacred, revealed the horizons of secularization, both in the field of symphony and in the field of organ art.

If the name of B. Černohorský was compared in the Czech culture with the genius of J.S.Bach, then J.Mysliveček was interpreted on the level with the Viennese classics by the clarity and simplicity of the symphonic expression. A number of creative individuals who

reflected in their music the depths of national spirituality and unique melody seemed to pass the relay baton to one another to assert high artistic ideals in Czech classics.⁶²

One of the direct manifestations of this transfer was the fact that the vast majority of Czech composers whose organ-related life came from musical families, and the first steps in music education were under the guidance of their parents, who were also organists for the most part.

Another unifying factor for almost all Czech composers of that time was their direct involvement in religious worship and their direct association with one of the monastic orders. It was a trend of the era, because the cultural and educational centers were created not by state institutions but by religious institutions. Christian religion and Catholicism is the ideological principle that united the nation and cultivated traditions, norms of social morality. Roman Catholic orders became preachers of high aesthetic, scientific and cultural norms.

For the Czech organ music culture in general, and not only for the Old Bohemian School, the combination of sacred and secular composers' work and creativity is indicative. Composers received their professional education not only in the field of music, but also in the field of philosophy and religious studies. Their creative activity is often combined with pedagogical and methodological research.

Bohuslav Matěj Černohorský (1684, Nymburk – 1742, Štýrský Hradec).

The life and work of ***Bohuslav Matěj Černohorský*** is a striking example of the synthesis of high spirituality, deep religiosity and professional skill of the organist musician who has devoted his entire life to the implementation of Christian ideas in sacred organ music. Among all Christian orders, the most convincing in preaching the avoidance of worldly temptations were the Dominicans (who were at the same time the most consistent in the propaganda of organ art) and the Franciscans, who inspired and exalted all the creations of the Lord. The ideas of St. Francis of Assisi were most contemporary with the Christian outlook of Bohuslav Černohorský.

He was one of the most prominent Czech composers of the Baroque era, an organist-creator, virtuoso performer and teacher, and at the same time a Franciscan Minorite priest. Bohuslav Černohorský was born in Central Bohemia, in Nymburk – in the ancient city above the Lába River. He received his music education from his father and continued to improve his practical

⁶² Pfitzinger, Scott. *Composer Genealogies: A Compendium of Composers, Their Teachers, and Their Students*. Indianapolis: Rowman & Littlefield Publishers, 2017.

and theoretical knowledge of music in Prague when he entered Charles University to study philosophy and theology.

After receiving his bachelor's degree, B.Černohorský enters the Franciscan Order, and later in 1708 is ordained a priest. The Order of the Franciscans had had its main shrine in Prague since 1232 held by St. Jacob's church. It is appropriate to recall that the First church of St. Jacob was laid on holy sites in Santiago de Compostella in 896-899. St. Jacob's church in Prague is a historic monument that was rebuilt in the Baroque style after the 16th century fire.



Bohuslav Černohorský combines the first steps of his clergy in the monastery of St. Jacob in Prague with the work of an organist on the newly built organ of the famous Czech organ builder Abraham Stark from Loket. This masterpiece of organ building sounded under the hands of Černohorský in 1705. But in 1710, as a Franciscan priest, Černohorský was appointed chief organist in the Basilica of St. Francis in the Italian city of Assisi, where the Order of the Franciscans came from.

Later, the organist continued his ministry as a priest and performed the organist's duties in Padua. From this period, one of the finest spiritual works of Černohorský's two-choir Easter antiphon "**Regina coeli**" (*Rejoice heavenly queen, 1712*) remained in the history of music. This composition has its second version for soprano, cello and organ in the form of a Cantata concertante. This is one of the masterpieces of polyphonism.

The next peaks of B.Černohorský creativity include another masterpiece of Czech polyphony. Its melody is based on Czech, not Italian song. This is the **Laudatur Jesus Christus** offertory for soprano, viola, tenor and bass accompanied by an ensemble (violin, viola and trumpet and organ), a composition that was performed in the Liturgy during the sacrifice.

Particularly attractive in terms of polyphonic perfection, besides the vocal compositions of Černohorský, are his works for organ. These include Concerto in C, Toccata C-dur, and virtuoso fugues, which include **Con sogetto chromatica** a-moll.

It is known that B.Černohorský was an extremely prolific composer, but so far for many reasons, much of his creative heritage has been destroyed. In 1720 he returned to Prague and continued to pursue composing and teaching activities. Among his students was the famous Czech composer František Anton Ignác Tůma and opera reformer Christoph Willibald Glück.

For the last years of his life, the composer had traveled between Prague and Padua, but due to a deteriorating health condition, his death occurred in the middle of the road between these cities in the Austrian city of Graz. Sacred content can be seen in the fact that the follower of the first wandering brothers of the Franciscans is a priest and organist, founder of the Old Bohemian School of Church Music Franciscan Minor Bohuslav Černohorský completed his life journey between the homeland of St. Francis of Assisi and her native Bohemia.

František Anton Ignác Tůma (1704, Kostelec nad Orlicí – 1774, Vídeň) was a direct follower of the founder of the Old Bohemian School of Bohuslav Černohorský. Like his



mentor, František Tůma's path to organ art was paved by his father. But next to Tůma's organ, he also won a game at Gambia. Together with Christoph Willibald Ritter von Glück, František Tůma, under the direction of Černohorský, also studied theoretical disciplines. On the recommendation of his professor, Tůma received a tenor position at St. Jacob's Church and the Blessed Virgin Mary in Prague.

Years of study at the Clementinum Jesuit Seminary in Prague formed the outlook of the leading Czech composer of the late Baroque era. And after completing his studies, Tuma went to Vienna for the service of Count Franz Ferdinand Kinski, who was very interested in using František's multifaceted talents. To improve Tůma's mastery in the field of polyphony, the count sent him to the greatest authority in the field of methods of studying counterpoint – the Austrian composer **Johann Joseph Fuchs** (1660 – 1741). Fuchs's “*Gradus ad Parnassum*” (1725) treatise on the theory and practice of counterpoint is an important musical-theoretical textbook on polyphony, which has not lost its relevance up to our time. Subsequently, František Tůma took an active part with the first Czech symphonist Jiří Benda in the preparation of the premiere of J. Fuchs' opera “Resilience and Strength” (*Constanza e Fortezza*).

The period of gaining practical knowledge and theoretical improvement of Tůma ended with Fuchs' death. Then in 1741 he became the Chaplain-master of the widow-Empress Elizabeth and remained in this position until her death (1750). He spent the next 18 years in Vienna, devoting himself entirely to orchestral music. Then his symphonies, partitas, sonatas, which were stylistically close to the music of J. Haydn and W.Mozart, were born, and he assigned the continuo voice to the organ. He himself gained fame as a virtuoso on viola basso and theorbo.

In 1768, after the death of his wife, František Tůma, fell into depression for a long time and went to the *Prämonstratenser* monastery in the Lower Austrian town of Geras. However, after 6 years, František Tůma returned to Vienna and lived with the “Merciful Brothers” until his death in 1774.⁶³ Very popular at the time were the church compositions of Tůma – Suite for organ, masses, motets.

Among his sacred works is an impressive number of masses (65), psalms (29), and especially popular for Empress Maria Theresa oratorio *Miserere mei Deus* (*Lord, have mercy on me*) and 5-movement *Stabat mater*.

František Václav Habermann (full name: *Franz Johann Xaver Wenzel Habermann, 1706, Lázně Kynžvart – deutsch Königswart – 1783, Cheb*). One of the representatives of the Old Bohemian Composition School, who received a fundamental education at the same time in the fields of music, philosophy, religion, and pedagogy in the schools of the Fathers of the Jesuits, was František Vaclav Habermann. He came from a musical family and his children also became musicians and organists.

He first studied at the Jesuit Gymnasium in Klatovy, and then moved to Prague to study philosophy. During his university studies, František Habermann continued his father-initiated attempt at musical composition. But for further music education, he went abroad: first to Spain and then to France, where in 1731 he became music director at the court of Prince Louis-Henri de Conde in Paris. He later acquired the same position of Grand Duke of Toscana in Florence.

Habermann returned to Prague in 1741. There he became the choir director of the Church of Our Lady of the Chain in the Prague district of Mala Strana and in the Church of Our Lady of Perpetual Help. At the same time, the results of his pedagogical talent are demonstrated by his students: Josef Mysliveček and František Xaver Dušek.

In 1743, Habermann’s Opera was staged in Prague, which he wrote in honor of the coronation of Empress Maria Theresa to the Czech crown. František Habermann is one of the first Czech composers whose works went into print. Preferably, these are church compositions for an ensemble of soloists with the participation of the organ. For example: *Missa Sancti Wenceslai, martyris, Lytaniae in C: quatuor vocibus, violinis duobus, organo et cornibus*.

⁶³ Polák, Pavol. *Hudobnoestetické náhľady v 18. storočí*. [Musically Aesthetic Views in the 18th Century.] Bratislava: Veda, 1974.

Both František Habermann brothers – Karel and Anton were also trombone-players and wrote music. Eventually, his son Franz became a musician in Cheb, where in the last years of his life, the Franciscan Václav Habermann served as a regent in the church of St. Mikulaš.

***Felix Benda** (1708, Skala Okres Mladá Boleslav – 1768, Praha).*

Felix Benda was born in Skalsko in Central Bohemia. The first mention of this small settlement dates back to 1352. Not only in the district of Mladá Boleslav, but also in Central Bohemia, the name of Benda is very common. Several generations of musicians from this county have been associated with family ties with Felix Benda. In particular, the town of Benátky nad Jizerou is home to a large family of musicians who were violinists, composers and educators.

Their ancestor was self-taught musician ***Jan Jiří Benda***, who played the dulcimer, flute and oboe in taverns and inns. His wife and mother of the children of František, Jiří Antonín and Josef Benda were the niece of one of the most respected Czech organists, František Xaver Brixi – ***Dorota Benda-Bixi***. Benda's last name in Bohemia is as associated with music in the same way as the whole generation of Bach in Thuringia. Both Czech families – Benda and Brixi became the perfect ground for the birth of the most influential Czech musicians of several generations of composers and instrumentalists.

The eldest son of Jan Jiří – ***František Benda*** (1709 – 1786) followed in his father's footsteps, but realized that mastering the violin should become his profession. He studied in Vienna and Warsaw, where he reached true heights of his skill. He later became the Royal Chaplain of Frederick the Great. With his symphonic work, František Benda, who authored dozens of symphonies and concerts and two hundred sonatas, was still a prisoner of the Baroque style. But his music was also written by his heirs – daughter Juliane Reichardt and granddaughter Louise Reichardt.

As for Felix Benda, he first became acquainted with organ music at the Temple of St. Gall, built in Romanesque style in his native village of Skalsko. Later in Prague, Felix Benda became a disciple of Bohuslav Matěj Černohorský. And since 1726 he follows in the wake of Francis Xavier Brixi and directs the choir at St. Michael's Church in Prague's Old Town District. There, F. Benda was also an organist.

In addition to writing organ masses, Felix Benda created two oratorios and other church music, continuing the tradition of organ composers to combine the sacred organ creativity and

the secular pedagogical practice. Among his disciples and followers were Josef Mysliveček and Josef Seger.

The whole Western European music tradition is based on acquiring the knowledge and skills of each generation of musicians from their teachers and transferring their mastered, refined and perfected skills in their turn to the next generation. These are family values and skills that are handed down to children – this is how whole dynasties of musicians are created; and the result of the educational process during school, when the teacher-coryphaeus has his followers-students. These circumstances formed the basis of a personalized music or composing school.

So far, such a process is still little understood, but Schools of Composition can be clearly documented. One of them is, of course, the *Czech Organ School*. It is still little known in the world of classical musicology, but it has a number of completely distinctive and unlike other cultures (even its closest neighbors). This is the way to characterize the emergence of the world-renowned music creators named BENDA by the composer-organist, who could convey to his students not only his own skills and achievements, but also to adopt and comprehend from the creative and pedagogical heritage of his own teachers.

However, it was not easy for Felix Benda to stand out from among his distant relatives. After all, they were bright representatives of the Baroque and Classicist era, recognized authorities among symphonists and chamber instrumentalists, and one of the Benda – Jiří Antonín – became the Bohemian who created a new opera genre *German folklore melodrama opera* based on the study of Italian operatic heritage. František's younger brother, *Jiří Antonín Benda* (1722 – 1795), is considered by musicologists to be “the only real forerunner of Mozart”.⁶⁴ Following in the footsteps of his older brother, František, who had made a brilliant career at the court of Prussian King Frederick II, Jiří Antonín became an unsurpassed authority in the theatrical world of Thuringia. In addition to his operas, he wrote symphonies, chamber music and cantatas.

The eldest son of Jiří Antonín – *Friedrich Ludwig* (1752 – 1796) was a good violinist and composer, moving from Thuringian Gotha to Hamburg to become the musical director of the local opera house. The youngest of the sons of Jan Jiří and Dorothy Benda, also violinist and composer *Josef Benda* (1724 – 1804), after the death of Jiří Antonín, succeeded him to the post of Royal Chaplain of Prussia. Among the four sons of Josef, the oldest and youngest ones were musicians.

⁶⁴ Pfitzinger, Scott. (2017). *op. cit.*

One of the most comprehensive sources of information about composers, their ancestry of teachers and their students today is the fundamental work of Indiana University musicologist and professor Scott Pfitzinger's *Composer Generations*. In the composers' compendium, the researcher, by revealing the creative biographies of over 17,000 creators of music culture, creates an extremely valuable resource for the history of music.

Josef Antonín Sehling (1710, Toužim, deutsch *Theusing* – 1756, Praha), unlike his slightly older colleagues, Frantisek Tůma and Habermann, received his first music lessons not from his father, but from a local cantor in Toužim. But further studies also brought him to Prague and later to Vienna. From 1737, Josef Sehling was the second violinist in the chapel at St. Vitus Cathedral, and served as court musician and composer at the palace of Count Wenzel Morzine in Prague.

In 1740 he became choirmaster at the Malta Church in Prague's Small Town, as well as at St. Vitus Cathedral and at St. Benedict's Church of the Order of Barnabites in Prague.

Indicative in this case is the involvement of the musician and choirmaster in the activities of two Christian monastic structures – the Church of Malta and the Order of Barnabites, as well as two roles (violinist and choirmaster) in which he served in St. Vitus Cathedral.

The Prague Cathedral of St. Vitus (Katedrála svatého Víta) is a masterpiece of Gothic architecture with which the history of the city and country is closely linked, the tomb of the Bohemian kings, the repository of coronation regalia and an outstanding example of cult construction, both in terms of technical and artistic characteristics, it is one of the symbols of Prague.

The greatest public recognition of the work of composer Josef Sehling was the performance of a school play about the biblical heroine Judith with music, which he composed in 1743 for the coronation of Empress Maria Theresa Queen of Bohemia. By the way, we recall that on the same occasion, František Tůma wrote his most outstanding work – the oratorio *Miserere mei Deus*. Like the work of František Tůma, most of Sehling's works belong to sacred music.⁶⁵

A special place in the work of the composer is the Pastoral compositions *Latin Pastorellas*. Czech sacral music is a unique collection of works according to their style. In *Latin*

⁶⁵ Borový, Klement. *Úřední sloh církevní. Příruční kniha praktického úřadování pro katolické duchovenstvo*. [Official Church Style. A Handbook of Practical Ministry for the Catholic Clergy]. Prague: editor Bedřich Stýblo, 1887.

Pastorellas collection, Sehling increased the number of pastorells and natalitia or adventualia compositions. The peculiarity of this collection is the rejection of some elements of Baroque music, which laid the foundation for the emergence of new musical stylistics in his work. Josef Sehling's four pastorells form a specific group of formally simple sacral compositions in Latin, accompanied by the organ.

In Czech music, Josef Sehling's creative work is often compared to Ch. W. Gluck's contribution to European musical culture. From among the students of Josef Sehling, Johann Oehlschlägel (1724 – 1788) became the most famous organ-builder, composer and choirmaster of the Strahovsky Monastery. Among the works of J. Sehling, stand out two oratorios – *Miserere mei Deus* (*Have mercy, my God*) and *Filius prodigus* (*The Lost Son*, 1739); besides, *Latin Pastorellas* with the organ accompaniment is particularly distinguished apart from the two Masses.

6.2. *The Role of Sacred Architecture in Prague in the Creativity of Czech Organists.*

As we study the life, activity and creativity of 18th century Czech composers, we are immersed in the history of Christian religion, and at the same time we are looking at masterpieces of Czech Gothic sacral architecture. We are confronted with the ideological wars that governed Czech society in its vital and spiritual needs. After all, the temples required enormous resources and efforts to build majestic sacral buildings both in the Gothic era and even in the Romanesque period in bare uninhabited places practically.

Now we are delighted to take pictures of architectural monuments in Prague dating from the 12th to 14th centuries. But even now we do not fully realize that at the time of the construction of these majestic buildings around, there was not even Prague itself in its present form, or even the basic conditions for human life. Indeed, their absence is a further testimony to the deep-rootedness of Christian ideals in Bohemian society. It is also symbolic that in the future all four oldest temples of Prague became a spiritual haven for the most prominent Czech organists.⁶⁶

Jan Johann Zach (1713, *Brandýs nad Labem-Stará Boleslav* – 1773, *Ellwangen an der Jagst*). One of the iconic figures in the organ art of 18th century Prague. Became the organist **Jan Johann Zach** – composer, violinist and a universally-gifted musician. At the age of 20,

⁶⁶ Sachs, Klaus-Jungen. (1974). *op.cit.*

the son of charioteer from Brandes on Labe, he began to work as a violinist in one of the oldest Prague temples of St. Havel (Church of St Havel, Kostel St. Havla, Church of St. Gallen 1232).

Havel is the name of the preacher from the 7th century St. Gallen, adapted to the Czech pronunciation, in honor of which was laid the satellite town of Havel in 1230 in honor of the Prague Old Town. Since then, the Romanesque building has been rebuilt several times, but much of the Gothic masonry has been preserved to this day. Three years later in 1727, Jan Zach began his career as an organist now and even in the oldest of Prague's churches – St. Martin's in the Wall (Kostel sv. Martina ve zdi), which was built in 1178-1187 on the outskirts of the town at the time. It has since become known as St. Martin's area. The direct adherence of the church to the fortifications of the town became the basis for the unusual, as for the sacral building, the specification of its location – “*In the wall*”.⁶⁷

Jan Zach also played organs at several other temples, including the Monastery Church of the Brothers of Mercy Minorites and St. Anne's Chapel. However, his attempt to become the titular organist at St. Vitus Cathedral (the fourth inaugural temple in Prague after the Mother of God before Týn) was unsuccessful.



We do not have much information about life and work of Jan Zach as a musician, but we can conclude from the data that we have received that it was a rather complicated and eccentric personality. This has always led to conflicts between Zach, who was extremely gifted, but unbalanced, and his employers. So it was with him in Ausburg as an organist, later as a capelmaster at Prince Kurfurst in Mainz, and later as a choirmaster at Alsace Abbey and in Tyrol. And as a music teacher at a Jesuit school in Munich. On several occasions, he tried unsuccessfully for various roles as a musician in different Italian cities, but died while traveling to Ellwangen on the Jagst.

The main creative heritage of the composer Jan Zach was transferred to him by the monks of the Cistercian monastery in the Tyrol town of Stams. Of course, this is not an exhaustive list of all the works and it is almost impossible to establish a timeline for their creation. And these are: three dozen masses, three dozen symphonies for strings, works for piano and prelude and fugue for organ. From Zach's monastic collections, one can conclude that there is a

⁶⁷ Vlček, Pavel a kol. (2000). *op.cit.*

transitional character between baroque and classicism with a great deal of the galant style in this music.

A huge influence on Zach's creativity was played by Italian instrumental music, which, by virtue of his eccentric nature, he decorated in some places with completely adventurous chromatic modulations, which was not peculiar to that time or to the stylistics of early classicism.⁶⁸ Besides this, especially in his organ works, Jan Zach's deep awareness of the strict rules of counterpoint is much felt. He undoubtedly received this knowledge from the extremely popular textbook of the time by Johann Josef Fuchs *Gradus ad Parnassum*.

During his lifetime, only a few of Zach's works were published: *Harpsichord Sonata* (in *Oeuvres mêlées v / 6*, Nuremberg, 1759), *Harpsichord Concerto* (Nuremberg, 1766; GS C13), and the Shane collection *Harpsichord Sonata and violin or flute* (Paris, 1767).

Josef Ferdinand Norbert Seger (1716, Řepín – 1782, Praha) [Segert, or Segeer].

The figure of Joseph Ferdinand Norbert Seger for 18th century Czech Music is symbolic of several dimensions at once. First of all, he combined in himself the multifaceted qualities inherent in contemporary musicians, for he was recognized as a specialist as an organist, composer and educator. The recognition of his abilities as a performing organist is evidenced by the fact that for four decades he held the title of organist at two iconic temples for the history and culture of the Czech temples of the Mother of God before Týn⁶⁹ and St. Francis' of Assisi.

Interestingly enough, at the Franciscan temple, also called the Crusaders church,⁷⁰ 100 years later, the title organist was Antonín Dvořák. But Seger received his education from the Faculty of Philosophy at Charles University in Prague. He was not an exception in this aspect, because this is how many other Czech organists of the time acquired the faculties of thinking and renown. Subsequently, Josef Seger became a linking chain in the field of pedagogy between the “Czech Bach” (Bohuslav Černohorský), František Tůma, Felix Benda, from whom he derived his musical worldview, and Jan Oehschlängel and František Brixí.⁷¹

⁶⁸ Kotron, Adam, Senn, Walter. *Johann Zach, Kurmainzer Hofkapellmeister: Nachträge und Ergänzungen zum thematischen Verzeichnis seiner Kompositionen*. Mainz: Zeitschrift, 1955: 81 – 94.

⁶⁹ Hora, Josef. (2000). *op.cit.*

⁷⁰ Kamper, Otakar. (1933). *op.cit.*

⁷¹ Kamper, Otakar, Brixí, František X. *K dějinám českého baroku hudebního*. [On the history of Czech music baroque.] Prague: Mojmir Urbánek, 1926.

Almost all of Seger's work was preserved in autographs, but unfortunately, none of the compositions was published in his lifetime. However, Seger was a fine teacher and educator-Methodist.⁷² He himself passed on his knowledge to his students of the next generation of Czech composers-organists: Jan Antonín Koželyuh, Karel Kopřiva, Jan Kuchař and Josef Myslivíček.



The Church of Our Lady in front of Týn in Prague one of the two churches Seger worked at throughout most of life

Josef Seger was the most prolific from among the 18th century Czech composers who wrote music for the organ. In addition to the hundreds of preludes, fugues, tokata in which the organ acted as a solo instrument, Seger constantly used it in parts of the Catholic liturgy, Particularly interesting is *Missa quadragesimalis* in F for 4 soloists and organ, *Missa choralis* for four soloists and concert organ (organ concertante), as well as *Alma Redemptoris* (Loving Savior), *Audi filia* (Obedient Daughter) for soloists and organ.

Seger's knowledge of composition taught by Felix Benda, who also taught him figured bass, is worthy of special mention. This knowledge and Seger's own pedagogical experience resulted in his writing methodological work on figure-bass exercises *Fundamenta pro organo*, where he displayed a perfect understanding of the practice of using late Baroque counterpoint. This work had been used by organ and polyphony teachers for decades after his death.

Jan Lohelius Oehlschlägel (1724, Lahosch – German Loosch – 1788, Praha) [baptized as Franz Joseph, often signed as “Boemus Duxoviensis” (duchcovský)].

Jan Oehlschlägel's entire life journey has been under the sign of spirituality in the majestic sacred monastic buildings, in praising the Lord and communicating in the canonical spirit of several monastic orders at once: Jesuits, Dominicans, Maltese, Premonstratens. He was baptized as Franz Joseph, but he was often put his signature as “Boemus Duxoviensis” (spiritual shepherd).

⁷² Pfitzinger, Scott. (2017). *op.cit.*



The first steps in music were related to piano and organ classes, but the organist's true talent was evident in his high school years at Bohosudově Jesuit Monastery. There he also worked as an organist at the local Basilica. At the age of 17, he entered philosophy and theology departments at Prague University, but at the same time did not leave the practice of an ecclesiastical organist in the Prague region of Mala Strana in the church of St. Mary Magdalen of the Dominican Fathers Monastery. Nowadays the Czech Museum of Music is housed here. It has been a famous sacral building since the Middle Ages. Its Gothic

masonry in 1315 was destroyed during the Hussite Wars. The famous Temple of Our Lady before Týn also suffered at that time.

Along with the work of an organist in the Dominican Monastery, Jan Oehlschlägel plays the organ in the Church of the Order of the Virgin Mary of Malta under the chain. His acquaintance with the postulates and canons of the monastic behavior of the various Catholic orders leads to Oehlschlägel's complete dedication to the doctrine of pre-martyrs who preach the clarity and specificity of the laws of this order that lie on the palm or displayed on the meadow (pratum monstratum). This was the path that Jan followed in the pursuit of František Tůma. But if for Tůma the arrival to the Order of the Protestants was connected with a life trauma (death of his beloved wife), then for Jan Oehlschlägel (son of a village blacksmith and serf) it was the liberation from serfdom.



Cathedral of St. Mary Magdalene, Prague

It was the Premonstratensian order of St. Norbert in Prague (Strahov district) in 1747 that succeeded in liberating of Oehlschlägel from serfdom. And Jan, who was baptized as Franz Josef, took his name – Lohelius.

In 1755, Lohelius Oehlschlägel was ordained a priest. In addition to his priestly and monastic duties from 1756 until his death, he held the position of choir director. Lohelius was the organizer of the musical rites for the monks at the monastery and also taught music. The composer's creative heritage is sacred music and his compositional style (like F.X.Brixl or W.A.Mozart) was a precursor to the transition from Baroque to classicism, but in the key of

the Italian Baroque style. Oehlschlägel's musical heritage consists of nearly 200 compositions (some of which he dedicated to the Osek Monastery), especially his pastors, oratorios and masses.⁷³

Adjusted to the new trends, the Strahov monastery choir became a fertile ground for the introduction into the practice of performing new musical instruments, which Lohelius purchased at his own expense. In this way he could better implement his creative ideas and perform the music of other Prague and European composers.

Lohelius Oehlschlägel earned his living by playing organ and writing his own compositions as well as copying works of other authors. From 1765, with the permission of Abbot Dahler, he devoted himself to organ construction, where he worked for 15 years. His ability as an organ builder Oehlschlägel invested in a large-scale restructuring of the Strahov organ: he did all the carpentry, tin, mechanical and engineering work himself, as he described in two detailed publications. They were later used as a textbook for organists.⁷⁴ The result of the reconstruction was truly remarkable – the Strachov organ was one of the largest and best sounding instruments of Czech Kingdom. In 1787, W.A.Mozart played the organ that was repaired by Oehlschlägel and was delighted with this instrument. And the following year, Lohelius Oehlschlägel died and was buried in the Košire-Praha Cemetery.

For ideological reasons, his religious and sacred work was silenced for a long time. The Cantores Pragenses Ensemble, the Benda Chamber Orchestra of Ústí nad Labem and the Brixihó Komorní soubor v Teplicích had been performing Oehlschlägel's for more than two decades, releasing LPs & CDs. The bust of the composer, created by sculptor P. Karták, has been in the Episcopal High School in the Bohosudov since 1993, and also nowadays at the municipal office of Lahošt, the birthplace of Jan Lohelius Oehlschlägel.

František Xaver Dušek (1731, Jaroměř near Hradec Králové – 1799, Praha) is a composer, pianist, organist and educator. The Dušeks were the serfs of Count Karl Spork, who sent Dušek to study at the Jesuit College in Hradec Kralove (German Königgrätz). Due to a severe foot injury, Dušek became disabled, and had to give up teaching and singing in the church.

⁷³ Brunner, Sebastian. *Ein Chorherrenbuch: Geschichte und Beschreibung der Bestehenden und Anführung der aufgehobenen Chorherrenstifte*. Wien: Leo Woerl, 1883.

⁷⁴ Perlík, Romuald Rudolf. (1927). *op.cit.*

In 1748, Dušek went to Prague to take lessons in composition and organ performance from František Václav Habermann (1706 – 1783) with money from Count Spork. Later, he continued his studies in Vienna with the renowned Austrian educator, the outstanding virtuoso pianist and court composer Georg Christoph Wagenseil (1715 – 1777). After three years of study, Dušek remained working in Vienna as an organist in church orchestras.



The return of František Dušek to Prague was connected with the beginning of his pedagogical activity. Among the prominent students of Dušek are Jan Vitásek (1771 – 1839), Leopold Antonin Koželuh (1752 – 1818), Vincent Mašek (1755 – 1831). Dušek's Bertramka Villa in Prague became a real music showroom where the entire artistic world came together.⁷⁵ W.A.Mozart frequented here often, as well as the owner of the best Prague Chapel, Count Christian Philip von Clam-Gallas (1748 – 1805) with the actors. Most of his orchestral works were composed for this chapel, mainly 37 Symphonies, two Serenades, 9 Concerts for Harpsichord and Piano, 4 Concerts for Harpsichord, Violin and Cello.

Written by Václav Jan Sýkora, a researcher of František Dušek's work, the CATALOG contains more than 200 items. In chamber and symphonic works the composer is dominated by the style of Gallant, but Dušek's glory was the music for the Klavier (harpsichord, piano, organ). He was considered the consummate keyboard virtuoso.

František Xaver Brixí (1732, Praha-Staré Město – 1771, Praha).

For the 18th century Czech history of music, two names stand out – Benda and Brixí. If Benda's name was so closely linked to Czech musical culture that it was even compared to the status of Bach in Turing-Saxon musical culture, then Brixí's name was included in the European treasury of sacred musical culture by František Xaver Brixí.

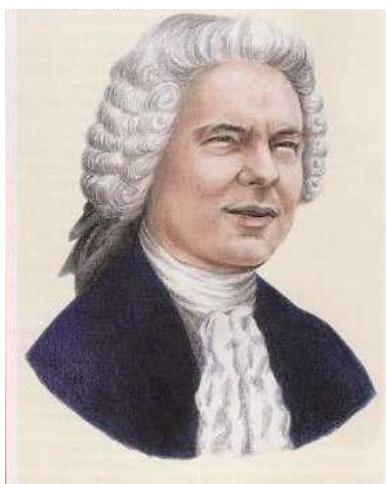
He lived a short life (only 39 years old), was never married and left no heirs, but his father, Shimon Brixí (1693 – 1735), even as he studied law at the University of Prague, devoted himself to artistic activities. In 1727, Shimon Brixí became a teacher and choirmaster at the oldest of Prague's temples – St. Martin's Church in the Old Town wall. His circle of composer's preferences was refined in the environment of Baroque Neapolitan church music.

⁷⁵ Kamper, Otakar. (1936). *op.cit.*

Perhaps his wife, Barbora, who was a daughter of a wealthy Benátkách nad Jizerou of the Benda family, was partly involved in this.⁷⁶

The main authority for Shimon was the work of one of the most prominent Czech baroque composers, Jan Dismas Zelenka, whose sacred music is the most famous sincere prayer *De profundis* (From the Depths) on the text of the 129th Psalm of David. It should be noted that Zelenka's spiritual and instrumental creativity was highly appreciated by G.F. Telemann and J.S. Bach. Thus, it can be traced that those standards of Czech spiritual music that were embodied in Zelenka's works and recognized by the baroque geniuses, through the admiration and imitation of Shimon Brixí, were passed on and brought up in the corresponding spirit by his son, František Xaver.

František Xaver Brixí was born in the Old Town and grew up in the high-spirited



environment of the Piarist Gymnasium in Kosmonosích. The monks of the Piarist Order saw their vocation in the education of young people in a clerical spirit. It is in this spirit that František Brixí was brought up. Immediately after completing his studies, he began his service as an organist at St. Nicholas Church in Malí Country (*Kostel svatého Mikuláše na Malé Straně*), as well as in several churches, including St. Havla na Starém Městě. Soon enough, he became a recognized master of his craft, both as an organist

and as a composer. This is evidenced by the popularity of his numerous organ compositions performed during the festivities on the occasion of one of Prague's most popular ecclesiastical celebrations, the birthday of St. John the Baptist. As a composer, František Brixí at that time completely dominated not only the Czech, but also the Austrian and Polish lands.⁷⁷

In 1759 he became the titular organist of St. Vitus Cathedral. This event was a landmark for all of Prague's musical life until the composer's death. In parallel, Brixí also performed at the Benedictine Church in the Church of St. George the Benedictine Sisters at Prague Castle (monastery benediktinek u sv. Jiří na Pražském hradě). It was here that the famous Concerts for organ and orchestra by F. Brixí were written. In Poland, Austria and Germany, these works are nowadays the most frequently performed repertoire of sacred music by organists. And in the last years of Brixí's life, the Jesuit Fathers of Munich commissioned him music for

⁷⁶ Kamper, Otakar, Brixí, František X. (1926). *op.cit.*

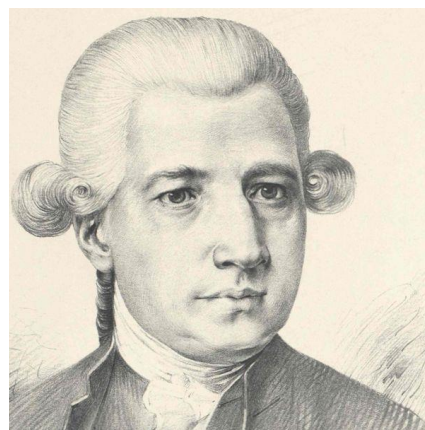
⁷⁷ Dlabacz, Gottfried Johann. (1815). *op.cit.*

spiritual dramas. He died at a very young age at the Franciscan Brothers Mercy Hospital from the most common disease in Europe in the 18th century – tuberculosis.

The manuscripts of the 167 works of František Xaver Brixi are stored in the Cistercians Monastery (Lat. Ordo Cisterciensis) in Ottoburen (Swabia, Germany) (Cisterciáků v Ottobeurenu).

6.3. Supporting organists with monastic orders.

Josef Mysliveček (1737, Praha – 1781, Roma) [Giuseppe Venatorini, or “Il divino Boemo”]. Josef Mysliveček is the most prominent Czech composer of the Early Classicism era, who largely predicted the further achievements of the Viennese classics in his symphonic work. Composer whose works were admired by W.A.Mozart. The early years of his studies were connected with Prague and as he was educated on church music, which was sounded in Prague temples.



He divided his life into two parts: childhood and adolescence were devoted to a class in the Jesuit high school and perfect mastery of the violin, and at the same time communicating with famous Czech organ composers. Thus, Mysliveček began to study composition of at the age of 24 with František Václav Habermann, who at that time worked as an organist in the church of St. Mikuláš in Mala Strana, and continued his studies with the organist of the Týn Church, Joseph Seger.

This first period of Mysliveček’s life is closely linked to three monastic orders at once. Initially, Dominican schooling and the influence of sermons at St. Julius' Cathedral in the Old City, and later the Jesuit School in Clementine, and finally, a life-changing turn that came as a result of scholarships received from the Benedictine monastery for further study in Italy.

The beginnings of the Italian period of Mysliveček's life became the second stage in the professional perfection of his craft as a violinist and composer. These were Mysliveček's Venice studies with organ composer Giovanni Battista Pescetti. But the scholarship funds did not last long enough, and then the monks of the pre-trial order from Strachov gave their support.

The year of 1765 can be considered a turning point in the life of Mysliveček, since many years of study of a talented young man with the support of the monk fathers of different orders produced a brilliant result. In Parma, the production of the operatic cantata *Il Parnaso confuse* with the libretto of the famous Pietro Metastasio was performed.

The further destiny of Mysliveček in Italy is a dazzling career as a creator of many operas, oratorios, symphonic works and instrumental music. The enthusiasm and fanaticism of the public had no boundaries, and in the real life, Josef Mysliveček seemed to have forgotten all the depths of spiritual upbringing that had been laid to him by the Christian religion and had fully indulged in earthly pleasures, leading to a terrible illness – syphilis. Because of his illness, the friend and admirer of Mysliveček's talent, W.A.Mozart, even received advice from his father to avoid seeing him.

In Italy, Mysliveček was called Giuseppe Venatorini, which is literally a translation of the Czech surname into Italian. But at the same time, he received the nickname “Il divino Boemo” from his numerous male and female admirers.⁷⁸ These two names are also recorded on a table under the bust of Mysliveček in Prague's Old Town, and as far as music for the organ is concerned, it has not been recovered yet. Therefore, his biography in the study of the categories of sacred and profane in organ music is indicative of the angle of opposition of two lifestyles and two types of creative organization of those ideals that guided the composer, who brought up in a high moral and ethical-religious spirit but reached the heights of composer's fame because of his full immersion into the world of the profane.

Jan Křtitel Kuchař (1751, Choteč – 1829, Praha).

The creative and artistic activities of ***Jan Křtitel Kuchař*** are a striking example of the balancing between the sacred and the profane, and at the same time an example of the combination of the old Baroque principles of polyphonism with the transparency and clarity of the classicist style. After all, the very place in the musical environment occupied by Jan Křtitel Kuchař testifies to a peculiar split personality. An organist who, for two decades, accompanied the Holy Liturgy at St. Jindřich's church, and in 1790 was appointed to the same position at the Strahovský Monastery, he constantly performed solo recitals and gave private lessons to the aristocratic families of Prague.

The foundation of his organ abilities was laid in the Vrchlabí by organist Alex Tháma. And the improvement of the organ mastery of Kuchař came under the leadership of Joseph Seger

⁷⁸ Freeman, Daniel E. (2009). *op.cit.*

during his studies at Jesuit high schools in Hradec Králové and in Jičíně. For 29 years he was the organist of the Strahov Abbey.⁷⁹ If mastering the keyboard instruments of harpsichord and organ was laid by Kuchař from as early as his college years, and subsequently constantly improved due to daily organ practice, his stylistics of composer's thinking was formed due to the fanatical passion for music by W.A.Mozart.

Kuchař was 5 years older than Mozart, but the brilliant music of the Viennese classic had such a big impact that he devoted much of his life to promoting not his own music but the music of this great genius. He promoted his work in various ways and became so close to Mozart that he became his close friend. Together with Mozart, Kuchař joined the Masonic Lodge in Austria, whose main motto was to support one another, and the symbol was to draw two riders on the same horse. They met in Prague in 1787,⁸⁰ but a year before, on the initiative of Kuchař at the Prague Country House (Stavovském divadle), Mozart's *Wedding of Figaro* was staged, which became the premiere performance of this brilliant opera. Kuchař himself participated in the production and performance of the opera. Later in the year, Kuchař had already played the harpsichord at the premiere of *Don Juan*, and later repeatedly appeared in concerts with his own transcriptions of Mozart's three operas, in addition to the two already mentioned, *Così fan tutti*.

W.A.Mozart kindly thanked his friend for his managerial and promotional activities. In the 2nd act of *Don Juan* in the banquet scene Leporello sings: "*Si eccelente è il vostro cuoco...*", which translates: "*He is your cook (Kuchař), so he knows how ...*". And the highlight of Mozart's wit is that he praises Jan Křtitel Kuchař by quoting one of his most famous motives.

The combination of the organ and theatrical spheres of activity was manifested in J. Kuchař's organ creativity. He, as an exception to the Czech composers, was noted for his talent of registration. The timbre richness of Kuchař's organ compositions sometimes acquires a completely visible kaleidoscopic convexity. His fantasies, pastorellas and organ concerts stand out for the brightness of the timbral changes.⁸¹ Among the organ works of the composer the most famous and often performed is *Fantasia* in G minor in four movements. In it the composer both in unifying and contrasting way reproduces the polyphony of Protestant choral polyphony, as well as the carefree and sparkling clarity of Mozart's transparent style. This work encompasses all of Jan Křtitel Kuchař – organist and polyphonist, theater and Mozart fan.

⁷⁹ Klinda, Ferdinand. (1983). *op.cit.*

⁸⁰ Němec, Vladimír. (1944). *op.cit.*

⁸¹ Klinda, Ferdinand. (1983). *op.cit.*

Jan Antonín Koželuh (*Koscheluch, Jan Evangelista Antonín Tomáš*; 1752 Velvary – 1818 Prague). There is not much information available about this Czech composer and organist in



the history of music. This can be partly explained by the presence in the Czech musical culture of another Jan Antonin Koželuh, who was 9 years younger and his cousin. To avoid confusion, this younger musician, whose life and work have come to us with several times more information, has assumed another name, Leopold. Although one and the other Jan Antonin wrote symphonic, chamber-instrumental music and operas, Leopold's creative legacy is much greater. However, within our research scope Jan Antonin Koželuh (senior) stands out due to his 30-year involvement

in the development of organ art in Prague.

He was born in the royal town of Velvary, which was granted this status by King Jagello in the 14th century. Velvary is located 25 km northwest of Prague on a trade route from Prague to Saxony through the lands of the Sorbs (Serbo-Lusatian Slavs). In the Sorbet town of Brenitz, Jan Antonin studied organ art under the direction of Josef Seger, and later went to study in Vienna, where he mastered composition, operatic dramaturgy and orchestra writing under the direction of Christoph Glück and Florian Gassmann. It is likely that the later years of his life up to 1784 were associated with Vienna. During this time he created 4 symphonies, several concerts for woodwinds, as well as 2 operas in the style of the Italian opera-seria: *Alessandro nell' Indie* (1769) and *Demofonte* (1772). which was staged in Vienna.

In 1784 he moved to Prague because he was offered the highly prestigious position of concertmaster at St. Vitus Cathedral, while at the same time receiving the position of organist in the Prague Hradčany basilica of the Assumption of the Virgin – the main shrine of the Strahovský Monastery (*Strahovská klášter*). It was founded in 1143 by the bishop of Olomouc, Jindřih Zdík (1126 – 1150). After his pilgrimage to the Holy Land, in 1138, he founded on the hill of the Prague Hradčany the first monastery of the monks of the Premonstrant Order in Prague (Královská kanonie premonstrátů na Strahově), also called the Czech Sion.



The Basilica of the Assumption of Our Lady is a church in the Strahov Monastery, Prague-Hradcany

It should be recalled that the word Sion was given a nominal meaning as a leader among the sacred structures because (according to the Bible) on Mount Sion in Jerusalem, King Solomon built the first Jewish temple. It was in Strahovský Sion at the organ of the Basilica of the Assumption of the Virgin Mary (Strahov Monastery, Hradčany) that his sacred music in the Glory of the Lord created Jan Antonín Koželuh. And according to the earlier records, it is one of the instruments on which played W.A.Mozart himself.

The last 30-year period of Jan Antonín Koželuh's life and work was marked by the creation of a series of sacral works: Requiem, oratorio, 45 masses and solo works for organ, unlike the previous secular period.

***Václav Vincenc Mašek** (1755, Zvíkovec in Zbiroha – 1831, Praha).*

Composer, organist and virtuoso performer on glass harmonica, teacher and publisher **Václav Vincenc Mašek** was the son of a rural cantor, who gave him not only the basics of music education but also instilled a deep faith in the sacred content of Latin Catholic rites. It was this belief that prompted Vaclav Mashek to seek a close relationship between church activity and his musical calling. In addition to organ, religious studies, strict polyphony of script and religious canons, Václav Vincenc Mašek studied composition in Prague with Josef Seger and piano with František X. Dušek.

Versatiled musical talents and the innate deep spirituality of Mašek were noticed by Count Vrtba, who was the heir to Blessed Chroznat, the founder of the Pre-Constantine Monastery in Teplá in 1193, who took Vaclav as his secretary. Under the tutelage of Count Vrtba Mašek performed concerts – most often in Germany, where he played his works for piano and glass harmonica. He was eventually appointed director of the choir of St. Nicholas' Temple in Prague at Malé Straně), which, through Mašek's efforts, became one of the most influential centers of Prague's musical life.

Besides, Václav Vincenc Mašek became a court expert in music, a member of the Tonkünstler-Sozietät Prague Society and an honorary member of the Vienna Society of Sacred Music at St. Anne's Church. In 1781, he married his pianist student, who also played beautifully the glass harmonica. Mašek created a whole repertoire for her, and together the couple (who had 16 children) constantly performed concerts. The program included exclusively works by Václav Vincenc Mašek.

The Czech Museum of Music, housed today in St. Mary Magdalen's church of the Dominican Fathers' Monastery in the Prague district of Mala Strana, is compiling a catalog of works by Václav Vincenc Mašek. His creative heritage includes not only numerous works for piano, glass harmonica and more than 400 songs, but also a large amount of church music. It was in his spiritual music that Mašek used the organ constantly. His works comprise 30 masses, 38 insets (increments or graduálií), 71 offers (sacrifices or obětování), 5 pastors and numerous motets and litanies. A detailed description of the genre differences, place and sequence of the performance of individual musical numbers, accompanied by the Liturgy of the Latin Catholic rite, is presented by K. Borovy in the book *Church style. A Guide to Practical Governance for the Catholic Clergy*.⁸²

Alongside with sacral creativity there is Mashek's theatrical music. These are two operas: *Der Ostindien fahrer* (East Indian Driver) and *Der Spiegelritter* (Mirror Knight), ballets and pantomimes. The musical stylistics of Václav Vincenc Mašek carries a transitional character from classicism to romanticism, and his whole spiritual heritage is fully imbued with the sacredness of expression.

Anton Borový (1755, Český Krumlov? – 1832, Český Krumlov?).

The sacrality of organ music is an obvious phenomenon, since the very role of the organ is often centered on a purposeful manifestation of the spiritual essence of musical art. But the sacredness, as a manifestation of the unearthly, the unforgettable, can be permeated with the actions of the performer, and the events that we learn about in a completely inexplicable human logic. One such fact, in addition to the appearance of the relics of St. Jacob in Santiago de Compostella, is the preservation to this day of one of the thorns of the thorn crown, with which was “crowned” Jesus Christ before his crucifixion. This spike has been preserved for millennia by the Cistercian monks who came to Bohemia from the Austrian monastery of Saint Christ and founded a new monastery here near the present Czech Krumlov. In this way this precious relic got to the land of Southern Bohemia, where in 1263 the Cistercians founded a new monastery. Accordingly, to the priceless value of this relic, the locality was called the “Golden Crown”.^{83 84}

⁸² Borový, Klement. (1887). *op.cit.*

⁸³ Boer, Bertil van. *Historical Dictionary of Music of the Classical Period*. Lanham, Toronto, Plymouth: Scarecrow Press, 2012.

⁸⁴ Kamper, Otakar.(1933). *op.cit.*

During the Hussite wars, and later the 30-year war, the monastery repeatedly suffered from troops and looters. But the crystal box with the Christ thorn, as well as the collection of manuscripts survived. In the second half of the 18th century, the Cistercian monastery underwent a new revival: a school was founded here, where modern methods were taught at that time.



Zlatá Koruna Monastery - Český Krumlov

It was during this period that the life and activities of the Czech organist and composer who played the organ in St. Vitus Cathedral – Anton Borovy, came into view. Another sacred miracle is the fact that of all the creative work of the organist and composer Anton Borova we

have come to those compositions that he associated with the collection of manuscripts *Golden Crown* (Zlatá Koruna). Thus, a selection of organ works recorded on the original organ in Český Krumlov has been recently released in the Czech lands. These are 6 miniatures: Preludium C major, Pastorale C major, Andante seu Preludium, Moderato F major, Fugue, Pastorale. These compositions became another component to the harmonious edifice of sacredness in Czech organ music.

6.4. *Dynasty of Czech organists.*

Karel Blažej Kopřiva (1756, Citoliby, deutsch Zittolib – 1785, Citoliby, *nadstí nad Labem*). Karel Blaže Kopřiva was born, lived and died in the ancient Czech town of Tsitolyba, which was founded in the 13th century in the north-west of the Czech Republic. The coat of arms of the town includes the pipes of the church organ. Karel was the eldest of Václav Jan Kopřiva's 11 children – a composer and organist who began his organ lessons with his father. Unfortunately, like his siblings, Karel had lung tuberculosis, so he died at a young age, not even reaching the age of 30. However, in his short life he managed to accomplish a lot. He did not complete his university studies in Prague due to his illness, but focused on improving the organ skills with the contemporary organist and composer Joseph Seger.⁸⁵ Apart from penetrating the mystery of organ art, he focused on the study of the stylistics of Baroque-classical harpsichordism. The creative ideal for him became sonatas of J.S.Bach's son – Johann Christian, as well as J.Haydn and some Czech contemporaries.

⁸⁵ Hora, Josef. (2000). *op.cit.*

In the sphere of composition Karel Kopřiva invented his original style, where counterpoint was combined with the concert performing. All his short life he worked as an organist in the famous St. Jacob's Cathedral in Citoliby.

Most of his works are lost, including most of the 12 symphonies. Out of the 8 organ concertos, only one has survived. However, there are notes of many other organ works, including: 5 fugues, preludes and fugues for the organ, as well as the composer's spiritual music among which, in addition to motets and offertories (*Offertorium O, magna coeli Domina*) – *Solemn Mass* (Missa Solemnis) in D and *Requiem* in C (for soprano, contralto, tenor, bass, chamber orchestra and organ). The *Requiem* CD was released by Suprafon in 2007.

Jakub Šimon Jan Ryba /surname also Poisson, Peace, Ryballandini, Rybaville;
(*Přeštice, 1765 – Voltuš y Rožmitál pod Třemšínem, 1815*).

From an early age, Jacob Ryba's dream was to become an organ composer. His creative work



comprises about 1,500 works, much of which is church music. But from Ryba's organ music heritage only 5 works have recently been found, which were published in the collection of organ compositions by J. Ryba, A. Borovy and J. Kuchař. These five composition J. Ryba united by the Latin title *Novae et liberae cogitationes* (toccata, two fugues and two preludes).

He was not only a composer but also an organist and a cantor in the village of Nepomuk, where he replaced his father in the temple of the Cistercian monastery. The need to make a living made Jakub Ryba to kind of split up, for he was a regular teacher at school, along with the highly spiritual work of a cantor and organist. But the pursuit of excellence and innovation inherent in his nature at school did not receive support from the directorate. Ryba dreamed of reforming education, according to the instructions of Emperor Joseph II, but this caused only irritation from the superiors. He constantly replaces German at school and even in his church music with Czech. It also becomes a cause for obstruction. In addition to his father, Jakub Ryba's teachers were well-known organ composers Josef Seger and Leopold Koželuh while studying at the Prague Gymnasium for Piarists.

This village cantor and organist became most famous with its Czech *Christmas Mass* in 9 parts. This is the kind of interpretation of the Christmas theme presented in his Czech

Christmas Mass by Jakub Ryba that was most understandable to the audience. On the one hand, the theme of Christmas, as the greatest Christian holiday and close to all people, and on the other hand, the formal presentation of the mass was accessible and understood by the lay parishioners unacquainted with the mysteries of liturgical drama. Therefore, Jacob Ryba's interpretation of the parts of the mass as a kind of sheepdogs' fun was perceived by both children and adults, as a musical joke. Especially striking was the creative understanding between the music teacher and the students in a series of Christmas songs that Ryba wrote for a two-voice children's choir, accompanied by several instruments or a small orchestra.⁸⁶

Jakub Ryba expressed his didactic reasoning in the textbook *The Beginnings and General Foundations of All Musical Art* (*Počáteční a všeobecní základové ke všemu umění hudebnímu*), thus laying a cornerstone in the construction of music theory. However, this work was published only after his death.

The life and ideas that Jakub Ryba tried to embody in his work gave impetus to the music community of Rožmitál pod Třemšínem to launch a festival after his name. Along with



Organ of St. Vitus Cathedral in Prague

concerts that feature instrumental, choral, spiritual and organ music by Jakub Ryba, there are seminars that discuss the pressing issues of music education and classical music support today. The ideas that have accompanied Jakub Ryba's entire life and, unfortunately, have not been resolved, remain relevant today.

Jan (Mathias) Nepomuk Augustin Vitásek (1770, Hořín near Mělník – 1839, Praha) was a composer, virtuoso pianist, choirmaster, organist, music theorist and educator who was highly regarded by Mozart and Beethoven. Vitásek became one of the last representatives of Czech classicism.

He first studied with his father, and then with František Xaver Dušek and Leopold Koželuh. Subsequently (*from 1814*) Vitásek had great success as a music director at St. Vitus Cathedral

⁸⁶ Kamper, Otakar. (1936). *op.cit.*

in Prague.⁸⁷ There he stayed to work for life and became one of the leading musicians of the town, and even refused the offer to work at St. Stephen's Cathedral in Vienna. In 1830, Jan Vitásek became director of an organ school belonging to the Bohemian organization “Church Music Promotion Society” in Prague.

Jan Vitásek's compositions comprise opera *David* (1810), 12 masses, 7 requiems, many sacred and secular choral works, symphonies, concerts, chamber music. *Organ Works*: Pastoral-Graduale; 50 choirs for organ or orchestra; preludes and fugues for organ.

6.5. *The organ of the Romantic era.*

Bedřich Smetana (1824, Litomyšl – 1884, Praha).

Bedřich Smetana became the pioneer of Czech romanticism, which, like his home town of



Litomyšl, embraced the features of Czech culture. He is considered the father of Czech music by the whole cycle of symphonic poems *My Motherland* (“Má vlast”, 1874 – 1879). The most famous of which are *Vltava* and the opera *The Bartered Bride* (Prodaná nevěsta, 1866).

Bedřich was a prodigy and made his first public appearance at the age of 6, but his professional training in music linked him to Prague, where he studied counterpoint under the direction of organist Josef Proksche from 1844 to 1847. This period includes all compositions written by Smetana. These are 6 Preludes and Fugue A major, which is still clearly student work. Shortly after his organ studies, Smetana went to Sweden to become a teacher and choirmaster in Gothenburg. There he thoroughly mastered orchestral style, which manifested itself in the cycle of symphonic poems and in his *Swedish Songs*.⁸⁸

The liberal political climate in the Czech lands prompted Smetana to spend the rest of his life in Prague, where he became fully immersed in the musical life of the city and became the creator of a new genre of Czech opera. In 1866 he became the principal conductor of the Temporary Theater in Prague, where he directed the productions of Richard Wagner's operas. It also premiered his first two operas, *The Brandenburgers in Bohemia* and *The Bartered*

⁸⁷ Vlček, Pavel a kol. (2000). *op.cit.*

⁸⁸ Boer, Bertil van. (2012). *op.cit.*

Bride. In total, Smetana has created 9 operas and a number of vocal choral works. Among them, there are Czech songs and the cantata *Czech song*.

The sacred theme in Smetana's work is almost absent, but despite the fact that the composer has spoken German all his life, he is considered to be the founding father of Czech music in Bohemia.

František Zdeněk Skuherský (1830, Opočno – 1892, České Budějovice) was born in the south of the Czech lands, in the Bohemian historical region of Hradec Králové bordering on Austria. And this factor has led to his career as a composer, organist and educator. Awareness of the home town's significance in Czech history and pride in its origins prompted Frantisek Skuhersky to write music under the pseudonym Opocenský. The factor of national consciousness directed the composer's creative activity to the immersion in the history of the Czech lands and the writing of the first opera “*Samo*” (the name of the ancient state on the territory of the Czech lands). But at the same time, the proximity of the town of Opočno to Austria and the influence of German culture provoked Skuherský's constant presence in the German-speaking environment.

Skuherský graduated from Gymnasium in Hradec Králové, and studied philosophy and medicine at Charles University in Prague. His father was the founder of the city hospital in Opočno, but the son he did not follow in his father's footsteps, because he was fascinated by the organ music played in Prague temples. He graduated from the Prague School of Organists and at first worked as a music teacher in the rich houses of Prague. And in 1854 he moved to



The Rudolfinum of Prague,
director of an conservatory and organ school Skuherský

Innsbruck, Austria's most western cultural capital, Tyrol. Here Skuherský starts working as a capelmeister in the theaters and singing union of Liedertafel. Subsequently, he organizes symphony concerts in the Musikverein Music Society and simultaneously works as an organist and choirmaster at St. Jacob's Cathedral in Innsbruck (Dom zu St. Jakob).

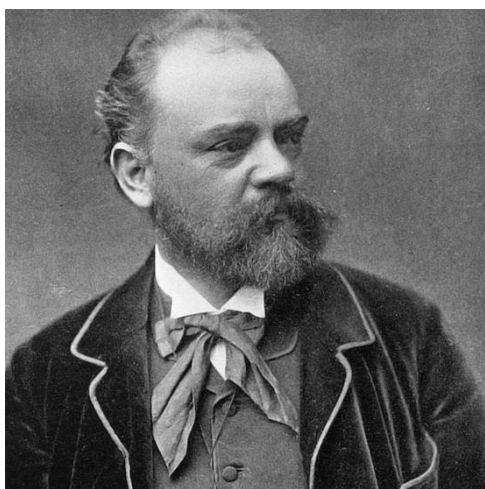
Even before leaving Prague for Innsbruck, Skuherský had unsuccessfully sought a position at the Prague School of Organists, but his request was not granted in 1866. He then returned to Prague and headed the Prague School of Organists since its former director, Josef Krejčí, headed Prague Conservatory. Skuherský's successes as director of the Prague School of

Organists were evident. Among his students are such well-known names as Leos Janaček, Josef Foerster and Josef Klička, as well as a number of other well-known Czech musicians.⁸⁹ Simultaneously with his teaching activities at the Organ School, Skuhersky manages a choir at Prague Cathedral, teaches music theory at Charles University and continues to produce church music.



Skuherský's creative legacy is opera, symphonic, chamber and vocal music. His centerpiece is the opera *Vladimir the Apostate* (Vladimír, bohů zvolenec, 1861) and a large number of works for solo organ. Organic culture is also dedicated to the musicological works of Skuhersky, the most valuable of which is *Organs, their structure and maintenance* (Varhany, jejich zařízení a zachování, 1884).

Antonín Leopold Dvořák (1841, Nelahozeves – 1904, Praha) is a composer, organist, violinist, pianist and conductor. His creativity as one of the most prominent Czech composers



is well researched in many monographs, his works are analyzed by musicologists from various angles of view. His entire life and career led the composer to strike a balance between sacred and profane themes, and the major milestones of his life were creatively reflected in Dvořák's compositions, ranging from organ, chamber instrumentalist to large symphonic canvases and *Stabat Mater* oratorios.

In Anton Dvořák's life, periods of complete immersion in the realm of high spirituality were replaced by entertaining subjects and a brilliant ability to satisfy the tastes of the public. In his life, Dvořák had to balance moving from the atmosphere of Czech national consciousness and spiritual values to dependence on the German-speaking administration. In his instrumental works, he constantly emphasized his affiliation with the Slavic culture: hence *Slavic dances*, *Three Slavic Rhapsodies*, *String Quartet No. 10* titled *Slavic Language*, as well as *Czech Suite*, *Moravian duet*, *Gypsy tunes*, and *Symphony No. 6*, in the words of conductor Vaclav Talich, “*pulses with the blood of*

⁸⁹ Vlček, Pavel a kol. (2000). *op.cit.*

Czech lands". A decisive factor in recognizing the composer's talent at home was the creation of Dvořák's 1873 anthem *The Heirs of White Mountain*.

But he did not confine himself to the glorification of the Czech land in his creative designs. Dvořák's symphonic talent helped him to gain recognition in the British Isles, where he had nine concert tours. The climax was the award of the Doctor honoris causa and the public fascination after his author's concert at the Royal Albert Hall in London. But apart from the happy moments and success of Dvorak's life the loss of all three children one by one turned into a tragedy, which prompted him to create the *Stabat Mater* oratory.

Later there were also concerts in Vienna, Budapest, Leipzig, Berlin. Happiness came into the Dvorak family, who had six more children. Whether Dvořák perceived his personal life as a theater is unknown, but a kind of thriller in his life had already taken place.

Immediately after completing his studies at an organ school in Prague, Dvořák won the competition for the title organist in the Prague church of St. Henry (*Kostel svatého Jindřicha a svaté Kunhuty*) in an ancient Gothic temple (1351), but the employment rejection was motivated by the lack of experience, and then, in order to make a living Dvořák went to a small orchestra that played dance music in restaurants. Subsequently, an invitation to the Temporary Theater Orchestra came to replace the restaurant. This greatly expanded the world of the composer, because he overtook not only the whole world classics, but also Czech operas, which prompted him to write his own. The most popular were the comic opera *The Devil and Kate*, the fabulous *Mermaid*, the nationally patriotic *The Jacobin*, and the lyrically exotic opera *Armida*.

Another turning point in Dvořák's life was a proposal from the New York State Conservatory of Music. This institution needed a professorship recognized as a world-renowned professor, and they offered Anton Dvořák 30 times more salary than the Prague Conservatory. There was no doubt, a new world was opening up to the composer. Accordingly, works that have been written in America are the pinnacle of skill, professionalism, and at the same time, the artist's view of Europe from the New World is particularly sensuous. Antonina Dvorak's Symphony No. 9 was titled *From the New World*. And literally during one month Dvorak one by one writes *String Quartet No. 12 "American"*) and *String Quintet No. 3*. Both of these works are full of extraordinary melodic ingenuity.

In between semesters, Dvořák writes a series of *Eight Humoresques* for piano, one of which is No. 7 in G major, and has not lost its hit quality to this day. Over the course of the next

academic year, Dvořák created one of his deepest sacral compositions based on the lyrics of David's *Bible Songs*.

In fact, apart from the famous cello concert with the orchestra, which was completed after his return to Czechia, *Bible Songs* can be seen as a return to his years of study at the Prague Organ School, the Institute of Church Music, and the Jesuit College and that deep spirituality, which, alas, because of life's difficulties, was relegated to the background and manifested only at the most tragic moment – in the oratorio *Stabat Mater*.

Five preludes, fugetta and two fugues are all the achievements of young Antonin Dvořák, betraying the nature of his educational compositions. This is what a young organist who dreamed of working in one of the oldest churches of Prague, St. Andrew and St. Kunégund (Kostel svatého Jindřicha a svaté Kunhuty), demonstrated in practice.

18-year-old graduate of Prague Organ School, Anton Dvořák's public concert in, when he played his two compositions for Organ — *Prelude in D Major* and *Fugue in G Minor*, was the result of both the performance and composer's achievements of the great master of the Czech Romantic organ era.

František Musil (1852, Praha –1908, Brno) is a Czech-Moravian composer, organist, pianist, violinist and teacher. He began his studies of the piano, violin and organ in a gymnasium in Mala Strana. From 1865 to 1868 he studied at the organ school in Prague with Frantisek Skugersky. At his recommendation, he first became an organist at St. Gashtal's



František Musil the title organist of the Cathedral of St. Peter and Paul in Brno

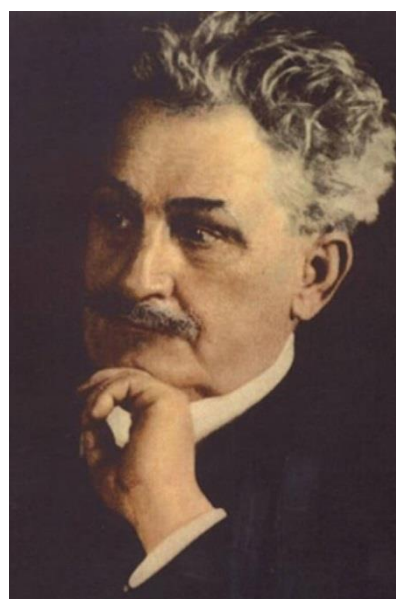
Church and later at St. Vítus Cathedral. In 1870 he was invited to the capital of Moravia – Brno, for the position of titular organist and choir regent at the Cathedral of St. Peter and Paul. Simultaneously, he became an assistant to Professor Leos Janaček at the Brno Conservatory, and later from 1905 to 1908 a professor at the Brno Organ School. With the assistance of Leos Janaček, František Musil grew up to become the leading musician in Brno. He was

especially esteemed as an improviser organist, connoisseur expert, and church music creator. He wrote 15 masses, 2 requiems, *Missa solennis*, *Mass of the Holy Spirit*, *Organ Hymn to the Procession of the Orthodox Rite* (Průvod varhan ke kancionálu cyrilskému). Among its organ compositions, the most notable are: *Sonáta solennis* (Allegro – Canone – Fuga), a collection of 16 preludes *Liber fugarum* and numerous preludes, fugues and fugets.⁹⁰

7. Moravian and Czech composer organs in the 20th century.

Leoš Janáček (1854, Hukvaldy Moravia - 1928, Moravska Ostrava).

The creativity of Leoš Janáček is one of the three biggest treasures, next to B.Smetana and A.Dvořák in Czech music. Conductors and musicologists, however, always accentuate his name among this Czech trinity, though the basis of the creativity of all three was a deep insight into the essence of folk art. However, only Leoš Janáček not only interpreted the folk music of Czech lands (incl. Moravia and Silesia, but also in this very sequence, because he paid most attention to the original Moravian song, and can be called the most outstanding Moravian composer. Janáček researched deeply as a scholar of the folklore of Moravia, Silesia, Slovakia and the Czech Republic, just as Bartok Bella and Zoltan Kodai did.



Another feature of his creative style, as noted by the French conductor and composer Pierre Boulez, is the simplicity and freshness of expression in operatic and symphonic music. Some critics considered him an amateurish musical eccentric rather than a new word in the age of modernism and neo-folklore.⁹¹ But even with a cursory examination of Janáček's original piano accompaniment to more than 150 folk songs, his original musical aesthetics, based on a deep study of folk music, is outstanding. The peculiarity of his musical speech is manifested in the interaction between the melodic line of works and the rhythm of speech. Janáček himself called this personal style of expression “melodies of speech”.

Another peculiar element of Leoš Janáček's musical inspiration was the fascination with Russian culture (the works of Lermontov, Tolstoy, Dostoevsky) and the use of folk motifs by

⁹⁰ Černušák, Gracián, Štědroň, Bohumír, Nováček, Zdenko (eds.). (1965). *op. cit.*

⁹¹ Boer, Bertil van. (2012). *op. cit.*

Russian composers. After his first visit to Russia in 1896, Janáček founded a Russian circle in Brno.

At the height of his age, when Janáček had already stepped down as director of Brno Conservatory, his interests included the philosophy of Indian poet Rabindranath Tagore and the micro-tone technique of Alois Hába's compositions.

All his creative life, Janáček has been inextricably linked to the study and understanding of national folk music, and one can already see the manifestations of the high spirituality of this creator, which was instilled in his early childhood during his visit to St. Maximilian's temple in Hukvaldy. He was educated by his father, who was a teacher and, according to family traditions, tried to prepare Leoš to become a professional teacher.

An early display of musical talent led 9-year-old Leoš to St. Thomas's Abbey in Brno. Here in the Medieval Church (1346) Janáček played the organ and sang in the choir. And in 1874 he entered Prague Organ School, which he completed with the best results in class. His return to Brno was also the beginning of pedagogical activity and choir conducting. He became the organizer of the concerts and was elected as the choirmaster of the Brno Conversation Philharmonic Society. However, the desire for self-improvement compels Janáček not to quit further learning. In 1879 he joined Leipzig Conservatory, where he studied piano, organ and composition.

Subsequently, Janáček faces the choice – to study the organ and composition in Paris with Camille Saint-Saens or to return to the capital of the empire, Vienna. Janáček chose Vienna Conservatory where he continued studying the piano, violin and composition. In 1881, Janáček was appointed director of the Brno organ school. In this position, he continued his service for 28 years, until the time when the organ school was transformed into a conservatory.

In the following years of his life, Janáček was associated with theater and folklore. And in his great composing heritage are the organ studies and 28 years of the director of the organ school; this period was marked by only a few works: 2 *Adagios*, which were created in 1884 during his studies at Leipzig Conservatory. And also the use of the organ in 2 spiritual works. It is the cantata *Our Father* for tenor, mixed choir, harp and organ and the famous *Glagolitic*

Mass (Glagolská Mše), the most famous sacred composition by Janaček,⁹² which was created at the end of his life (1926).

The Glagolitic rite had been practised since the Middle Ages (first mentioned in the 10th century) in some regions of Croatia and the Czech lands. Within the Catholic Church, the Glagolitic rite differs from the Latin in that it uses the Church Slavonic language instead of Latin. The text of the Mass is written by the Glagolitic script, introduced into the Principality of Great Moravia by Saints Cyril and Methodius.

Janaček's *Glagolitic Mass* is little suitable for liturgy. Therefore, it is performed in concerts. Organ solo or Postlude from this mass became the most famous and most often performed works in organ concerts by Leoš Janaček, and the score itself in the Vienna publishing house “Universal” was published after the author's death.

It is worth noticing that it is precisely in the sacred compositions of Leoš Janacek with the use of the organ – in his *Glagolitic Mass* and in cantata *Our Father* – that the most stylistic features of his work were manifested in a concentrated way: the transformation of the deep essence of Moravian folklore; attention to the historical traditions of enlightenment in the Great Moravian State; personal style of rhythmic expression through “melodies of speech”.

Josef Klička (1855, Klatovy – 1937, Klatovy) – organist, violinist, composer, conductor and educator, became the founder of the modern Czech tradition of organ improvisation and interpretation. He composed his own music in a late-romantic style with a heavy emphasis on organ symphony. Therefore, among his works, the most representative of our times have been: opera *The Wonderful Miller's* which premiered in 1886 at the National Theater of Prague, as well as 5 Fantasy Concerts, including Fantasy on the Smetana Symphony Poem *Vyšehrad* and Fantasy on Choral of St. Wenceslas (Fantasia on the Wenceslavian Chorale).

In his work, Klička was guided by the same principles as the Czech classics Smetana and Dvořák, that is, patriotism and nationally colored subject matter have always been the focus of his attention.

⁹² Bartoš, Josef, Kovářová, Stanislava, Trapl, Miloš. *Osobnosti českých dějin*. [Personalities of Czech History.] Olomouc: Alda, 1995.

Josef Klička was born and died in Plzeň, in the town of Klatovy, which has a long and turbulent history: since its foundation in 1260 – the gradual flowering of culture and economy; the gradual decline and destruction during the Hussite wars and the 30-year war; but a constant recovery, like a Phoenix bird from non-existence. Josef Klička’s hometown Klatove had remained for him the Mecca to which he returned throughout his life, but his professional growth and creative achievements as a composer for Josef Klička were linked to Prague.



He initially studied at the Prague Conservatory as a violinist, which gave him the opportunity to work in a theater orchestra, but at the same time he studied playing the organ at the same

conservatory, in František Skuherský Organ School, where several generations of Czech organists were raised. Afterwards, he perfected his organ performing skills at the school of higher skills (a kind of MA degree), which operated by the Prague Conservatory. But other well-known organ virtuosos were trained at this High School of Performing Art: Bohumil Holub, František Michálek, and composers Edward Tregler and Bedřich Antonín

Wiedermann.



Emmaus Monastery na Slovanech in Prague,
Josef Klička organist & conductor

After completing his studies at High School of Performing Art, Josef Klička works as an organist and conductor. First in the Church of the Holy Trinity in Spálená Street (Kostel Nejsvětější Trojice, Praha), and later in the Late Medieval Church of Our Lady of the Slavs in Emmaus Monastery

(Emmauzský klášter, Kostel Panny Marie on Slovanech. This monastery was founded by the Czech king and emperor Charles IV on November 21, 1347 for Slavic Benedictine monks. The monastery got its name because, on the day of its consecration, they read a chapter in the Bible “On meeting Jesus with the disciples in Palestine on the way to Emmaus” [Luke 24:13 – “On the same day two of them went to the settlement that was 60 miles from Jerusalem and was called Emmaus”].

Since 1885, Josef Klička had combined the work of an organist and conductor in a temple with the duties of a professor in the organ class at Prague Conservatory. Initially, as B. Dvořák's Deputy, and then as Principal Professor, after Dvořák left for the United States.

Such a combination of the organist's executive practice with pedagogical activity resulted in corresponding results in his creative work. The main place is occupied by spiritual, church music.⁹³ Particularly striking is the cantata of *Temptation in the Wilderness* op.34, which was written by Klička for the Soloists Quartet (SATB) and the organ. The premiere was held in Prague in 1822 and was performed by the most popular organist in Europe at the time – Bohumil Holub.

Often performed in Czech music concerts are 3 *Legends* and 10 *Preludes and Fugues* by Josef Klička.

Josef Bohuslav Foerster (1859, Prague – 1951, Nový Vestec) was born in Prague into a family of artists. His older brother, Victor, was a well-known Czech artist, his mother was



an opera singer, and his father, Josef Boguslav Forster, was also a cantor in Prague at the Kostel svatého Vojtěcha in Prague and aspired to reform church music in the Cecilian spirit.

Josef Boguslav was brought up in a harmonious family environment, which was imbued with art and intellect. The Foerster family, who were ethnic Germans and lived in Bohemia, is a clear example of their own awareness of belonging to Czech culture. Josef received his primary musical education at Celestýna Müllera Piano Institute, his grandfather taught him to play the cello, and Josef Cainer played the organ.

After graduating from high school, Josef continued his studies at the Higher School in Prague, where he showed a special interest in literature and painting. Josef Foerster's literary talent was vividly revealed at the end of his life in his autobiographical two-volume *Pilgrim*. In addition to music, literature and painting, J. Foerster studied chemistry at a German technical school. But in 1879 he finally decided to focus on a music career and entered the Prague Organ School, where František Skugerski was the principal.

⁹³ Kamper, Otakar. (1933). *op. cit.*

It is most likely that it was from his father that Josef Boguslav took over his interest in theatrical art and even prepared to become an actor. However, after marrying a Czech soprano vocalist who performed at the Hamburg Opera, he moved to Germany, where he earned his living as a critic. He later became a lecturer at Hamburg Conservatory.

However, Bertha's wife received an invitation from the Vienna Opera and the music critic moved with her again. The Viennese period of Josef Foerster's life lasted 15 years. Here he continued to work as a teacher and music critic, and also befriended Gustav Mahler, which of course affected his creative tastes and ideas. After all, Mahler was at that time a leading opera conductor and creator of monumental symphonic paintings.

So, Josef Foerster focused on writing music in these genres. These were: 6 operas, 5 symphonies, symphonic poems, suites and overtures, concertos for violin and cello. In 1921, Josef Foerster became a professor of composition at the Prague Conservatory, and the following year its director. If the early period of creativity was marked by the influence of Antonin Dvorak's music; this is especially noticeable in the religious music of that time, in particular *Stabat mater* for mixed choir and organ op.56, the late period clearly tends to the musical expressionism of the late Romantic era.

It was a period of subjective mysticism and deep personal idealism. With idealism, Josef Foerster went through life. He reacted very subtly to the events that accompanied his loved ones. He dedicated his Second Symphony to his sister, Cantata *The Brothers of the Dead* (Mortuis fratribus) is connected to his brother's death, the Piano Trio and the Second Symphony to his son, and the theme of the mother is constantly present in the work of Josef Boguslav Foerster.

For organ as a solo instrument J. Foerster wrote only two works: *Fantasy* in C major (1896) and *Impromptu* op.135, which was created in 1927 with the dedication of Ladislav Vycpálka. He was a musician, organist, composer, publisher and good friend of J. Forster. The addressability of Josef Boguslav Foerster's compositions is a clear sign of the character and even sentimentality and religiosity of the work's personality.

This extraordinary personality of an ethnic German who found the courage and friendliness not to brag about his origin, but to serve the people among whom fate and the Lord paved the way for the life of an artist and an active public figure. For services to the Czech people, the Czechoslovak government awarded Josef Boguslav Foerster the title People's Artist.

Eduard Tregler (1868, Louny – 1932, Brno) is an organist and eminent improviser, pianist, composer and educator. His life and work are an example of a balanced interaction



between sacred and profane art. In the case of Tregler, the sacral sphere is completely associated with church music and a large number of works for the organ, both as solo and accompanying instrument. However, the Tregler-pianist devoted himself to concert tours along with a chamber band in many European towns, including Ukraine.

His love for the piano was conveyed to him by his father, who, having no musical education, made the piano himself, and was fanatically mastering it in his spare time. But the first organ teacher at Eduard Tregler was organist from the late Gothic church of St. Nicholas in Loun (*chrám svatého Mikuláše v Lounech*), Josef Vejšický, who taught him the basics of organ technique so well that at the age of 15 Eduard becomes a student of Prague Organ School. There he studied with František Skuherský and Josef Klička.

Afterwards, Tregler entered Prague Conservatory, where he continued his studies as a pianist. After completing his studies, Tregler first worked as an organist at the Dominican Church of St. Julius in Prague, where he later became a choirmaster. At that time, the temple had many parishioners and Edward Tregler, one by one, received orders to write the mass. In 3 years he composed at once 7 masses. At this time he was also an active participant of Prague musical life, made friends with A. Dvořák, and in 1895 the premiere of Tregler's *Stabat Mater* took place in the church of St. Jakub the Great on the Old Town.

In 1897, he won the competition for the post of court organist in Dresden, but according to Tregler himself, the longing for his homeland took over and he returned to Prague to work as an organist in the church of St. Wenceslas on Smihov. Simultaneously, Tregler teaches the organ at Dvořák Music Institute, co-founded with Antonin Herman.

The second half of Eduard Tregler's life, unlike the first, which was associated with church music, organ performance, and music making for the organ, went into the secular sphere of activity. He not only teaches at his Music Institute, but also becomes a director of the Music Education Association, which leads to the establishment of a music school. In analogy with her music institute, Edward Tregler called it *Smetana*.

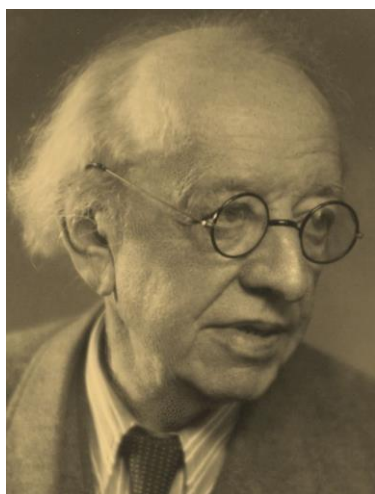
Thereafter, Tregler wins a competition for the position of professor at Brno Organ School. But in Brno, he also did not stay long and returned to his home Louny for a position of director in the Church of Nicholas, where he once began to study the organ.

The second line of secular activity of pianist and composer Eduard Tregler is his performances with the string quartet in central and southeastern Europe. Along with chamber music, he also pays attention to the orchestra. For some time he worked as a principal conductor at Brno Orchestra Society, where he is also the chairman of the state examination board.

In modern Czech music, Eduard Tregler's rather large creative heritage is represented in several directions at once: we should emphasize a large number of organ works, including 100 preludes, 64 short preludes and interludes for the organ op. 10, *Fantasia in G Minor* and *Sonata in C Minor*.

Tregler systematically used the organ in his church music as well. It is not only 7 masses, but also several works titled *Ave Maria*, where the organ performs in the ensemble not only with voice, but also with harp and horn. His chamber instrumental music is infused with a subtle sense of style and sophistication of colors.

Vítězslav [Victor] Novák (1870, Kamenice over Lipou – 1949, Skuteč, Chrudim district) is a Czech composer, teacher, pianist, and music teacher. He was a student of



Antonin Dvořák, who graduated from Prague Conservatory of Music in 1896. His aesthetic ideals were far from modernism, and his desire for populism was intertwined with the influence of Impressionism and the late romanticism of Richard Wagner's operas. A particularly significant step in the evolution of opera Novak considered the work of Richard Strauss and, in particular, his opera *Salome*.

From 1908 to 1939 Vítězslav Novák was professor at Prague Conservatory, of which he was also its director for three years (1919 – 1922). Among his students are well-known Czech musicians: church composer Jindřich Seidl (1883 – 1945), composer and music critic Boleslav Vomáčka (1887 – 1975), composer and pianist Florentina Mallá (1891 – 1973).

Professor Vítězslav Novák was also a mentor for several Ukrainian composers, who took up his aesthetic ideals and were largely guided by his artistic and professional attitudes. These are: composer and doctor of musicology Vasyl Barvinsky (1888 – 1963); composer, pianist and doctor of philosophy Nestor Nyzhankivsky (1893 – 1940); the first Ukrainian female composer Stefania Turkevych (1898 – 1977); composer-symphonist and master of ethno-national orchestration Roman Simovich (1901 – 1984); the founder of a new conducting school in Western Ukraine, Mykola Kolessa (1903 – 2006).

Vítězslav Novák attached great importance to folk creativity and national style development like his mentor Antonin Dvořák did during Novák's studies at the Conservatory in Prague. He deeply imbibed the folk music style and addressed all genres of secular music. For this reason, he was considered a Czech folk artist in professional music circles. In 1945 he was given the title of People's Artist of Czechoslovakia.

Novak was also fond of Slovak song, folk music, and instilled this love for his students. The whole period of his work was *Slovak*.⁹⁴ The most notable works of this period are the symphonic poem *Tatra* and *Slovak Suite*. His creative heritage includes 4 operas, 2 ballets, *May Symphony*, symphonic poems, vocal and symphonic, chamber works, and folk songs.

Vítězslav Novák's outstanding achievements demonstrated in the fields of symphonic and chamber music. As far as the organ creativity is concerned, Novák has only twice approached it in his creative career. This is *Prelude to a Moravian Love Song* (1999), where the lyricism of vocal folklore is at the forefront. Another example is the monumental *Svyatovaclav Triptych*, created during the German occupation of the Czech Republic (1941), where the composer appeals to his patriotic feelings through a look at the heroic historical past of the Czech people.

Bedřich Antonín Wiedermann (1883, Ivanovice na Hané – 1951, Praha).

Bedřich Antonin Wiedermann is one of the most outstanding virtuoso organists in the history of organ art. He has received worldwide recognition during numerous concert tours around the towns of England, America, Germany, Sweden and Belgium. His solo performances were repeatedly aired by radio stations around the world, and in concerts he performed works by composers of different styles and eras. His organ performance was characterized by impeccable technique of both manual and pedal keyboards, and color registration became a model for imitation of several generations of his students, first at Prague Conservatory (1917

⁹⁴ Černušák, Gracián, Štědroň, Bohumír, Nováček, Zdenko (eds.). (1965). *op. cit.*

– 1944) and the Academy of Performing Arts in Prague where he was later appointed professor till death.

All of Bedřich Wiedermann's life was associated with the organ, Catholic rite and composition for the organ. His creative heritage consists of more than 300 compositions, among organ works stand out. However, only a very small part of the composer's legacy was published. Most of his manuscripts now remain available for viewing at the Czech Museum of Music in Prague. And in the four Anthologies, only three choral overtures were published alongside the songs and organ compositions.



Having started his career as a tax officer in the Moravian town of Kroměříž, which at the end of the 20th century was named the most beautiful historical city of the Czech Republic, Wiedermann felt drawn to the divine and entered the Faculty of Theology at Olomouc University. And during his studies he works as a conductor and organist at St. Wenceslas Cathedral in Olomouc.⁹⁵

If the beauty of the city of Kroměříž led to the need for Wiedermann to study the laws of communion with the divine being, then working in the Gothic temple itself and also serving the Divinity with the choir persuaded Wiedermann in a spiritual need to switch from theology to deep professional mastery of the organ. Therefore, he entered Prague Conservatory, from which he graduated in 1909, as an organist under the direction of Josef Klička and as a composer, under the direction of Vítězslav Novák. After completing his conservatory studies, he first went to Brno, where he worked as an organist at St. Peter's Cathedral, and then to the Emmaus Monastery, where he worked as an organist at St. Mary's church and founded the tradition of regular performances by touring organists. And then in the neo-Romanesque church of Cyril and Methodius in the Prague region – Karlín.

Apart from working as an organist, Wiedermann is increasingly attracted to managerial activities. The festival of organists in Emmaus was only the first attempt, later were philharmonic performances with orchestras and ensembles. He organized Sunday morning concerts at Smetana Prague City Hall and performances at St. Jacob's church in the Old Town

⁹⁵ Sehnal, Jiří. *Die Orgeln der Olmützer Kathedrale*. Acta Organologica, 15, 1981: 37 – 75.

(Prague), where he had even rebuilt the organ in 1940-41. Hussite church in Prague-Devica was the place where most of his concerts took place with himself as the organist. All these concert performances by the organist Bedřich Wiedermann became a flawless demonstration of both his own creativity and the extraordinary talent of the organist-improviser.

The stylistics of church music and organ creativity of Bedřich Wiedermann is based on the legacy of F. Liszt, R. Wagner, P. Tchaikovsky and V. Novák. The most popular of Wiedermann's works are *Variations and Fugue* on the Moravian Folk Song, 3 Choral Preludes, *Diatonic Toccata*, *Fantasy on Jewish liturgical themes* and *Sonata in C major* in 3 parts, as well as a *Mass* for solo organ.

František Michálek (1895, Komiža, o. Vis v Dalmácii – 1951, Brno).

František Michálek is an organist and composer who, from an early age, received a thorough musical education from his father. His father was not only an organist at St. Nicholas church of the Benedictine Fathers Monastery, but also head of a music school in the second largest city on the island of Vis in Croatian Dalmatia. As an educator, František Michálek's father published a series (about 10) of textbooks for various musical instruments, including the Universal School for All Wind Instruments. František, who learned to play both wind, piano, and organ, was brought up under direct practical acquaintance with all the musical instruments under the supervision of his father.

As early as at the age of 6, when Michálek's family returned from Croatia to the Czech lands, František was accepted to study at Prague Conservatory, where he immediately became a favorite student of organist Josef Klička. Since 1915, František Michálek continued his studies as an organist and composer at the Course of Higher Performance Skills with Vítěslav Novák. His subsequent creative life and activities in the field of music education, concert performances and work at a recording studio already took place in Eastern Bohemia and Moravia. Initially, for almost two decades, František Michálek lived in the 13th-century East Czech historical and cultural center – the town of Pardubice, where he directed the choir. At the same time, as an organist, he accompanied the burial ceremony in the crematorium. At that time, a music school was opened in Pardubice. Frantisek Michalek was appointed its director. He taught the piano and organ and later became the director of Pardubice Philharmonic.

His experience in Pardubice opened his way to teaching at Brno Conservatory, where he moved in 1935. Alongside his professorship duties, František Michálek was very active as a concert performer. His particular contribution to the development of musical culture is the recording on Radio Brno of more than 60 concerts, in which he gained special fame as an improviser.⁹⁶

For the last 5 years of his life, František Michálek combined his pedagogical activity as a professor at Janáček Academy of Music with a position of an organist at the Roman Catholic Baroque Church of the Nativity of the Virgin Mary in Vranov (Brno-Venkov District). It was the only church in which he worked as an organist, because all his previous years of organ performance he spent playing concert organs produced for non-sacred buildings at Rieger-Kloss factory in Krnov.

Nevertheless, the work of František Michálek is a prime example of interpreting the organ as a sacred instrument. In all his spiritual compositions he used the organ, and these comprise works for soloists, choir and organ. For strings and organ were created *Adagio and Passacaglia* during his professorship at Brno Conservatory. Particularly interesting is the Partita on the Hussite choir *All Faithful Christians* (Partita na chorál Všichni věrní křesťané, 1949). Two particular preludes were especially popular among the organists: *Our Father, dear Lord* and *From the stars the sun was formed*.

Jiří Strejc (1932, Praha –2010, Praha).

Jiří Strejc is one of the most famous Czech music creators for the organ and educators of the second half of the 20th century. His school and student years were spent quite traditionally in Prague: at first a music school, then a conservatory and studios of organ skill and composition at the Higher School of Performing Arts. And at the age of 24, he moved from Prague to the historic royal town of Hradec Králové, on the border between Bohemia and Silesia. The Labe River separates the Medieval Town from the New Buildings. But it is in the Old Town that the Cathedral of the Holy Spirit (Katedrála svatého Ducha) is located, with two towers in 1307, which is the architectural hallmark of Hradec Králové.



⁹⁶ Quoika, Rudolf. (1966). *op. cit.*

It was on the organ of this famous cathedral that Jiří Strejc lived and created for almost half a century. The work of the music director of the cathedral also required the organist to provide an appropriate professional level of choir and orchestra that accompanied the worship.⁹⁷ In 1965, conductor Jiří Strejc founded a chamber ensemble, *Cantores Artis Antiquae*, which consisted of high level professionals and lasted for 20 years. In its repertoire, as the name implies, attention was drawn to Ancient music and Gregorian style.⁹⁸ The fact that the organ became for him the main means of musical expression is evidenced by his works for the organ, and spiritual music, in which the mixed choir is accompanied by the organ and the string orchestra, or only by the organ itself. At the very beginning of Jiri Strejc's creative activity the years of his conservatory studies were marked by two presentable works for the organ. These are *Ciaccona brevis* (1951) and *Fuga in Re* (1952) – on the theme of Alleluia.

The work of an organist, a capelmeister and a choirmaster in the Church of the Holy Spirit received artistic expression in 4 masses. If the first two *Orbis factor* (1959) and *Lux et origo* (1960) with Latin mixed-choir lyrics accompanied by an organ or string orchestra, then the next two *Kyrie fons bonitatis* (1964) and *Pater excelse* (ca. 1990) on Czech liturgical texts also with the accompaniment of the organ. In addition, for the entire composition of the musicians he directed at the Cathedral of the Holy Spirit – soloists, mixed choir, string orchestra and composer himself, in the role of an organist Jiří Strejc created a full-fledged Czech Holy Liturgy. Apart from the work of the regent and organist at the Holy Spirit Temple, he played the piano as a theatrical tutor and was also a teacher at the Jesuit Gymnasium.

Among Strejc's solo organ music stand out Sonata (1978), Concert Etudes, Scherzo, and one of the last big organ works – *Invokace C-H-E-B pro velké varhany*. It is possible that there are some historical disputes between Hradec Králové and the most western Czech town Cheb. Therefore, the title of this monumental piece for the Challenge to the town of Cheb.

We will separately mention several representatives of the Czech organ and music emigration who worked and created in various European countries: Germany, Austria, Rzeczpospolita Polska, France, and England.

⁹⁷ Kamper, Otakar. (1933). *op. cit.*

⁹⁸ Sachs, Klaus-Jungen. (1974). *op. cit.*

Jan Václav Stamic (Stamitz) (1717 – 1757) came from the ancient musical family of the Czech Pardubicích and became one of the founders of the Mannheim School of Symphony, which was based on the Czech string and orchestra tradition. He also planned to perform his orchestral concerts on the organ. As evidenced by “Six concerts for organ or harpsichord”. Jan Vaclav Stamitz and his son, virtuoso violinist Karl Stamitz, continued the tradition.

Jan Křtitel Vaňhal (1739 – 1813) – worked in Vienna and wrote fugues and concerts for organ. They impress with the richness of polyphonic thinking.

The field of activity of Lviv organist Brixí was also interesting. True, the name is not mentioned, but as you know, the name Brixí was extremely common in the Czech lands. Among the famous Brixí were as many as three composers: Lviv organist of Czech origin **Brixí (Lviv Brixí)** worked in Lviv and Krakow, because he is mentioned in the monastery documents of the Church of the Holy Trinity of the Dominican Fathers. It reads: “*The monastery paid the glorious composer Brixí a double sum for the Requiem and the Festive Prelude*” – this is extremely important information, which is evidence of direct contacts in the 18th century in the organ art of the Czech lands, Poland, Halychyna and Lviv.

In 1840, with the help of Czech musicians, in particular **Francišek Lorenc**, the School of Organists was opened in Przemyśl, but its attendance was not very stable, and the general level wished for the better. The school of organists in Lviv was also founded by Czech organist **Franzišek Bemm** in 1841.

In the transitional period between the Rococo era and Romanticism, **Antonín Rejcha** (*Anton, také Antoine Reicha, 1770 – 1836*), a composer, educator and theorist from the Czech lands, lived and worked in Paris. He was not only a friend of Beethoven, but also a teacher of romantic composers G. Berlioz, F. Liszt, Ch. Gounod and C. Franck. In his two organ fugues he combined counterpoint with romantic harmony.

Jiří Ropek (1922 – 2005) was a famous Czech organist, educator and composer who was a professor at Prague Conservatory during the 1970s and 1990s. The last decades of his life were closely connected with London and in 1994 became an Honorary Member of the Royal College of Organists in London. English organists constantly add works by Jiří Ropek to their repertoire.

8. The importance of Czech organ culture for European organology.

The third section of the doctoral dissertation is completely devoted to a comprehensive review of Czech organ culture (except for the activity and creativity of Petr Eben, who is separately devotes the entire 5th chapter of this dissertation) with the inclusion of partial insertion of Slovak organ music. This section of the work is of particular importance for Ukrainian musicology, as Czech music is not often heard in Ukraine today, and Czech organ culture is a mystery not only for visitors to organ concerts in Ukraine, but also for Ukrainian historians and music theorists. Therefore, this section has the characteristics of a kind of compendium of music creators, events in Czech organ-building, and also contains an overview of the most important temples on the lands of the Czech and Slovak republic where organ music culture evolved. Of course, this work does not claim the completeness of information, since in Czech musicology there have been quite a number of relevant studies. However, for Ukrainian musicology, a completely new and so far unknown bright page of European culture is opening, which is the sacred music of the Czech Republic for the organ.

CHAPTER IV.

Organ Art in the Culture, Religion and Enlightenment of Rzeczpospolita, Halychyna and Lviv.

I. Rzeczpospolita as an ideologue of the unity of nations in the light of the development of organ art in Poland, Lithuania and Halychyna.

The history of Ukrainian statehood has a direct connection with the Christianization of Ukrainian lands. As in the Czech lands, in fact, the church was empowered with the greatest levers of influence on all social development. The geographical difference between Ukraine and the Czech lands was the reason for the greater influence of Roman civilization. The geographical difference between Ukraine and the Czech lands was the reason for the greater influence of Roman civilization on the Czech lands than the Ukrainian ones.



In the early 9th century Emperor Charles I the Great even tried to include the Czech lands in the area of the empire's influence. The Christian religion also came to the Czech lands for the first time from the West (from neighboring Bavaria). In 845, fourteen Czech nobles were

baptized in Regensburg, Bavaria, according to the “Historia Francorum Senonensis”,¹ whose names are unknown, but the report suggests that Christianity began to penetrate the Czech lands.

Almost at the same time, Prince Askold of Kyiv marched on Constantinople in 860. According to Byzantine sources, he was baptized around 867.^{2 3} At that time in the 9th century there was no clear division into the Western and Eastern branches of Christianity. However, the vector of direction by the rulers of the ideological basis of religion later had a decisive effect on the further cultural development of the Czech lands and Ukraine. A special turning point was the year 1054, the division into Catholicism, centered in Rome, and Orthodoxy, centered in Constantinople. The “Great Schism” programmed on the one hand the possibility of using musical instruments in the Western rite and categorically denied the appearance of musical instruments in the church – in the East. Therefore, the Czech lands had much greater results in organ building and development of organ culture than Ukraine.

However, the greatest damage to the Ukrainian nation was caused by Moscovia, which, during the reign of Tsar Peter the First, not only appropriated the historical past of Ukraine-Rus’, but also the name itself, and from the time of Peter the First the kaganate of Moksha, or Moscovia began to be called the Russian Empire, or Russia. Thus, the historical name of Ukrainians, Rus’, was usurped by the descendants of Genghis Khan and the Tatar-Udmur nomadic tribes, known in history as Polovtsian.

In 1242, after Kyiv ceased to be the only center of Rus', the division of the Western and Eastern branches of our people took place. This division led to the formation of two parallel branches of the Ukrainian people with different worldviews and their own historical past, the principles of religion and cultural landmarks.

Therefore, when we consider the evolution of organ art in Ukraine, virtually all of the Left Bank and even a considerable part of the Dnipro region, which had also been under the rule of the Russian Empire and Russian Orthodoxy for over 350 years, fall out of sight.

Therefore, the main focus when considering the theme ***Organ Art in Culture, Religion and Enlightenment of Rzeczpospolita, Halychyna and Lviv*** will focus on the historical and cultural past of Rzeczpospolita, to which, for two centuries, had belonged Halychyna, i. e.

¹ Régis, Rech. *Historia Francorum Senonensis*. Leiden (NL): Brill Graeme Dunphy&Cristian Bratu, 2016.

² Schlozer, August Ludwig von. *Oskold und Dir: eine russische Geschichte kritisch beschrieben*. Göttingen: Dieterich, 1773.

³ Shumylo, Serhiy. *Prince Oskold and the Christianization of Rus’*. [Князь Оскольд и христианизация Руси.] Kyiv: Spirit and Letter, 2010.

part of Volyn, Podillya and Lviv, as the largest cultural and religious center of Ukraine. Also note that the central temple of the Greek Catholic Union Church from the very beginning of



the Brest Union (1596) is located in Lviv. It is *St. George's Cathedral*.

For Rzeczpospolita, the landmark event was the previous Union, signed in 1569 in Lublin. At that time, the Kingdom of Poland was united in a single state with the Grand Duchy of Lithuania, which included most of the

Ukrainian lands. And the next agreement, which was signed in Hadiach in 1658, equalized the Rus' Principality within Rzeczpospolita with two other nations.

For the Poles, the Second (1793), and especially the Third (1795) partition of Poland was perceived as a national tragedy, though the Polish language remained in the Austrian, and later in the Austro-Hungarian Empire, almost on an equal footing with the state German one. For Ukrainians, and in particular, Halychyna citizens, after the First Partition (1772), when Halychyna Kingdom became a part of the Austrian Empire, it became a stage of national establishment of cultural and educational development for almost half a century. Lviv University began teaching individual courses in Ukrainian, and Ukrainian intelligentsia began to join the Austrian Parliament in Vienna.⁴ It is this period of history that is marked by the most noteworthy results in organ-building of Halychyna and Lviv.

1. Historical prerequisites for religious and cultural rapprochement between Poles, Lithuanians and Ruthenians.

12th Century Czech Chronicler Kosmas of Prague describes the lands of Czech settlers, descendants of Bohemia, in the Chronicle of the *Kosmova Chronicle of Czechs* (“Kosmova Kronika česká”). The Polish chronicles of the 14th century speak of the lands of the Lyakhs (as the Poles used to call themselves). Their symbol was a white eagle made a nest in the first capital of the Polish state, the city of Gniezno (derived from the word “nest”). Hence, the symbols of Poland are the white eagle and its nest. And White Croats, or as our ancestors called themselves “Humpbackers”, remained at the foot of the native Carpathian Mountains.

⁴ Zachara, Maria. *Sylwy – document szlacheckiej kultury umysłowej w XVII wieku*. [Sylwy – a document of noble intellectual culture in the 17th century.] Wrocław-Warsaw-Kraków-Gdańsk: PWN, 1980.

The Chronicles of the Polish Mazury mention Slav and Russyn, who with their families inhabited the territory from the Carpathian Mountains to the Black Sea.

The first authentic king of the Polish Kingdom was Mieszko from the Piast House, who, after marrying the Czech Princess Dubravka in 966, converted to Roman Christianity.

This happened a century later, before the Czech nobles converted to Christianity, as well as the Kyiv prince Askold. The unification of Polish lands was completed under the reign of his son *Boleslaw the Brave* (967 – 1025). And since that time the entire history of the Polish state has been permeated by opposition to German influences. Particular struggle was fought over the lands of the Baltic Sea.

In the East, Poland constantly opposes Russian possessions. Polish expansion to the East is part of the history of the Ukrainian Cossack State.

For the Red-Rus' lands in times of common historical past a sign of the formation of national identity became a reality. Founded by King Danylo, the Kingdom of Lviv lost its state power in the 14th century. At that time, the Polish princes were uniting in the crown town of Krakow. Silesia went to Bohemia, but King Kasimir III the Great ruled in Halychyna and Lviv, holding back German expansion in Halychyna and Volhynia.

Another landmark event for the West Ukrainian Lands was the marriage of Prince Jagiello of Lithuania with the daughter of Louis of Hungary. Thus a new dynasty of the rulers of the Jagiellonian dynasty (1385 – 1572) arose, which reigned not only in the Grand Duchy of Lithuania, but also in Poland and much of Ukraine.

The process of political and administrative creation of the kingdom of the Rzeczpospolita was accompanied by the spread of Western European religious and cultural traditions to the east. One of the most striking factors behind the ideology of Roman Catholic religion and cultural, artistic and musical values is organ art. If in the territory of the Polish Kingdom at the end of the 16th century the organs operated in fifty cities, due to the reign of the Jagiellons, the first organs appeared in the territory of modern Lithuania and Belarus. As for the Ukrainian lands, there is a noticeable expansion of the cultural values of Western civilization eastwards to the Left Bank. It was then called the “Wild field”.⁵

Halychyna fostered its cultural ties with the west of Europe, along with Ukrainian lands near Volyn, partly Hutsulshyna and Bukovyna much earlier, compared to the more eastern

⁵ Steshevskyy, Jan. *Polish national character in music: what is it?* [Польський національний характер у музиці: що це таке?] Lviv: Yi-magazine № 10, 1997.

Ukrainian lands. Among Volyn cultural centers, Lutsk, whose ruler was Prince Lubart, played a special role. Accordingly, the organ in Lutsk produced its first sound at about the same time as in Vilno, Kovno, Grodno and Minsk. It is interesting to note that even in the middle of the 17th century, even in the far centers of Halychyna and Volyn – the village of Mankivtsi in Cherkasy region (which is one of the extreme points of the Ukrainian right bank), the Divine Service was accompanied by an organ. This fact was recorded by the Arab archdeacon the traveler and the writer Pavel Alepsky in the work *The Journey of Patriarch Macarius*. Today, it is difficult to believe in it, but the fact that the organ sounded in the Orthodox churches of Lutsk and Mankivtsi was recorded by a traveler whose authority does not raise any doubts.⁶

All these historical facts are the basis for the argumentation of the common cultural historical past of the three peoples: Lithuanians, Poles and Ukrainians (Ruthenians), who were united into a state of three equal peoples by the Hadiach peace treaty – Rzeczpospolita. The initiator of this agreement was the first non-dynastic, and elected king of Poland, who was paternal and maternal Ukrainian – Jan III Sobieski.

His rule should be regarded as a turning point in the history of Western Ukrainian lands, when they were equally included in the structure of the world of Western European civilization. During his reign (1674 – 1696), as the first elected king, Ukrainian nobility and religious figures received equal rights with the Poles and Lithuanians within the territory of Rzeczpospolita.

Polish Catholicism, from the very beginning of Christianity, became the dominant religion that later grew into a national idea. Unlike Germany, Prussia and Austria, where the Enlightenment touched almost all spheres of society, Polish Enlightenment was rather weak, perhaps because Poland found it difficult to defend against foreign influences and the whole struggle was fought for “The Golden Freedoms of Nobility”.

Since the mid-17th century, there were no longer two (Poland and Lithuania) but three peoples (Poland, Lithuania and Ukraine-Rus). In Vilno (the capital of modern Lithuania – Vilnius) Catholicism was a dominant religion. Accordingly, organ art of Rzeczpospolita spread to the territory of Lithuania and Belarus, which at that time was part of the Grand Duchy of Lithuania.

⁶ Boulos, Ibn Az-Zaim. (Pavlo Khalebsky). *Journey of Patriarch Macarius*. [Подорож патріарха Макарія.] Lviv: Dzvin Magazine № 9, 1990.

2. Organ building in Poland as a factor influencing the religious and cultural unity of the peoples of the Rzeczpospolita.

Architecture in every historical period and in every country is like an indication of the main political tendencies in the development of the state and the ideological basis of its rule. For the late Middle Ages, almost all European countries that at that time adopted Christianity as the dominant religion, the construction of majestic temples became a mirror of its time. Temple architecture is a demonstration of the role of the dominant ideology in society.

In architecture, we see extremely striking manifestations of religious unity and attention to the spiritual power of the nation. In fact, in Polish churches the organ becomes a kind of second altar. It is built on the principles of decorative grandeur and in many respects even visually overlaps with the altarpiece.

But with regard to organology and the theory of organ construction, Poland, despite its widespread use in organ temples, does not boast such extensive studies in organology as demonstrated in Germany by Pretorius, Adelung and Schlick. These tendencies have long-lasting effects, because if one of the oldest Gothic organs from Notre Dame de Valere church in Sitten, Switzerland, is still in working order (14th century), the only organ in Poland, which retained its original baroque condition even nowadays. Is in Gdansk, in NMP Church (1585).⁷

The organ in Polish churches has always been interpreted as the strongest sound source echoed only by church bells. The volume and the theatrical splendor of the Baroque theatrical sound always contributed to the special attention of the parishioners to the music in the temple. But at the same time, the use of a variety of theatrical effects was also characteristic of the contemporary organs, and even the registers in Polish organs had proper names, which directly indicated sound inheritance. It is not only *vox humana*, but also a whole palette of voices of nature that was introduced in Polish organs. For example, “drunken voice”, “old women's choir”, “bear’s voice”, “cuckoo”, “nightingale” etc. Along with voices of imitation, the

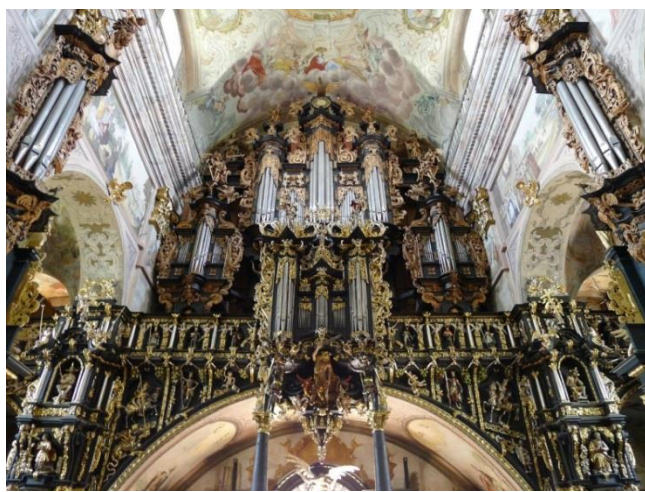


⁷ Gołos, Jerzy. *Organoznawstwo historyczne. [Historical organ studies.]* Warsaw: Music Academy Publishing House, 2004.

sounds of musical instruments that transformed the organ into a loud orchestra were of great importance.⁸

The most important of the preserved organs is the instrument of Jan Humml from Nürnberg in Olkush Parish Church (*Bazylika kolegiacka św. Andrzeja Apostoła w Olkuszu*). The church was founded in 1317, and exactly 300 years later Jan Humml built the organ there. This instrument is still preserved in its almost original form and is one of the oldest organs in Europe. As an organ builder, Humml became famous for establishing organs in Slovak Levoča and later in Toruń and Kraków.

The most ambitious project in the Polish organ building is considered to be a large instrument in the Bernardine church in Leżajsk. Stanislav Studinsky started building this organ in 1680, but a few years later, due to the lack of positive results, Jan Głowiński from Kraków took over the task. In the Bernardine archives the success of the construction completion of the organ in Leżajsk is attributed to master S. Studiński. As for organ builder Jan Głowiński, in addition to working in Leżajsk, he also erected organs in the church of St. Elzbet in Stary Sącz, and worked on the creation of a 30 register organ in Żywiec.



Pipe organ of the Basilica and Monastery.
Bernardine in Leżajsk

Another feature of organ building in Rzeczpospolita, which, after all, has no presidence elsewhere, was the introduction of a special register of voices (Cimbal and Tambourine). The peculiarity of this type of register in Poland is Cimbal, built on other sound and design characteristics than is traditionally used in organ building.

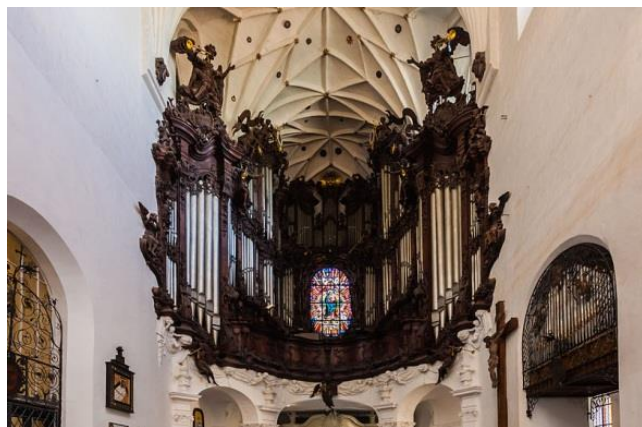
This special register has 6 to 10 tubes that are chromatically constructed, and thus give clusters in a half-tone structure. To date, four instruments of this type have survived in the 17th and 18th centuries: in Kraków, in the Church of St. Florian; in Leżajsk; at the church of PRs in Łowicz; at the Church of the Cistercians in Jędrzejów.

Another acoustic invention of Polish organ builders was the Timpani or Bubon register, as described by the German organologist Deneke,⁹ describing the organ in Oliwa: “*Timpani*

⁸ Gołos, Jerzy. *Polskie organy i muzyka organowa*. [Polish organ and organ music.] Warszawa: “PAX”, 1972.

⁹ Deneke, Fred. *Die grosse Orgel in Oliwa*. Danzig: Verlag von Friedrich Mauke, 1865.

consists of 2 closely tuned large pipes that play together when the register is turned on. The sound of these trumpets mixes with each other, creating not really a musical noise, such as is



The organ in Oliwa

often heard in Catholic churches in those parts”.

The effect of the Timpani impact occurs in some parts of the Catholic Mass. In particular, *Pater Noster*, *Ite Missa Est* and *Magnificat*. If the organ does not have such a register, then back in the days,

conventional drums were used, while the lowest C and Cis sounds were played by the pedals. The sacred cause of the appearance of this beat effect in organ music was the exile of evil spirits, which was, in this form, introduced into the Christian liturgy.

Another interesting feature of Polish organs, which has been preserved and used to this day, is a special device for automatic transposition. Such a feature was preserved by the organ from the Mariatic Church, as well as the organs in the Cistercian church in Jędrzychów (1745), St. Jakub in Toruń (1611), the cathedral in Sandomierz (1698) and the Bernardine church in Poznań. All these organs have a combination of manuals with each other or with the pedal keyboard.

Along with the Third Partition of Poland in 1795 there was a certain decline in the organ creativity, and especially in the organic construction of Rzeczpospolita. And for the Poles, it became a real national tragedy.

The story of the existence of the city of Wrocław is quite indicative of Rzeczpospolita. Throughout almost its history, this medieval city has been a stumbling block between Germans and Poles. After all, the other Saxon lands also had their double interpretation. The Leipzig Poles call Lipsko and Dresden Dresno, arguing that in the time of **King Augustus II the Strong** (1670 – 1733) the Kingdom of Rzeczpospolita expanded from Smolensk to Saxony. At the same time, the Germans still call Wrocław Breslau. And the real drama was the situation after the end of World War II. Then instead of the forcibly evicted from Wrocław Germans the city was filled with up to 80 percent of the migrants from Halychyna, the inhabitants of Lviv. Thus, the autochthonous traditions of the Catholic sacred Lviv were transferred to the Protestant in the prewar years – Breslau.

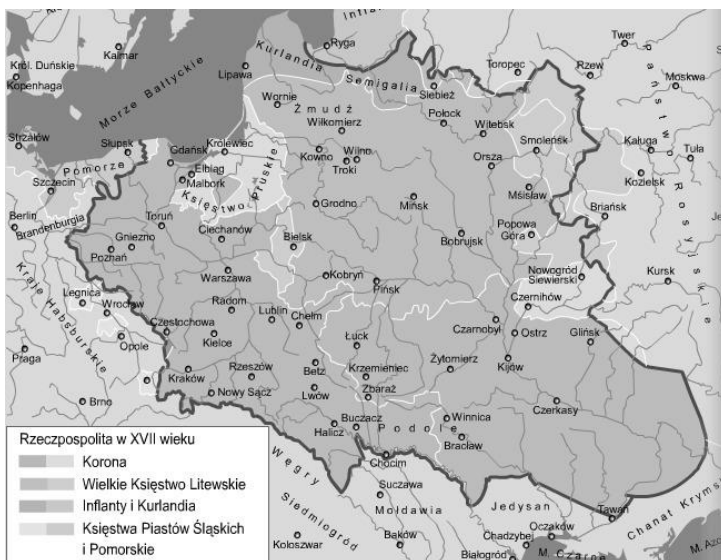


The Cathedral of St. John the Baptist in Wrocław

The Cathedral of *St. John the Baptist in Wrocław* was founded in the 13th century, and in 1913 Karl Straube, a symphonic organ builder from Leipzig, established the organ here. The organ was manufactured by the firm Wilhelm Sauer. Subsequently, the Sauer firm built it up to 222 registers and in the pre-war years it became the largest in the world. The church was not damaged in the war, but the organ was partially robbed (50 registers disappeared). It was through the efforts of migrants from Lviv in 1951 that the organ resounded with renewed vigor.

2.1. *The spread of Polish organs in the Eastern lands of Rzeczpospolita.*

The traditions of the organ-building of Rzeczpospolita gradually progressed to the East, and with the adoption of Brest Union, the confrontation between Orthodoxy and Catholicism gradually diminished, and masters from the east of Rzeczpospolita also became involved in the construction of organs.



Since about 1860, the activities of organ builder Jan Bielawski, who established organs in Vilno and Kovno (present-day Vilnius and Kaunas), as well as in Minsk Lithuania,¹⁰ deserve special attention in the territory of Lithuania and modern Belarus. On the Lithuanian and Belarusian lands the organs were also established by Stanislav

Dłużewski, and later by the famous Lviv organ builder Jan Sływinski.^{11 12}

Thus, Western European organ culture spread to these lands. In the 18th century, Italian Agustino Ballabene worked as an organist in the Vilnius Chapel of the Potockis. Classics of

¹⁰ Galicz, Jan. *Echo muzyczne z Wilna. [A musical echo from Vilnius.]* Warsaw: Ruch Muzyczny, 1859.

¹¹ Gołos, Jerzy. (2001). *op. cit.*

¹² Gołos, Jerzy. *The Polish Organ.* Warsaw: Sutkowski Edition, 1994.

Polish literature and music, Adam Mickiewicz and Stanislaw Moniuszko, spent most of their life in Vilnius. It was on the organ in the post-academic church of St. John in Vilnius that S. Moniuszko created his organ compositions. He was the successor of Joseph Fock in this position, playing the late Baroque organ of the Italian master Casparini.

The Lithuanian and Belarussian towns of Minsk and Vilnius have been associated with the activities of the famous teacher-composer and improviser organist Joseph Renner, who is considered to be a brilliant predecessor in the field of improvisation of Frederick Chopin.¹³

In the second half of the 19th century, the interchange between organ builders of different countries was quite common, just as Lviv organ builder Jan Slyvinski built organs far beyond Lviv throughout eastern and western Halychyna, and, moreover, from Leipzig to Tbilisi (*Tiflis*) from Vilnius in the north to Chisinau in the south. So did the organ builders from Vienna, in particular, Anton Simonaire moved to Lviv, and the organ was built in Zhovkva, in the Dominican monastery. Johann Samuel Rothe, a German organ builder from Silesia built a unique organ in the small Polish village of Przemęt in the



Cathedral in Przemęt village (Poland) with organ J.S.Rothe

Church of John the Baptist (Kościół św. Jana Chrzciciela). This temple is almost a miniature copy of the magnificent temple of the Basilica of the Holy Trinity, the Blessed Virgin Mary and St. Bernard in Gdańsk-Oliwa, built half-century earlier. The majestic combination of the temple and organ architecture goes far beyond the plain countryside, where this sacred duo is located.

Wenzel Thiel together with Karol Kutler of Moravian Opava built organs in Wroclaw and Warsaw. Karl Hesse of Vienna in 1858 established a large organ in Kamianets-Podilskyi, and Franz Ullmann in the Zhytomyr Cathedral. Thus the Prussian, German and Austrian masters spread the influence of the Catholic religion and tradition of using organs throughout the right-bank Ukraine.

A prominent place among the contemporary composers-organists is the creativity of **August Freyer** (1801 – 1883). This is a Polish-German organist of the Evangelical Church who revived organ art in the territory of Rzeczpospolita. He was a student of Jozef Elsner, a master of polyphonic and homophonic style and a teacher of Stanislaw Moniuszko. He was known by

¹³ Galicz, Jan. *Szkola na organy Wilno*. [Wilno Organ School.] Wilno: A.Syrkin, 1861.

a large number of transcriptions of serious music for easy performance by organists. Thus, he made available to the parishioners of the Evangelical Church a wide repertoire of multinational culture of Rzeczpospolita, and one of the most successful translations for the organ is considered to be Concert Variations on the Themes of the Ukrainian Composer Dmytro Bortniansky.

In Halychyna, the most prominent were the brothers-monks Frantyszek and O.T. from Buchach, who first worked with Glowński and later independently set up organs that resembled the one in Leżajsk in their lush plastic decor and sound.

Among the next generation of organ-builders of the 19th century, Roman Ducheński and Alexander Žebrovsky enjoyed a special renown. The lack of a sound base of scientific organology led to the fact that different sources listed quite opposite opinions¹⁴ regarding the construction of the organ in the Church of the Holy Spirit in Vilno. Some attribute this work to Casparini, whose fame was too loud in the territory of Rzeczpospolita, and others to Adolf Gottlieb, who worked with Josua Mosengelem.

In any case, it is precisely because of the spread of Brest Union and Catholicism that the masters of organ-builders from different European countries come to the eastern territories of Rzeczpospolita. But along with this there is a movement of organ building from east to west. One of the most striking examples is the activity of Lutsk organ builder from Volyn, Daniel Vrublevsky, who built organs in Denmark, the towns of Nystedt, 1777, Maribu, 1792 and Maribu, 1792 in the second half of the 18th century (*Scander Borg, 1800*).

The second half of the 18th century in the Baltic countries was characterized by the attention of the middle class of the townspeople to organ art. This is especially true of Denmark, Norway and Sweden. The desire to have an instrument at home that, by its sound, would respond to those sacred ideals with which congregants in the Service of God prayerfully empathized in the church prompted an interest in regals.

Regals¹⁵ as small organs were used in rural temples and the need for these instruments among the inhabitants of Northern Europe increased so much that Polish, Lithuanian and Rusyn masters were commissioned to make them. Jerzy Wuytsik, one of the most successful regal craftsmen, worked mainly for Stockholm customers.

¹⁴ Galicz, Jan. (1859). *op. cit.*

¹⁵ Gołos, Jerzy. *The Instrument and Its History*. The Polish Organ. Warsaw: Sutkowski Edition, 1992.

3. Fixing the music making process.

Instrumental music of the pre-classical era and the formation of relevant cultural and educational institutions were fundamental not only for the formation of the principles of modern music schooling, but also for the affirmation in the public consciousness of those transient aesthetic values, inherent to instrumental music, which is abstract in nature, but extremely specific emotionally.

It is no accident that in modern world, inundated with complex structures and logical networks, nostalgia for the simplicity and transparency of artistic expressiveness of the early forms of art is observed. This manifests itself both in the appeal to folklore sources, and in the fascination with primitivism in painting and the applied arts, in the desire of man to merge with nature, and in the extreme interest of various social groups in the so-called early music. Early or ancient music is like the return of humanity to the state of its youth, when the perception of the simplest things was still new and exciting.

The process of studying early forms of fixation of musical material has been studied for many centuries by music theorists of Italy, Germany, France and some other countries in Europe. As noted earlier, not only in Ukraine but in Rzeczpospolita as a whole, scientific musical thought did not become a subject of public attention and did not cause much interest. The repertoire of music guilds was driven by the needs of the urban life and the tastes of patricians and the wealthy. The type of creativity in the household music kept an oral form of transmission. In the higher spheres, however, in addition to the Italian music collections, the musicians also used specially composed collections of local household dances. These collections have been dubbed *tablatures*.¹⁶

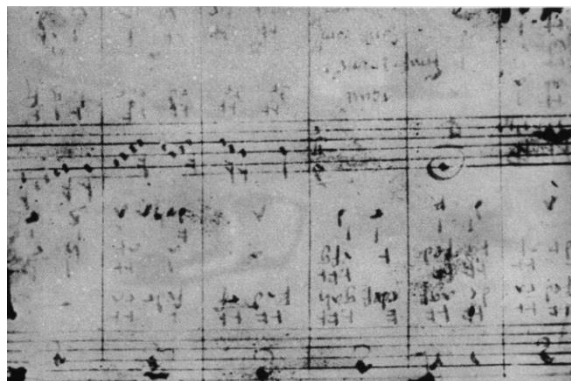
3.1. Organ tablatures.

In 16th century music, the most important information for organists was contained in tablatures. The record of tablature distributed throughout Europe was extended to Rzeczpospolita. In a sense, even the Kyiv notation was inspired by tablature. The decisive influence on the whole ecclesiastical Catholic rite of the Polish-Lithuanian Rzeczpospolita in the 16th century was the creativity of Lviv composer, organist and chaplain master **Martin Leopolita** (~ 1530 – 1589). The main content of the tablature is quite simple tunes that had a

¹⁶ Mazepa, Leszek. *Szkolnictwo muzyczne we Lwowie (XV-XX w.)* [Music education in Lviv (15th-20th centuries)] Cracow: PWM, 1996.

direct connection with folk art, so in Polish and in Halychyna-Ukrainian tablature the elements of folk art, which for the most part resembled each other, play a significant role. The beginnings of linear Kyiv notation dating back to the beginning of the 17th century are evidence of the influence of Western European musical culture on the church music of the Rus'.

But, the first sheet music on the territory of Rzeczpospolita appeared thanks to the activity of the musician **Luke from Lviv** (*? – † 1532). His 1530 organ tablature is the oldest recorded musical text for the organ in Eastern Europe. Now this organ tab is stored in one of the Warsaw archives. According to this record, the Holy Liturgy was accompanied in Lviv and possibly other Catholic temples in Halychyna lands.¹⁷



Tablature of organist Luke from Lviv (1530)

Half a century ago, one of the best preserved ancient tablature was found in Lviv archives. As it was investigated, its origin was the library of the head of Lviv fraternity of Konstantin Mezapeta, who died in 1650. This collection was named Lviv Tablature. It can be conditionally attributed to the beginning of the 17th century.

Lviv Lute Tablature is a collection of music pieces that were produced in different countries and at different times. Almost all works are anonymous. The names of the authors are only recorded in two cases. This is the famous Hungarian musician and virtuoso lute-virtuoso Valentin Bakfark, who is presented with one piece in the tablature, and the little-known Italian composer Giovanni Pacchalone, whose work is represented in the tablature by two works. Among others are the processing of madrigals and songs, a large number of Italian dances (Saltarello, Paduanna, Lasamezzo, Triplets), which are often combined into suites with variational development. The tablature of Lviv also contains arrangements of cult music and Polish songs, as well as fantasies and untitled works. The high artistic value of the vast majority of these works has led to the desire of modern researchers to decipher the tablature, which now gives us reliable material for the evaluation and reproduction of very interesting, but still little known music of the 16th – 17th centuries.¹⁸

¹⁷ Gołos, Jerzy. (1992). *op. cit.*

¹⁸ Skoryk, Myroslav. *About the Lviv lute tablature.* [Про львівську лютневу табулатуру.] Kyiv: Musical Ukraine, 1981.

According to one of the most authoritative decoders of music of that era, the well-known contemporary researcher Maria Szczepańska, the same works from Lviv tablature are found in Polish organ tablatures (in particular, in the Krakowska Monastery of the Holy Spirit and in the tablature of Jan of Lublin). M. Szczepanska identified the works of Jacobus Arcadelt, Jacquet de Berchem, Clément Janequin and Filipp Verdello.¹⁹ ²⁰ The prominent contemporary Ukrainian composer and musicologist Myroslav Skoryk managed to establish the name of the composer who wrote the instrumental work *Un gai berger*. It's Andrea Gabrieli. And yet, the most deciphered pieces from Lviv Lute tablature became today the most famous and most frequently performed samples of 16th century music among those that once sounded in the music life of Renaissance Lviv.²¹

Next to the music from Lviv Lute Tablature, works from the Organ Tablature of Jan from Lublin (1540) were also played in the capital of Halych Kingdom. By volume, it is one of the largest collections – 261 pages. A detailed analysis of this collection is found in Adolf Chybiński.²² Jerzy Gołos, a researcher of Polish organ music, claims that the Tablature of Jan from Lublin, found near Lviv, along with Luke tablature from Lviv (1530), is an example of the oldest organ music recording in Rzeczpospolita. Particularly revealing is the fact that both tablatures have almost identical features of fixation of sheet music and both are related to Lviv. These two facts are a direct proof of the historical value of not only Rzeczpospolita but also Europe of Lviv organ tradition, which played a leading role in the organic art of Rzeczpospolita half a millennium ago.²³ ²⁴ ²⁵

Other tablatures were also heard: the Lute Tablature by Mathew Weiselius (1592), the Organ Tablature by August Nermiger (16th cent.) and the Bratislava Tablature (17th Century). Warsaw Tablature is an example of the widespread borrowings in the organ repertoire of Rzeczpospolita organists from the composers of the West and the connections between Polish, Italian, German and Spanish organists. It is the numerous features of the influence of Italian music that are found in the repertoire of the then organists of Rzeczpospolita. These the tocetas by Claudio Merula, Michelangelo Rossi, Domenico Cipoli, Bernardo Pasquini.

¹⁹ Chomiński, Józef, Chomińska-Wilkowska, Krystyna. *Historia muzyki polskiej. Cz. II. [History of Polish music, Part Two.]* Cracow: Polish music publishing house, 1996.

²⁰ Chomiński, Józef. *Słownik muzyków polskich. [Dictionary of Polish Musicians.]* Cracow: Polish music publishing house, 1964.

²¹ Skoryk, Myroslav. (1981). *op. cit.*

²² Chybiński, Adolf. *Tabulatura organowa Jana z Lublina (1540). [Organ tablature by Jan of Lublin (1540).]* Krakow: State Music Publishing House, 1912.

²³ Gołos, Jerzy. (1992). *op. cit.*

²⁴ Gołos, Jerzy. (1994). *op. cit.*

²⁵ Gawroński, Ludwik. *Muzyka religijna w Lublinie w latach 1574 – 1794. [Religious music in Lublin in the years 1574 – 1794.]* Lublin: KUL edition, 1996.

Warsaw Tabulature contains a number of works by authors popular at the time in Europe. These include *Ricercare Cromatico* by Girolamo Frescobaldi, *Ricercar Brevis* by Jan Sweelinck, as well as fugues by German composers R. Wegweicer (1698) and J. Fisher. The tablature also contains Italian versi and Spanish versillo, fragments from the Italian tablature *Ariadna Musica*, as well as many unpublished canzons and church songs of Polish and Ruthenian origin.

Another tablature sample is described by Henryk Opiński.²⁶ The 10 works that are part of this 18th century tablature are of mixed Polish-Rusyn character. It is difficult to say that the compositions were performed exactly on the organ, but their harmony figures indicate to the key nature of this accompaniment. In the last 10th tablature work, *Kyrie eleison* the first measures contain the text clearly implying the target performance on the organ. The eight-measure *Postlude* could specifically be meant for the organ music texture. A striking example of this is the three octave parallel theme line. The first half of the 18th century also includes the anonymous D-dur Mass for 4-voice choir and organ, which was found in the music archives by Miroslav Perz.²⁷

3.2. *Halychyna church music.*

Along with the music of Martin Leopolita, the music of Ukrainian composers Mykola Dyletsky and Maxim Berezovsky played a significant role in shaping the musical tastes of Lvivites in the 16th – 17th centuries. Transcription of Maksym Berezovsky's Evening Prayer (*Ben Kelch des Heils empfangen ich*) is often performed by Ukrainian organists [see **CD Bardaus**]. A separate study on Mykola Dyletsky is done by contemporary Ukrainian mediaevalists Yuriy Yasinovsky and Oleksandra Tsalai-Yakymenko.^{28 29 30}

It that time, the organ and vocal and instrumental music of Mykola from Krakow was also constantly performed in Lviv environment. The popular music of lute, songs and Italian madrigals by Diomedes Kato, as well as the works of lute novelist Wojciech Adalbert Dluhoraj. Along with the choral works of the church, Ukrainian music theorist and composer

²⁶ Piekarski, Michał. *Działalność polskich i ukraińskich wychowanków lwowskiej szkoły muzykologicznej (do 1939 roku)*. [Activities of Polish and Ukrainian pupils from the Lviv musicology school (until 1939).] Warsaw: PWN, 2010: 73 – 108.

²⁷ Gołos, Jerzy. (1972). *op. cit.*

²⁸ Yasinovskyy, Yuriy. Instrumental music. [Інструментальна музика.] Kyiv: Scientific thought, 2001.

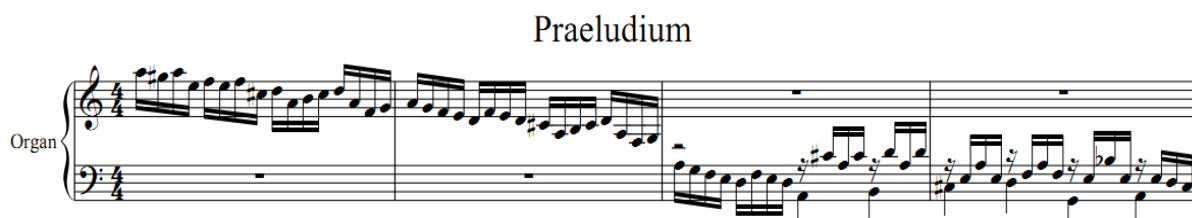
²⁹ Tsalai-Yakymenko, Olexandra. *Mastering Latin concert forms of choral singing*. [Освоєння латинських концертних форм хорового співу.] Kyiv: Scientific thought, 2001.

³⁰ Dyleckij, Mykolaj. *Idea gramatiki muzykijskoj. Smoleńsk 1677*. (Idea of musical grammar. Smolensk 1677.) St.Petersburg: Contemporary edition, 1910.

Mykola Dyletsky (~ 1630 – 1690) recorded in his *Grammar Musical* where he also substantiated the foundations of parts singing.^{31 32}

Fragments of the church compositions preserved in the manuscripts have a figured bass part, which was performed in Halychyna church music on keyboard instruments: either the harpsichord or organ. In one example cited by a researcher of Polish Organ School Jerzy Gołos: it was noted that the figured bass of 3-voice chimes was performed on the organ.³³

Another Renaissance music researcher, Adolf Chybiński, says that the *Praeludium* is extremely popular, because it is the only one still preserved with the signature of the author Jan Podbielski, which was found among other works of Warsaw tabulature, practically in all the temples of Rzeczpospolita. Podbielski's *Praeludium* has the character of toccata and consists of 2 parts, the first has 13 measures, the second 20.



The style of the first part is based on the typical keyboard figurations – laid out chords at a fast pace. This is reminiscent of the compositions of Johann Pachelbel and J.S.Bach. Both parts do not contain imitation polyphony, which gives it an improvisational character and thus resembles creative findings of Andrea Gabrieli and Girolamo Frescobaldi.

In the history of music there are no striking names of 18th century performers who would represent the contemporary music of Rzeczpospolita at the European level. It is therefore worth highlighting the cross-border links that transcended the borders and cultural barriers between the peoples of Eastern Europe.

In the second half of the 18th century, one of the most striking examples of the integration of Western European culture into the Lviv cultural environment was the work of the German organist Kirn Berger. He combined the talents of a composer, performer and music theorist, who was the author of works on organology.

³¹ *From the history of world organ culture of the 16th – 20th centuries.* [Из истории мировой органной культуры XVI – XX веков.] Moscow: Muzizdat, 2008.

³² Dyleckij, Mykolaj. (1910). *op. cit.*

³³ Gołos, Jerzy. (1992). *op. cit.*

3.3. “*Sylva rerum*”.

A person's desire to capture and pass on to the next generation his life experiences and the most interesting creative products of everyday life had resulted in the formation of collections that received in the territories of Lithuania, Belarus, Halychyna, and generally within Eastern Rzeczpospolita Latin names *miscellanea* and *collectanea*. But the most popular is the name *Sylva rerum*.³⁴ The collection contains heterogeneous formal texts recorded “in the fastest way”, which comprise various subjects.

At one time, **Jan Amos Komenský** (germ. Comenius, 1592 – 1670) referring to active readers, “readers with pen”, who were the creators of *Sylva rerum*, wrote: “Write down everything that you will find new for yourself and still unknown, what you think is beautiful, what you can use in the future, whether it be word, thought, expression or story. Everything that shines is like crystal”.³⁵ Among the striking personal experiences, anonymous contributors to collections called *Sylva rerum* also featured their favorite tunes of songs and dance music. The earliest share of the musical side of the collection was Ukrainian early music.

However, the manuscript *Sylva rerum* (Latin: *Forest of Things*) found in the library of Jagiellonian University,



Sylva Rerum of the Krasovskiy Dynasty

dating from the first half of the 17th century is the most complete collection of Ukrainian everyday music. It contains not only popular at the time dances in Europe, but also a number of works with tangible Ukrainian folk intonations and turns.³⁶

By that time, Ukrainian dance tunes had become widespread in Western European music. This fact is recorded in numerous instrumental tablatures. In particular, the organ tablature of Jan from Lublin (1540), the Krakow Lute tablature which was written in the 16th century, and since 1937 it has been kept in Lviv. The Ukrainian motifs are well traced in the publications of Virginia Renata von Gehema (~1600) and in the collection of Bezar from the 17th c. Also in the Leipzig anonymous edition of 1622, in the Königsberg manuscript of Johann Stobäus

³⁴ Zachara, Maria. *Twórca-odbiorca sylw szlacheckich w XVII wieku*. [The creator-recipient of noble services in the 17th century.] Warsaw-Lodz: PWN, 1985.

³⁵ Komenský, Jan Amos. *Great didactics*. [Великая дидактика.] Moscow: Pedagogika, 1989.

³⁶ Zachara, Maria. (1985). *op. cit.*

since 1640.³⁷ The carriers of these tunes were often Ukrainian musicians who served in the courts of Polish kings and magnates.

4. The influence of the Christian religion on the development of culture and education in Ukraine.

The ideological basis for the progress and development of each nation is religion. The Christian religion has been gradually deciding since 325, when the First Ecumenical Council was held in Nicaea. It adopted 7 symbols of the Christian Faith and 20 canons of church life [56]. For the musical culture of the Christian world, the introduction of the pipe organ to accompany the Holy Liturgy in the temple was no less significant. This fact was recorded in 666 in the Bulla of the 76th Pope Vitalian (as already mentioned in section 2 of this paper). From now on, the doors for the development of instrumental musical culture in Christian countries have opened widely.

The Bull is a papal document with which he addresses the whole Church. Until the XI century. (when in 1054 the Universal split into the churches of the Eastern and Western Rites) the organs were placed in the churches of both Latin and Byzantine temples.³⁸ As a result of the overthrow of the Ottoman Empire in 1473, the Byzantine Empire, which positioned itself as Second Rome, ceased to exist, then Tsar Ivan the Terrible of Moscow (1530 – 1584) proclaimed himself the successor of the Byzantine emperors, and proclaimed Moscow the Third Rome. Another landmark event in the canonical Orthodoxy after the separation of churches was the prohibition of the use of musical instruments in churches by the Moscow Stoglav Synod in 1551. This provoked a practical halt in the development of instrumental music on all lands subject to religious dependence on Moscow. However, according to the documents of the Moscow Lutheran Church as early as in the 16th century, an influx of migrants from England and German lands to Muscovia began, and among them were many instrumentalists, including organists.

Even then, in Moscow, organ music sounded to the Orthodox church-goers in secular interpretation.³⁹ ⁴⁰ Along with the ousting of musical instruments from the churches throughout the Orthodox world (including the vast majority of Ukrainian lands), the rapid

³⁷ Opiński, Henryk. *Kilka kart nieznannej tabulatury*. [Several pages of unknown tablature.] *Warszaw: Polish Musicological Yearbook*, 1936: 116 – 121.

³⁸ Braudo, Eugeniy. *Fundamentals of material culture in music*. [Основы материальной культуры в музыке.] *Moskow: New Moscow*, 1924.

³⁹ Braudo, Eugeniy. (1924). *op. cit.*

⁴⁰ *From the history of world organ culture of the 16th – 20th centuries*. (2008). *op. cit.*

development of choral party singing began, and the organ as an alien entity was only rarely used in secular meetings.

However, the Arab archdeacon, traveler and writer **Paul Aleppo** (*Arab.: Bulos al-Khalabi Ibn al-Zaim, ~ 1627 – 1669*), who in the mid-seventeenth century. visited many cities of the Ottoman Empire and Voloshchyna, and during his travels in Ukraine he even met with Hetman Bohdan Khmelnytsky; he presents in his work *The Journey of Patriarch Makariy* very valuable material about the current political situation of Ukraine, culture, customs and way of life of the Ukrainian people.⁴¹

Among the numerous descriptions of the musical instruments (drums, flutes, bells) that sounded during Cossack nobility' meetings, Bulos al-Khalabi mentions the use of the organ during the Service of God in the Orthodox churches in Lutsk and Cherkasy region in the village of Mankivtsi.⁴² This rather significant distance between ancient Ukrainian settlements suggests that the organs could at that time be used in other towns, where this traveling writer did not set his foot. In the same book, *The Journey of Patriarch Makariy*, al-Khalabi wrote with clear admiration: “*In the Cossack country, all children can read, even orphans*”.

The Czech teacher **Jan Amos Komensky** (1592 – 1670) made extensive use of the practice of teaching in Ukrainian schools for his *Great Didactics* in 4 volumes. He was born in Southern Moravia. After studying at the Theological Faculty of the Karlov University in Prague and at the University of Heidelberg, he emigrated to Leszno under the auspices of the Count Rafał Leszczyński called the “Calvinist Pope in Poland”. Komensky drew his thoughts for his *Great Didactics* from the pedagogical reform during the mid-17th century revolution in England, and from the Transylvanian voyages to the governor of II. Rákóczi György (1621 – 1660), and from Ukrainian Cossack workshop schools.⁴³

The organ, as the largest and most complicated musical instrument, has always been a sacred symbol of faith. Temples and monasteries throughout Ukraine have always remained the focus of culture, enlightenment, science, as well as music, icon painting and art in general, as a creative reflection on reality. The rulers of Rus'-Ukraine were educated and trained by clergy and monks. The scientific and creative process was constantly nourished by the atmosphere of the monastery cells. In one of them, the grandson of Yaroslav the Wise, **Volodymyr Monomakh** (1053 – 1125), created the first major didactic work, *Teaching to*

⁴¹ Boulos, Ibn Az-Zaim. (1990). *op. cit.*

⁴² Akhmetova, Mariyam. *Al-Farabi and the art of music*. [Аль-Фараби и музыкальное искусство.] Alma-Aty: Kazakh University, 1975.

⁴³ Komenský, Jan Ámos. *Selected pedagogical essays. vol. 2*. [Избранные педагогические сочинения. т. 2.] Moscow: Pedagogika, 1982.

Children (~ 1096). She indicated the direction of development in Ukrainian culture, ethics, customs and norms of behavior.

A similar role in Czech culture was played by the founding and subsequent activities of the Cistercian monastery “Golden Crown”, which preserves the thorn of Christ's crown of thorns, as well as the most important manuscripts for the cultural and religious development of the Czech lands.

5. Czechs in Lviv and in Halychyna.

Economic, military and cultural ties between the Czech and Ukrainian lands require a separate detailed study. Considering the evolutionary processes in the organ culture of the Czech Republic and Ukraine, it is necessary to note at least briefly some of the most important milestones in the history of relations in order to realize that organ building and organ culture in general is only one component in centuries-old relations between our lands.

Since the founding of Lviv, as the capital of the Kingdom, the city has been inhabited by Czechs, who in 1281 – 1282 escaped from famine. During the reign of King Yuri II Boleslav of Lviv, the advisers were natives of the Czech Republic and Moravia. He mentions them in his 12-volume “Chronicle”.⁴⁴ Archbishop of Lviv *Jan Długosz* (1415 - 1480). And the second, after the King, person of importance became the Lutsk palatine – the Czech Hotko Otek. Later, the Czech family of Vrana became a well-known Ukrainian nobility.

In the 15th and 16th centuries, the security service in Ukraine and Lithuania was carried out by Czech cannons. From the 15th century, the Czechs began to settle individually in the largest cities of the Kingdom of Lviv – Lviv, Przemyśl, Kolomyia, Kholm. And Albertus dictus Czech de Tuczamp even became the viit of Lviv. The Cossack army partly used Czech terminology, which may be related to the Czech origin of the Hetman of Ukraine, Pylyp Orlyk.

In the 18th and 19th centuries, the craft business of Czech breweries in Ukraine was actively flourishing, and Galicia and Bukovina were constantly visited by Czech merchants and musicians. Among the latter, *Jan Bohumír Práč* (1750, Silesia – 1818, St. Petersburg), *Alois Jedlička* (1821 - 1894) and *Jan Landvara* - were most famous in Ukraine for their activities and performances with traveling chapels.

⁴⁴ Szafrński, Włodzimierz. *Prahistoria religii na ziemiach polskich*. Wrocław: Ossolineum, 1987.

At the same time, Lviv was the field of activity of the Czech organist Brix. It is true that his name is not mentioned in archival documents, but as we know, the name Brix was extremely common in the Czech Republic. Among the famous Brix were as many as three composers. Lviv's Brix also worked in Krakow, as stated in the monastery documents of the Church of the Holy Trinity of the Dominican Fathers. In one of the mentions it is recorded: “*The monastery paid the glorious composer Brix a double sum for the Requiem and the festive Prelude*”.⁴⁵ This is extremely important information, which is evidence of direct contacts in the 18th century in the organ art of the Czech Republic, Poland, Galicia and Lviv.

Somewhat ahead of events, it should be noted that similar contacts took place in the next century. The first school of organists in Galicia was opened in Tarnów (Poland), which existed until the end of 1845. In 1840, with the help of Czech musicians, in particular *Franciszek Lorenz*, the School of Organists was opened in Przemyśl. However, its attendance was not very stable and the general level would have been better. The school of organists in Lviv was also founded by the Czech organist *František Bemm* in 1841. There are speculations that this school was not very supported by the state and gradually switched to private initiative. The main reason was funding, because at that time organ schooling was maintained on a residual basis.

II. Lviv as the historical and cultural center of Ukraine.

In 1240, Kyiv was destroyed by the Tatar-Mongol invasion. Archaeologists also find the consequences of this destructive force near Lviv in the Stradch area. But when they reached the Czech lands, the Tatar-Mongol troops were exhausted and in 1241 retreated. The destruction of Kyiv forced Ukraine-Russia to concentrate its forces in the West – in Lviv.

Grandson of Yaroslav the Wise, Prince Roman, united Halychyna and Volyn Principalities into a new united state, which became the heir to



⁴⁵ Mazepa, Leszek. *Życie muzyczne Lwowa od końca XVIII st. do utworzenia Towarzystwa Św. Cecylii w 1826 r.* [The musical life of Lviv from the end of the 18th century to the creation of the Society of St. Cecilia in 1826.] Rzeszow: WSP, 2000: 97 – 118.

Kyivan Rus'. Thus, the new state union in the lands of Western Ukraine became the main center of cultivation of Christian, artistic and musical traditions that originated in the depths of Ukrainian history. Roman's son – Danylo Halytsky became the founder of the city of Lviv, which he named in honor of his son Lev. In Dorohychyn (which is in the Volyn Polissya), Prince Danylo received from the hands of the Papal nuncio a royal crown, which was later inherited by Lev.

From the reign of King Lev and his wife, the Hungarian Princess Constance, historians have linked the introduction of organ art in the Kingdom of Lviv. It was the monks of the Dominican Order who brought the organ to the town.



Lviv Cathedral

After several generations, the lineage of the Rus' rulers of Lviv is waning, and power is seized by the rulers of neighboring western states. During the reign of King Kazymyr the Great in Lviv on the site of the wooden church of the Assumption of the Blessed Mother of God, which existed from 1340 to 1349, begins the construction of a stone cathedral with the same name.

There are several versions regarding the beginnings of this construction. It is known from Lviv archival materials that there were only two temples in the city center at that time: Ecclesia Armenorum (Armenian) and Ecclesia beate Maria Virgilis, parochialis (without denomination). The convergence of the western and eastern branches of Christianity in the conditions of multinational Lviv at that time gave every reason to consider the Cathedral as a common temple of the Orthodox and Catholics. This version was proposed by Lviv architect Roman Mohytych on the basis of the analysis of the minutes of court hearings of the Lviv city council from 1382 to 1389. It is shared by the Polish historian of the history of Lviv M. Orłowicz,⁴⁶ and the art critic Yu. Smirnow.⁴⁷

Archival material from 1384 and 1385 mentions donations for the construction of the temple. It is also known that in 1404 Nicholas Gonzage completed the altarpiece of the temple. As early as the next 1405, the first mention of the organist Peter Engelbrecht appeared in the

⁴⁶ Orłowicz, Mieczysław. *Ilustrowany przewodnik po Lwowie*. [Illustrated guide to Lviv.] Lviv: Orbis, 1925.

⁴⁷ Smirnow, Jurij. *Katedra ormiańska we Lwowie. Dzieje archidiecezji ormiańskiej lwowskiej*. [The Armenian Cathedral in Lviv. The history of the Armenian Archdiocese of Lviv.] Przemysl: San Set Publishing House, 2002.

archives of the Cathedral.⁴⁸ This fact testifies to the existence of the organ in the temple, which allows for this claim: it was at the beginning of the 15th century. the organ was first sounded in the shrine of Lviv. It is appropriate to recall that the great organ of the Cathedral of Notre Dame de Paris was located (replacing the old, Gothic one) in 1402. Therefore, the lag of Lviv in organ art from the historical capital of musical professionalism (the city of



Organ of the church of St. Anthony

Paris) at that time was quite scanty. And the first professional organist Francesco Landini died just 8 years before the first mention of our first Lviv professional organist.

The cathedral continued to be built for a century and a half, though the Lviv community failed to complete the second tower. However, it was from the

establishment of the organ in the Archdiocesan Basilica of the Assumption of the Blessed Virgin Mary that the organ art of Lviv began.

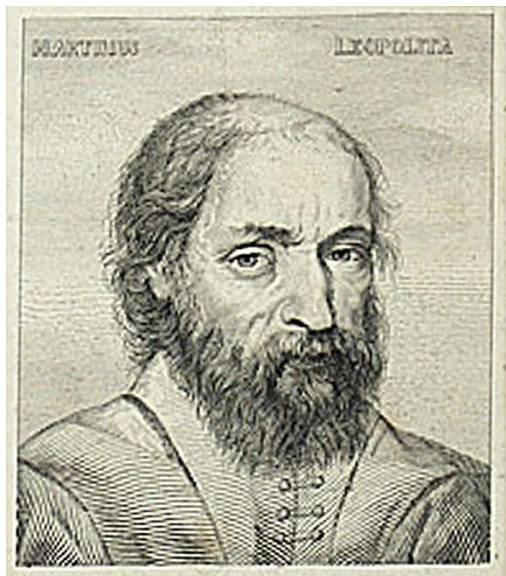
The whole 600-year journey of the development of organ art in Lviv requires constant attention and a deep-scholarly research into its extremely rich in terms of achievements and events, names and architectural and organological values a cultural and social phenomenal occurrence. It should be emphasized that throughout this period, both organ-building, sacral and secular organ performance, and quite significant composer's expressions, which were created over the half-millennium, are a worthy representation of the musical Lviv against the backdrop of European musical culture.

Of particular significance were the achievements in the field of organ building in Lviv masters in the mid-19th – early 20th centuries. Every effort should be made to revitalize those remains of organs that are still found throughout Halychyna even today in existing temples. The organ art of Lviv is rich not only in its achievements in the past and its immortal traditions, but also in the real prospect of renewing interest in its sacred and secular nature and creating new music for old and new organs.

⁴⁸ Mazepa, Leszek. *Muzycy i muzykalia w miejskich księgach kasowych Lwowskiego Magistratu w XV – XVII wiekach.* [Musicians and musical items in the municipal cash books of the Lviv Magistrate in the 15th – 17th centuries.] Bydgoszcz: WSP edition, 1991.

1. The Organist's Role in the Roman Catholic Liturgy.

One of the most famous not only in Rzeczpospolita but also in Europe was the Lviv organist *Martin*, also known as *Leopolita*, or – *Martin from Lviv* (1540 – 1589). His musical compositions, made into a single composition of *The Church Year*, became obligatory for performing during the Divine Services in all Catholic churches of the Kingdom of



Мартин Леополіта

Rzeczpospolita. Thus, the new form of the Latin Liturgy service codified by the Council of Trent (1545 – 1563) received musical accompaniment, which was created in Lviv, and the organist Martin received the post of “Court Organist of King Sigmund Augustus”. The organ ricercars and motettes by Martin Leopolita's organ are in the repertoire of many musicians today [see CD].

All researchers of the organ arts of the Renaissance and early Baroque period point out the leading role of organists in the musical environment of European countries. The well-known Lviv medievalist Adolf Eustachy Chybiński, who in 1922 became the founder of Lviv Music School at the University of Lviv. In his exploration of the *Tabulatura organowa* about this period of the history of musical culture in Lviv, he wrote: “Organists had a much deeper musical education – so their thoroughness in mastering musical science and virtuoso performing arts contributed to a unique position in the music world”.⁴⁹ Most often, the organist was a clergyman and correspondingly held his high office. But his duties included not only accompanying the Holy Liturgy with his organ playing, but also acting as a soloist, managing the choir and writing music to accompany the Roman Missal, the liturgical book of the Roman Catholic Church (*Lat. Missale*), which together with the accompanying headings contain all the main texts of the Mass.

2. Brotherhoods and Schools in the Religious and Cultural Life of Lviv.

The location of Lviv at the crossroads of the European continent has led to the coexistence of different ethnic groups of people in one living space with their own, at times, quite different views on life, spiritual and religious orientations, linguistic and cultural characteristics.

⁴⁹ Chybiński, Adolf. (1912). *op.cit.*

Therefore, the temples of the city became not only religious centers, but also cultural and social centers of Ukrainians and Poles, Germans and Armenians, Wallachians, Italians and Jews.

Professor Leszek Mazepa, a researcher in the history of music in the history of Lviv, in the fifteenth – first half of the sixteenth century, names 22 musicians, noting that at that time the organists were called virginists, harpsichordists, and musicians who played the clavichord positive.⁵⁰

In 1586, the Lviv Assumption Brotherhood established the first Brotherhood School in Ukrainian lands. It becomes a model for all of the following – in Przemyśl, Halych, Horodok, Rohatyn, Stryi, Mykolaiv, Komarno, Jarosław, Chelm, Krasnostav, Zamość (1606), Lublin, Bilske, Berest, Volodava, Kyiv (1615), Stryatyn, Vinnytsia, Nemyriv, Kamyanets-Podilskyi, Medzhybizh, Lutsk (1620), Volodymyr-Volynskyi, Dubno, Kremenets, Pinsk, as well as in other cities of Belarus. Under the influence of fraternities, there are also parish schools at churches and monasteries.

The Lviv Assumption Brotherhood, in order to obtain the right to make decisive changes in the sphere of culture and education, took care of its independence from the Eastern Patriarchs. It was upon independence (Stavropihiya) that the Lviv Stavropihiya Assumption Brotherhood received a sanction for the opening of the Brotherhood School. Music and choral singing have occupied one of the leading places here. In the 16th century. The fraternal choir performed 6 – 8 vocal party concerts, and its leader (*from 1604*) – the protopsal (*composer*) Theodor Sydorovych enjoyed great respect not only in Lviv but throughout Eastern Europe.⁵¹

The ideological-aesthetic doctrine of music education adopted by the brotherhood teachers was based on the positions outlined in the treatise *The Seven Free Wisdoms*. It stated: “*The fourth wisdom is music*”, and “*song new*” in the treatise is presented as a synonym for new art, which was focused on purely musical and emotional expressiveness. Choral professionalism in Lviv, like in other town in Europe, has made its way of improvement through various forms of acquisition of practical skills and learning the basics of the collective singing culture and the foundations of its creation.

⁵⁰ Mazepa, Leszek. (1991). *op. cit.*

⁵¹ Krylovskiy, Ambrosiy. *Lviv Stavropegiyal Brotherhood. The experience of church history research.* [Львовское Ставропигиальное братство. Опыт церковно-исторического исследования.] Kyiv; St.Vladimir University, 1904.

In an indirect way, choral voices flourished in the Orthodox Church because of the ban on the use of musical instruments during the Divine Service. Not only the 4 and 6, but also the 8 voice choirs, called the eighth, were used in the churches.⁵² Besides, antiphonal singing, which was based on a kind of competition in the temple between two choirs, located on different sides of the altar, reached a considerable level of development.^{53 54}

The Lviv School of Choral Singing was of particular importance for the spread of musical culture to all lands east of Lviv (and not only Ukrainian, but far beyond Moscow). One of the most striking representatives of Eastern European musical culture in the 16th century. was **Martin Leopolda** of Lviv (~ 1540 – 1589), who since 1560 had been the royal organist and composer at the court of Sigmund Augustus. In his work, the achievements of the Dutch Polyphonic School, Italian and French music were synthesized. In the early 1600s, he worked in the Royal Chapel of the Rorantists in Kraków. Leopolda wrote masses and motets, in which he approved the latest compositional technique of Western Europe. This, of course, had a significant impact on the formation of a specifically Ukrainian part style and the formation of a highly influential School of Part Singing throughout Europe.

The love of music, its active existence among the Ukrainian people (as a confirmation of this fact is the boundless treasure trove of Ukrainian musical folklore) is the ground on which our creators grew, on which new generations of our singers and musicians continue to establish themselves in the world. This unique music atmosphere has given humanity a number of prominent cultural figures. Not only did they spread the glory of their home singing country, they were also propagandists of musical professionalism. One of the first significant examples is **Yuriy Kotermak from Drohobych** (~ 1450 – 1494). The first Ukrainian Doctor of Medicine and Philosophy, teacher of Mykola Copernicus and rector (*since 1481*) of the Bologna Academy Y. Kotermak was involved in the introduction of the compulsory course of higher education at the Chair of Reading about Music.⁵⁵

Thus, it can be stated that since the Renaissance, the process of music schooling for Ukraine and other European lands has been complementary in character. If in the 16th century Netherlands and France music schooling involves playing the organ and other musical

⁵² Hannick, Kristian. *Preface. Orthodox Eastern Church*. [Передмова. Ортодоксальна східна церква.] Böhlau: Religion, 2008.

⁵³ Tsalay-Yakymenko, Olexandra. (2001). *op. cit.*

⁵⁴ Mazera, Leszek. *Documentary memoirs about the Musical Brotherhood in Lviv of the 16th – 17th centuries*. [Документальні пам'ятки про Музичне братство у Львові XVI–XVII ст.] Lviv: Shevchenko Scientific Society, 1993: 199 – 222.

⁵⁵ Kotlyar, Mykola. *Halych Rus' in the second half of the XIV-first quarter of the XV century*. [Галицька Русь у другій половині XIV-першій чверті XV ст.] Kyiv: Scientific thought, 1968.

instruments, in Ukrainian lands almost in each church at that time there is a school of choral singing.⁵⁶ And in some of the Basilian Brotherhood temples (for example, in the monastery of St. Onuphrius in Lviv), instrumental music also accompanied the Service of God.

3. Guild structure of the existence of musical instrumentalism in Ukraine.

Musicians' shops played a significant role in the music school of Ukraine during the Renaissance.⁵⁷

The **guild** (*germ. Zech*) is a closed union of workers of the same specialty, which was created in large cities of Western Europe from the 11th to the 12th century. Their purpose was to protect the interests of artisans-producers and the acquisition and maintenance of certain exclusive rights. The first Ukrainian guilds appeared in the 14th century. in the Halychyna lands, in particular in Przemyśl and Lviv. Among them were the guilds of potters, blacksmiths, goldsmiths, and later musicians.

Lviv guilds brought together amateur musicians who played for the common people and highly professional musicians who used music collections and served the town's patricians. The amateur ones did not use musical notation – therefore played without notes by ear. The small violins they mostly played were called Serbs, and the music guild they created was called “Serbian Musicians”.

The musicians who read music notation were also called “Italians” and they created the “Italian Music Guild”. Researchers of ancient music on the basis of such a name of musicians conclude that it is possible that these trained musicians performed mainly Italian music from written sheet music, hence the name of the guild.

⁵⁶ Gliniak, Szczepan. *Szkoły organistowskie a kształcenie muzyczne w Przemyślu w okresie 1867 – 1918 r.* [Organist schools and music education in Przemyśl in the period 1867 – 1918.] Musica Galiciana. Tom V. Rzeszow: WSP edition, 2000.

⁵⁷ Isayewych, Yaroslav. *Brotherhoods and their role in the development of the Ukrainian culture of the XVI – XVIII centuries.* [Братства та їх роль в розвитку української культури XVI – XVIII ст.] Kyiv: Scientific thought, 1966.

In addition to the Amateurs and the Italians, there was also a Jewish Brotherhood in Lviv, which had its own music guild. The music of klezmer chapels existed in Lviv until the outbreak of World War II.^{58 59 60}

Music guilds operated throughout Ukraine – not only in big towns, but also in some smaller ones. For example, in the town of Stepany in Volyn, a music guild appeared in the late 16th century. and existed until the 19th century. Ostroh guild in the 17th c. housed 22 musicians. At the same time, guild musicians of Rohatyn, Pidhaytsi, Dubno and other West Ukrainian towns also enjoyed wide renown.⁶¹ There were also music guilds in the Dnipro Ukraine. Thus, in 1652, Hetman Bohdan Khmelnytskyi issued a universal to the musicians of the territories beyond the Dnipro and confirmed the privilege of a music guild in Nizhyn. In the 17th century. regimental military music guilds existed in Pryluky, Starodub, and Chernihiv. Apart from the above, the Kyiv Music Guild was also known, whose oldest preserved privilege dates back to 1672 p.⁶²

Written sources show that schooling in music guilds operated a very wide range of instruments. Yes, violin guilds operated in Kamianets-Podilskyi and Ostroh. The Nizhyn guild consisted of pipers, violinists, headed by cymbalist *Grytsko Iliashenko*. The Starodub town music guild united violinists, cymbals and pipers. These facts are testimonious not only to the instrumental composition of music guilds, but also to the extremely diverse instruments that existed in Ukraine. However, we have the fullest information about Lviv Music Guild, in which a variety of musical instruments were complemented by brass winds – trombones, pipes, trumpets, as well as lute, percussions, shawns, violins and organs.⁶³

Urban musicians were an important link between folklore and European-style professional music. They are considered the brightest representatives of the so-called Ukrainian lower baroque. An important source for the study of musical instruments of the 16th – 17th centuries is the *Lexicon* by Pamvo Berynda, published in 1627 in Kyiv. There are recorded several dozen names of musical instruments, both local folk and ancient one – even biblical, as well as Western European. These are stringed instruments – hudok (a hooter type), psaltery (a

⁵⁸ Beregovskiy, Moses. *Jewish folk instrumental music*. [Еврейская народная инструментальная музыка.] Moscow: Sov. composer, 1987.

⁵⁹ Makara, Mykola. *Jews in the Carpathians. Jewish All-World of Halychyna*. [Євреї у Карпатах. Гебрейський Усе-Світ Галичини.] Lviv: Lviv: Yi-magazine №48, 2007.

⁶⁰ Melamed, Vladimir. *Jews in Lviv in the XII – in the first half of the XX century*. [Євреї во Львові в XII – в першій половині XX століття.] Lviv: ТЕКОР, 1994.

⁶¹ Matsenko, Pavlo. *Essays on the history of Ukrainian church music*. [Нариси до історії української церковної музики.] Kyiv: Roblin-Winnipeg, 1968.

⁶² Mazepa, Leszek. (1993). *op. cit.*

⁶³ Yasinovskyy, Yuriy. (2001). *op. cit.*

multi-string plucked instrument), violin, harp, zither, lyre, lute, etc.; wind instruments – trumpet, whistle, flute, bagpipe, nozzle, fuyara, etc.; percussion – bells, cymbals, kettle-drums, tambourine, etc. Among all the portable musical instruments mentioned, a prominent figure in Ukrainian culture, a linguist, a lexicographer, a writer, a poet, a printer and an engraver *Pamvo Berynda* (mid 16th c. – 1632) also mentions the organ.⁶⁴

4. Music Schooling in Lviv.

For any type of schooling, the record of the achievements and heritage of the predecessors is paramount. For musicians, schooling begins with the availability of a musical instrument and a reputable teacher who, by his or her own performing example, is able to ignite the student's interest in music. This music playing can also be a normal imitation of the teacher. This type of information transfer is considered oral. But a much more effective way of disseminating knowledge is for the learner to combine two forms of schooling. From the teacher one can learn not only practical skills but also the ability to use the material recorded in music notation. This combination enriches the outlook and broadens the performer's music and repertoire scope.⁶⁵

The problem of organist schooling in the kingdom of Lviv appeared immediately with the advent of the first organs. The Dominican Fathers took the initiative to teach organ performance. In 1495, they founded the School of Organists in the town of Belz, 100 km north of Lviv. As early as in the early 16th century, graduates of this school worked as organists in Lviv churches.^{66 67 68} Researcher of musical life of Lviv prof. Leszek Mazepa, who elaborated on the documents of all available archival collections, states: “*At the end of the 16th century, the best chapel was at the Dominican Temple, where several organists and several trumpeters worked simultaneously in 1587 – 1595, and from 1623 also a church choir*”.⁶⁹ The new Lviv School of Organists was founded in 1841 by Francis Bemm. The training here was to last for 2 years, and the capacity of the School was designed for 15-20 students.

⁶⁴ Kyuanovska, Lyubov. *The evolution of Halychian musical culture of the XIX - XX centuries*. [Еволюція галицької музичної культури XIX - XX ст.] Ternopil: Aston, 2000.

⁶⁵ Mazepa, Leszek. (1996). *op. cit.*

⁶⁶ Matsenko, Pavlo. (1968). *op. cit.*

⁶⁷ Gliniak, Szczepan. (2000). *op. cit.*

⁶⁸ Lang, Raymond. *Chernivtsi as a source of musical creativity*. [Чернівці як джерело музичної творчості.] Chernivtsi: History, Culture, Archive, 2010.

⁶⁹ Mazepa, Leszek. (1996). *op. cit.*

A radical change in the system of music schooling in Lviv was caused by the activity of the Halychyna Society of Saint Cecilia, founded by Franz Xaver Mozart. He was the youngest of Wolfgang Amadeus Mozart's sons. He devoted 28 years of his life to the musical culture of Lviv. The Society of Saint Cecilia was called upon to fully support the professional activities of Lviv musicians. On the initiative of the Society, an organization of mutual assistance to organists was created.⁷⁰ This institution was headed by the priest Leonard Soletsky. In fact, it was these two societies that initiated the founding of Halych Conservatory. And the first point of the Conservatory Statute was its task: to educate professionally educated organists.

Continuous professional development among organists was the focus of attention – the 1st Congress of Choral Conductors and Organists, held in 1899 in the capital of the Austro-Hungarian Empire (to which belonged Lviv) in Vienna. 7 years later, a similar next congress (1906) took place in the city of Stryi, 70 kilometers south of Lviv. At that time, the Halychyna periodical *Voice of Organists* published the Statute of Professional Organists.^{71 72}

5. Lviv organ builders of the 18th and 19th centuries.

Music production has the problem of recording the sound concept. Having in view instrumental music written for any of the academic musical instruments, with the help of sheet music, we can delve into the composer's design. And so, in fact, one can analyze any piece of music by composers of different eras. But when it comes to organ music, the role of a worthy partner next to the music creator is played by a master organ builder. Actually, in organ music, the final product of composer's creativity – live sound of the work – largely depends on the design and technical capabilities of the instrument, the size of the organ and the acoustic parameters of the building in which it is situated. Therefore, organ art has two equal components, the creators of which are organ builder and composer.^{73 74}

From the very origins of the organ, these two independent professions were most often shared by one person and only later, when technological advances made the organ-builder fully immerse himself in the specifics of the instrument's design, and sacral depth of the musical

⁷⁰ Mazepa, Leszek. (2000). *op. cit.*

⁷¹ Mazepa, Leszek. *The way to the Music Academy in Lviv.* [Шлях до музичної Академії у Львові.] Lviv: SPOLOM, 2003.

⁷² Mazepa, Leszek. *Kultura muzyczna Lwowa w czasach zaboru.* [Musical culture of Lviv during the partition period.] Rzeszow: WSP edition, 1995.

⁷³ Sapalski, Antoni. *Przewodnik dla organistów.* [Guide for organists.] Kraków: W. Kornecki, 1880.

⁷⁴ Sowiński, Wojciech. *Słownik muzyków polskich dawnych i nowoczesnych.* [Dictionary of old and modern Polish musicians.] Paris: E.Martinet PRESS, 1874.

texture required the creator of music to give a complete emotional response; then the separation of organ-builders and performing composers took place, or this feature was further split into performance and composition.

Organ music of the 17th-18th centuries did not play a leading role in Ukraine, but court organists *Bartolomey Kavinsky*, *Jakob Leydens*, and brothers *Stanislav and Jan Kindlarski* were at the same time masters of organ building. They created instruments not only for Lviv and Lviv Kingdom, but also exported them abroad. In addition, they were all engaged in charitable activities, which was typical of all Western European countries at that time.

Of course, by that time, France was far ahead in the construction of organs. In the era of King Louis XIV, representatives of the Clicquot dynasty of organ-builders built even 4-manual organs. But even in Lviv, the development of organ art did not subside. According to the researcher Maciej Babnis, in the years 1765 – 1766, a new organ for the Dominican Church of the Body of God in Lviv was built by master *Mykhailo Sadkovskiy*. It is one of the most prominent names in 18th century Lviv organ-building.⁷⁵

As early as the early 19th century, a whole cohort of Lviv organ-building masters appeared.⁷⁶ The leading Lviv organ builder of the early 19th century was *Yakub Kramkovsky* (18th century – ~ 1840). He built the three most important organs for Lviv:

- 1 /. For the Franciscan Church (25 voices, 1806);
- 2 /. For the Dominicans (26 voices, 1808);
- 3 /. For the Bernardines (33 voices, 1812).

Roman Dukhenskyi (~ 1800 – ~ 1870) began his career as an organ builder in Warsaw and Kraków, and in the 1930s built organs for Jesuit monks in Stanislav and Lviv. Among the particularly interesting instruments he had built was a two-manual organ for the Carmelites Church.

⁷⁵ Babnis, Maciej. *Kultura organowa Galicji*. [Organ Culture of Galicia.] Słupsk: Akademia Pomorska, 2012.

⁷⁶ Błaszczyk, Leon, Tadeusz. *Zycie muzyczne Lwowa w XIX wieku*. [Musical Life of Lviv in the 19th Century.] Warszawa: Gebethner and Ska, 1991.

The Cathedral of St. Mary Magdalene, as the Upper Church of the Dominicans, was founded in Lviv in 1615. As it was erected on St. George Hill outside the Renaissance Lviv, it was constantly being strengthened, rebuilt and expanded as a defensive structure. The School of Organists had been operating here since its foundation. However, no information about the first organs in this cathedral is available.⁷⁷

Now this magnificent baroque structure functions in a double hypostasis: as a Catholic Church and as an Organ Hall. That is why it is especially interesting to mention Lviv organ-builder **Anthony Clement** (~ 1837 – ~ 1897), because the organ for the ancient village of Vovkiv (22 km from Lviv), built in



Church of St. Mary Magdalen

1863, was moved to the Cathedral of Mary Magdalen in 1930. Subsequently, this extremely interesting organ in the style of art déco (a synthesis of modernism and classicism) was transferred by church officials to the Catholic church of the town of Bohorodchany. And in its place, in 1936, the Rieger Gebrüder Company (*opus 2565*) established the Czech-made organ,



Organ «Rieger-Kloss» opus 3375

the largest in Ukraine. In 1968, the organ of the Moravian masters from the town of Krnov was renovated. Due to some restructuring, the organ was renamed into Rieger Kloss opus 3375, which is still functional and remains the largest in Ukraine.⁷⁸

Among Lviv organ builders who worked at the turn of the 19th and 20th centuries, we remember Romuald Bokhenskyi, Jan Grokholskyi, Tomasz Fall Bartholomew Zemyanskiy. All of them would upgrade their professionalism at the European centers of organ building in Leipzig, Vienna, Kraków.

The close contacts between Lviv and Czech organ builders are evidenced not only by the organ established in St. Magdalen made in Moravian Krsno, but also by the fact that among Jan Sliwinki's apprentices were several from the Czech Republic, namely **Rudolf Haase**, **Franciszek Gajda**.

⁷⁷ Łoziński, Walery. *Patrycyat i mieszczaństwo lwowskie w XVI i XVII wieku*. [The patrician and burghers of Lviv in the 16th and 17th centuries.] Lviv: Gubrynowicz i Schmidt, 1890.

⁷⁸ Falk, W. *Firma Gebrüder Rieger*. Katowice: Music Academi Edution, 2000: 209 – 225.

It is necessary to single out the whole *Żebrowski dynasty* from among Lviv organ builders.⁷⁹ The last generation of the dynasty was represented by brothers Alexander and Kasymyr.



Prospectus of the organ of Kazimierz Żebrowski

Alexander's most notable creations include the organ of the Bernardine Church (33 registers, 1898), which was destroyed by the Communists in the 1960s and now only decorates the interior of the temple as a front.

Among the instruments of *Kazimierz Żebrowski*, the youngest of the family of Żebrowski organ builders, we mention the organ of the Armenian Cathedral, as well as the master-installed instrument in the Dominican Cathedral. But after the communists came to Lviv after the Second World War, this organ was destroyed. Due to the efforts of young enthusiasts, the pipes and facade were saved. Now they decorate the Stanislaw Ludkevych concert hall of Lviv Philharmonic.

6. Jan Slywinsky (1844 – 1903) and his organ factory in Lviv.

True information about the early years of Jan Slywinsky's life has not survived.^{80 81} We only know that he was born in the town of Pistyn in Pokuttya, and at the age of 19 he was in Warsaw and even participated in the January uprising of 1863. It is likely that those repressions that surrounded the perpetrators of the anti-Russian uprising forced the young man to flee from Warsaw. At first Jan Slywinsky was in Vienna, and then – moved to France. He returned to his homeland only after 13 years.

From the advertisements of Jan Slywinsky, which he later published at the sale of organs, one can make a fairly integral picture of the life of the most prominent Lviv organ-builder.

Already from the earliest years, the sphere of interests of the boy belonged to organ-construction. In his “Catalog” on Art. 11, he writes the



⁷⁹ Babnis, Maciej. (2012). *op. cit.*

⁸⁰ Felczyński, Zdzisław. *Z dziejów życia muzycznego Przemyśla. Musica Galiciana. Tom I.* [From the history of musical life in Przemyśl. Musica Galiciana. Part One.] Rzeszow: Publishing of the state higher school, 1997.

⁸¹ Babnis, Maciej. (2012). *op. cit.*

following: “*My love and body enthusiasm arose at the youngest age. From my youth I have been trying to get the maximum information about the structure and functioning of the body. I constantly felt the need to acquire knowledge in this profession*”. In another place of the same “Catalog”, the master seems to inadvertently recall his joinery studios. By the way, as well as woodworking specialists, other well-known organists of that time, including Josef Angster and L. Blomberg, started their work.^{82 83}

Such a way to make organs for the beginner was quite natural. Like any other factory producing musical instruments – whether guitars, bandura, cymbals, or pianos – professional and skilful carpenters are highly valued due to their professional skills. After getting an elementary education in a city in a homeland (probably it was Lviv), young Jan Slywinsky went abroad, which meant for him to depart outside Halychyna. From the documents describing the composition of the participants of the regional exhibitions of bodies, one can conclude that the Halychyna, who worked outside of their homeland, participated in the exhibition process on an equal footing with the local masters-organ-builders.⁸⁴ Most often, these were Halychyna, who worked in France, or in the capital of the empire – Vienna.

There is no reliable information about where Jan Slywinsky continued his studies – whether in Vienna or right in France. But there is a whole range of indirect evidence that he worked for Aristide Cavallé-Coll for several years and at the same time got professional knowledge and took the most advanced achievements in various parts of organo-construction in the central Paris branch of the firm's prominent inventor. In 1872-76, Slywinsky worked at Le Vigan (dep. Gard), where he independently built a 12-register body for St. Peter's Church.

The acquired experience even allowed him to become a manager of one of the offices of the Cavallé-Coll company outside Paris in a few years. Vincent Cavallé-Coll – brother of Aristide – after his marriage, he left the leadership of the office of the construction company in the city of Nîmes, in the south of France, joint with Aristide. Probably the manager, instead of himself, Vincent appointed Jan Slywinsky.

Most likely, business in France Jan Slywinsky was not too successful, because in a year and a half, he managed only two offices. It is likely that this is the result, and at the same time, the ambitions and the certainty that he has gained enough knowledge and information from the

⁸² Gergelyi, Otmar. *Mitteilungen zu Leben und Werk von Josef Angster*. “Acta Organologica” t. 21. Berlin: Edition Merseburger, 1990.

⁸³ Błaszczuk, Leon. (1991). *op. cit.*

⁸⁴ Hoszowski, Stanisław. *Ekonomiczny rozwój Lwowa w latach 1772 – 1914*. [*Economic development of Lviv in the years 1772 – 1914*.] Lviv: University forager, 1935.

prominent inventor, prompted Jan Slywinsky to return to Halychyna. From the fact that Jan Slywinsky immediately started his own business in Lviv, we can conclude that his work for the firm Cavallé-Coll was fairly well-paid.

From the first steps, the firm Jan Slywinsky gained enormous authority in Lviv and throughout Halychyna. One of the first built by the master for Lviv was the organ of the churches of Mary the Snows and St. Kasymyr near the High Castle.

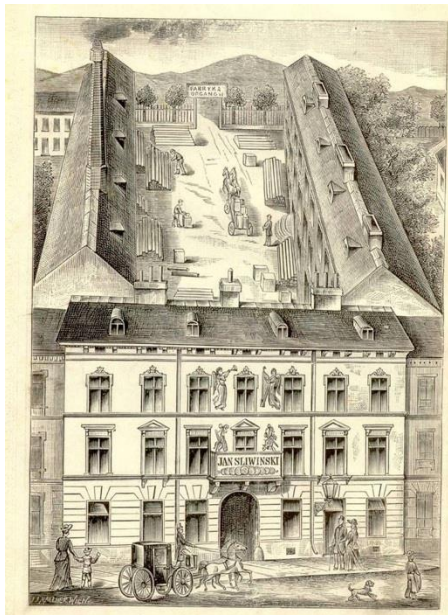


Jesuit garrison temple

In his price lists, Jan Slywinsky identified the following prices: 4-register agencies sold for 650 zloty, and large – up to 30 registries 3-manual – for 12 thousand zlotys. Each instrument was based on an individual and original project. At that, the acoustics of the church were studied, in which it was planned to be installed.

An important and very responsible work for the firm was the radical restructuring of the body in the garrison church of the Holy Apostles Peter and Paul in the center of Lviv, which was under the tutelage of Jesuit father.

The works ended with a complete triumph. Is Roman Duchensky still functioning at that time – unknown, but the firms Romuald Bochensky and Antony Clement, who acted simultaneously with the factory of Jan Slywinsky, never achieved any such scope or publicity in their activities.



Jan Slywinsky's factory of organs

Approximately in 1888, Jan Slywinsky for the needs of the firm bought a house on the street Copernicus, 16. The one of the most famous Ukrainian architects of Lviv, *Ivan Levinsky* (1851 – 1919), was rebuilt for Slywinsky.

It was made all the masterpieces of organ building Jan Slywinsky who found the sacred and artistic and concert life in Europe from Leipzig to Tbilisi from Kishenev to Vilnius. But, of course, the vast majority of orders to the factory came from various Halychyna parishes. In 1900, for the Church of the Immaculate Conception in Stanyslaviv (*now Ivano-Frankivsk*), a 24-register two-speed manual pedal was installed.

Among Jan Slywinsky built in Eastern Halychyna of 74-preserved to this day still is in the current state only organ of the Latin Roman Catholic cathedral church in Lviv city parish church organ Sambor. Including only over 110 organs, including the ones in Western Halychyna, where the instruments were much better preserved (in particular, in Kraków, Tarnów, Ryashiv and Zamostia), Jan Slywinsky was built.

In the 90's, the organ builder, along with the production of organs, also started selling piano pieces. And he planned at this time to start his own production of pianos. The realization of this plan was prevented by an accident that occurred to Jan Slywinsky in 1903. After falling from the scaffolding during the tuning of the body, he fought a lot. Health to the wizard never returned. He died in suffering and terrible pain, and was buried in the Lychakiv cemetery (field 51) in Lviv.

The high quality of the bodies of the firm Jan Slywinsky was noted for several reasons. First of all, they were made from selected varieties of wood that was well dried up naturally. The whole air mechanism was simple and reliable, and each register received enough air. To their great master of used pneumatic machines Barker system, which allows not only easy to combine with each other manuals and voices (as it was with great bodies copulation!) But perfectly every voice intone particular.

In the "Catalog" of the products of his factory, Jan Slywinsky wrote: "*The mathematical dimension of each cobblestone (organ labial tube) has been brought to such perfection that it is possible to get the desired tone at once. This is my secret, which I gained during years of long studies*".

III. Lviv organ art in music and personalities.

Of all Ukrainian cities only Lviv could boast of organ art and organ building at a rather high level in the 19th and 20th centuries. Fifty different organs sounded daily in Lviv churches. Lviv factories and individual workshops were busy building organs not only for Halychyna, but also for sacred buildings in various European cities. Along with the daily use of organs in the Holy Mass in Lviv temples, organ music concerts were constantly in demand by the public.⁸⁵ There was even a kind of competition in the invitation of foreign organists to play secular concerts in the Catholic churches of St. Elizabeth and St. Mary-Magdalene. This dual use of

⁸⁵ Nikodemowicz, Andrzej. *Zapomniany kompozytor lwowski*. [A forgotten Lviv composer.] Waszaw: Ruch Muzyczny № 12, 1989.

organs, both for the accompaniment of the Holy Liturgy and for secular concert performances (albeit in the temple), is a direct proof of the fading boundary between the sacred and the profane nature of organ art in general. In both cases, the same instrument sounded in the same walls, under the hands of the same organists, who even performed spiritual music in secular concerts. St. Elizabeth's organ was larger (by the number of stops), and the temple of St. Mary-Magdalene housed a more technically advanced instrument. Lviv's Church of St. Mary-Magdalene still possesses unique features of its perfect acoustics.

1. “The Golden Age” of Organ Art in Lviv: formation of Lviv composer organ school.

Since time immemorial researchers of creative processes have been glorifying the creator (that is, the author of an artefact) as one of the greatest sacraments, who is raised to the level of a semi-deity. Art has always been a means capable of satisfying the feeling of the sacred, but vivid profane entities appear occasionally again and again throughout the history of mankind. Artistic creation is a mystery endowed with sacred content, because for a long time art and religion were inadvertently in a single sacred space up to the beginning of the process of secularization.⁸⁶ And only when the liberation from religious traditions gained weight in public relationships, in many cases, the connection between art and religion was broken. Since then, art can be perceived as part of secular, that is, profane space. This also applies to organ art in particular.⁸⁷

For centuries organ music in Lviv has been in an inseparable unity with the religious cult of the Catholic rite. And only at the end of the 18th century did Lviv's Protestants join the sacred interpretation of the organ, and in the late 19th and early 20th centuries the Evangelical church,⁸⁸ situated at the beginning of Zelena Street, entered into the competition for a listener of secular concerts by way of inviting visiting organists. At the same time, Lviv composers, who created music for the organ, begin to skillfully combine deep spirituality with the elements of secular elements in their compositions.⁸⁹

The true flowering of organ building in Lviv began in the middle of the 19th century. Even then, Lviv organs successfully satisfied performing needs of the world organ literature, as

⁸⁶ Bataille, Georges. *Damn part. Sacred sociology*. [Проклятая часть. Сакральная социология.] Moscow: Ladomir, 2006.

⁸⁷ Apel, Willi. *Geschichte der Orgel- und Klaviermusik bis 1700*. Kassel: Barrenreiter Verlag, 1967.

⁸⁸ Gobri, Ivan. *Luther*. [Лютер.] Moscow: Palimpsest, 2000.

⁸⁹ Mazepa, Leszek. (2000). *op. cit.*

well as improvisations on the basis of Catholic and Protestant chorales. Among the well-known composers of the Lviv Organ School are the creators who were educated in European capitals, primarily in Vienna, Prague and Paris. The French organ composer school is particularly noticeable in the creative work of Mieczysław Sołtys and Tadeusz Mahl. Traditional heritage played an important part in modern Lviv composer's school. Its notable features are the influences of post-classical Viennese masters and the German Leipzig School. All in all, we can state some influences from both Warsaw and Kraków.

The achievements of European piano mastery of the 19th century was a significant foundation for the modern Lviv organ school and its Lviv representatives in particular. Here we have to highlight the role of piano virtuoso Karol Mikuli (1819 – 1897). And later – composer, pianist and teacher Tadeusz Majerski. Actually, both Lviv organist and composer Andriy Nikodemovych, as well as pianist and organist Samuel Daych started their performer career as pianists.

The creativity of Lviv composers who wrote music for the organ during the second half of 19th – the first half of the 20th century, is less known to the general public. Unfortunately, it is still feebly promoted in Ukraine. This problem still persists for modern Ukrainian organists. And that was not only the flowering period of Lviv organ-building, but also organ music composing. Only the fierce struggle of the Soviet regime with religion by force interrupted this process of flowering of Lviv organ art. Therefore, the names of Lviv composers, the creators of music for the organ, who, with a special piety, aspired to and continue to aspire to the factor of sacredness in their art, deserve special attention.

1.1. Mieczysław Sołtys (1863, Lviv –1929, Lviv).

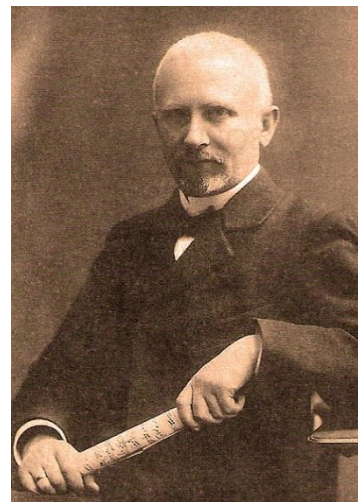
Mieczysław Sołtys was a personality who played a special role in Lviv's music milieu. He was born and died in Lviv, although his years as mature professional musician and composer were connected with Vienna and Paris.^{90 91} M. Sołtys was a composer and conductor, pianist and organist, teacher and publicist. M. Sołtys began his music career at the Conservatory of the Halychyna Music Society, where his mentor was the founder and director of the Society and the Conservatory, virtuoso pianist, composer, conductor and music figure Romanian-Armenian in origin ***Karol Mikuli*** (1821, Chernovitz – 1897, Lviv).

⁹⁰ Babnis, Maciej. (2012). *op. cit.*

⁹¹ Blaszczyk, Leon. (1991). *op. cit.*

According to the then Halychyna tradition, M. Sołtys simultaneously received another education, studying at the Faculty of Philosophy of the Jan Kazimierz Lviv University. From 1887 onwards, M. Sołtys studied music composition at Vienna Conservatory (*Das Konservatorium der Gesellschaft der Musikfreunde in Wien*) and later at Paris Conservatory, where he was mastering organ and counterpoint with Eugene Gigout, and composition with Camille Saint-Saëns.

After the completion of European studies, M. Sołtys returns to Lviv in 1891 and becomes professor at the Conservatory of the Halychyna Music Society. He teaches musical forms and conducting, the piano and organ. At the same time, his fame as a music critic and publicist grows up. Mieczysław Sołtys becomes the editor of several Lviv periodicals, such as “Artistic News”, “Our Art”, “People’s Diary”, “Lviv Courier”. He is constantly following political, social and literary news. At that



time critical articles by Sołtys become the ultimate truth for Lviv audience.⁹² His opinion and approving attitude are treasured not only by the performing musicians, but also by the Lviv organ builders. Professor Sołtys’ knowledge of this musical field at that time was assessed as superb at the highest European level.

The formation of public opinion in the musical sphere of Lviv in the early 20th century was solely based on the great unsurpassed authority of Professor M. Sołtys. Mieczysław Sołtys was not only a good composer and organist, but also a researcher of organ art. He has repeatedly published critical articles and reviews in the press. One of his most famous works was the article “*The New Organ in the Bernardine Church*”. His musical and promotional efforts in the field of organ art were all aimed at emphasizing the aspect of sacredness, which this prominent cultural figure and representative of the Lviv beau monde considered an indisputable fact.⁹³

1.2. Tadeusz Majerski (1888, Lviv – 1963, Lviv)

Another outstanding teacher, composer and pianist who linked his life with Lviv was Tadeusz Majerski. Here he was born, studied philosophy at the university, and in Lviv conservatoire

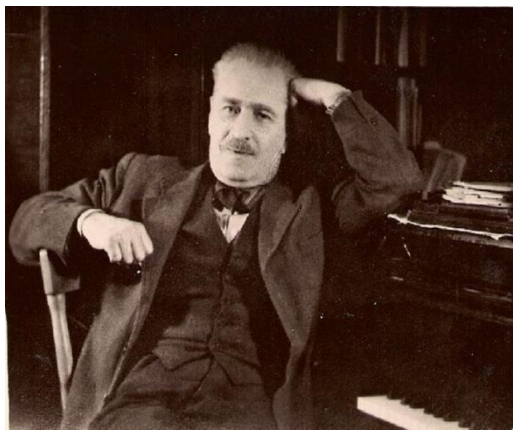
⁹² Machl, Tadeusz. *Towarzystwo Miłośników Lwowa i Kresów Południowo-Wschodnich. [Society of Lovers of Lviv and the South-Eastern Borderlands.]* Cracow: PWM, 1995.

⁹³ Piekarski, Michał. (2010). *op. cit.*

(1905 – 1911) studied the piano and composition under Ludomir Różycki (1883 – 1953). Starting as early as from 1920, at the Conservatory of the Halychyna Music Society, Tadeusz Maerski had been a professor of the piano. In 1927 he founded the “Lviv Trio”, with which he toured throughout Europe, and in the Lviv press he acted as a critic and publicist. In the 1930’s, T.Majersky was one of the first avant-garde representatives, who composed his works using dodecaphonic technique.⁹⁴

In 1931 T.Majersky founded the Society of Music and Opera admirers in Lviv, and in 1939, with the coming of the Soviets, he became one of the first professors of Lviv State Conservatory.

T.Majersky, as a teacher, with the deepest gratitude is referred to by Andriy Nikodemovych, who recalls: “*When I was studying composition, I was assigned into the piano class of Professor Tadeusz Majerski. Getting to know this great personality and musician was a turning point for me. The*



*piano classes with him helped me cure my sick arm and I started playing again. A few years later, I finished my piano course and, thanks to to my professor, started to perform as a pianist”.*⁹⁵ Even in such a completely mundane profane activity of the teacher a purely sacred content can be traced.

Professor T.Majersky unveiled the possibilities of organ practice for Andriy Nikodemovych. Apart from his studies in Lviv, Tadeusz Majersky also studied at Leipzig. However, T.Majersky did not betray Lviv even in the Soviet times, when the communist ideologists accused the composer and teacher of formalism when he was persecuted and subjected to political repressions.

T.Majersky concentrated his composer’s ideas in the field of purely instrumental, non-programme music. Along with the avant-garde features in some of the works, folkloric inspirations are also side by side. A high acclaim among the organists won the cycle of T.Majersky’s “Four Works for the Organ”, recorded on CD by Valery Korostelyov, Lviv organist in 2007.

⁹⁴ Nikodemowicz, Andrzej. *Tadeusz Majerski*. Waszaw: Ruch Muzyczny № 23, 1964.

⁹⁵ Nikodemowicz, Andrzej. (1989). *op. cit.*

1.3. Tadeusz Mahl (1922, Lviv – 2003, Krakow).

One of the outstanding organists and contemporary composers, Tadeusz Mahl, in his creative



work, was able to combine the sacred and profane in an extremely flexible and convincing way. T.Mahl lived in Lviv only until 1946, but he never stopped loving the city of his childhood and youth throughout his life. Here his aesthetic views and his maturity as a composer were formed. In Lviv, he wrote his first works, among which the oratorio “Stabat mater” (1945) stands out. The love of his hometown he expressed towards the end of his age. He dedicated his symphonic poem “My City” (1991) to Lviv, and his 6th Symphony (1997) was in a sense inspired by Lviv allusions. Therefore, evaluating the

role and significance of Tadeusz Mahl’s creativity, Polish scholars rightfully refer to him as a representative of the group of Lviv-Kraków composers.⁹⁶

Among T. Mahl’s compositions the works of organ solo and ensembles with the organ occupy the most prominent place. And this is not surprising, because T.Mahl was truly an outstanding organist. Undoubtedly, the impetus towards the formation of T.Mahl as an organist and composer was his studying at the Lviv Music School (in particular under Adam Sołtys), as well as the fact that he worked as an organist at St. Elizabeth’s Cathedral in Lviv.

Immediately after the end of the Second World War, T.Mahl moved first to Szczecin, and then to Kraków. However, French musical culture exerted the decisive influence on the personality of the musician and the formation of Mahl’s composer style. At the end of the 1950s, as a scholarship grantee he leaves for Paris. But he faces a choice: either to follow the fashion of avant-gardism (which then prevailed in Poland), or to seek his own way.⁹⁷ T.Mahl’s choice did not fall on the rejection of traditions through a radical renewal of the musical language, but on a renewed comprehension of post-romanticism in the organ sound. Therefore, in his Parisian studies he focused on the composers-organists Cesar Franc, Camille Saint-Saëns, Charles Vidor, Louis Viern and Gabriel Fore, and, of course, the polyphony of Johann Sebastian Bach.

⁹⁶ Kostrzewa, Krzysztof. *Grupa kompozytorów Lwowsko-Krakowskich: T. Machl, K. Moszumańska-Nazar, B. Schaeffer*. [A group of Lviv-Krakow composers: T. Machl, K. Moszumańska-Nazar, B. Schaeffer.] Lviv: Musica Galiciana Vol. VI., 2001.

⁹⁷ Jarzębska, Alicja. *Tadeusz Machl*. Cracow: PWM, 2001.

Among the entire creative corpus of T. Mahl's works are 6 symphonies, 4 symphonic poems, 9 concerts for various instruments with the orchestra. This includes Concert No. 6 for the organ and two orchestras – the big band and the string one. Nevertheless, from all of Mahl's works his 7 organ concerts stand out as well as his 22 works for the organ-solo and the Requiem for mezzo-soprano, baritone, mixed choir and the organ (1981).

All the creative life of Tadeusz Mahl can be divided into 3 periods:

1) the neoclassical period (*the 1940s – 1950s*), where, as a result of the achievements of his youth, towers the first concert for the organ and symphony orchestra (1950). This work, according to B. Rutkowski, became a vivid example of how difficult it is to combine a multi-timbral organ palette with orchestral sound. Only in tutti these self-sufficient antipodes find a common language. Therefore, the critic even suggests titling this work “Sinfonia concertante”;⁹⁸

2) the sonoristic period (*the 1960s – 1970s*), in which T.Mahl refers to various musical instruments in the genre of concert, but again the central place occupies music with the organ. This is a triple Concerto for two pianos and the organ (1971);

3) the postmodernist period (*since 1975*), in which T.Mahl gives preference to religious motives or to the elements of Podhale folklore. Most of this time, he composes for the organ solo. In this, one can detect a fine maneuvering between profane essence and sacred spirituality.

According to researchers, the organ creativity of Tadeusz T.Mahl takes its roots in improvisation, just as the texture of the piano works of Chopin lies under the fingers. “*His Concerts are marked by an unconstrained narrative, contrasts between quick passages and meno mosso, which are most often associated with ritardandi and accelerandi, the contrast of sequences of toccata-like or fast sequences, recitative ad libitum, and cadenza constructions*” – a professional characteristic of the formal and structural layout of this composer's language given by the researcher of organ music R.Koval.

The organ creativity of Tadeusz Mahl today occupies a very special place in contemporary music and is important not only for Polish culture, but also for Ukrainian one. Critical notes of Tadeusz Mahl, as well as his publications on the development of organ art, have been repeatedly published in the Lviv and Kraków press. This is mentioned in the directory

⁹⁸ Rutkowski, Bohdan. *Koncerty na organy i wielką orkiestrę symfoniczną Tadeusza Machla*. [Concertos for organs and a large symphony orchestra by Tadeusz Machl.] Warsaw: Muzyka, 1952.

“Society of supporters of Lviv and the south-eastern lands”. The latest information on this subject was published in Kraków in 1995.⁹⁹

Among the organists performing, special attention is paid to organ miniatures by T. Machl, which are very successful even on the American continent [see CD Archer].

1.4. Andrzej Nikodemowicz (1925, Lviv – 2017, Lublin).

While for T.Mahl the skillful balancing between the sacred and the profane comes naturally,



for another prominent Lviv composer Andriy Nikodemovych, sacredness is probably the decisive feature of all his creativity. Ukrainian-Polish composer, teacher, pianist and organist Andriy Nikodemovich, as believed by the international music community and critics, was the leading creator of religious music from among all the contemporary composers.^{100 101}

He was born in Lviv, where he lived, worked and created until 1980. The relationship of religion and music constitutes the basis of his work. In the center of his attention is choral, orchestral and chamber music, works for the organ and various ensembles. He created almost 40 spiritual cantatas. If we were to realize that half of his creative life the composer spent in a country that led a ruthless and irreconcilable struggle against religion, then there is no need in the explanations of the ideological, ethical and moral orientation of this outstanding creative person. All these qualities along with musical talent Andriy Nikodemovych acquired during his childhood and youth, in the family of the famous Lviv architect and professor of the Polytechnic Institute Marian Nikodemovych (1890 – 1952).

Before the Second World War, A. Nikodemovych studied the piano and organ. He even worked as an organist in the Sisters Karmelites' church from 1939 to 1940. From 1943 to 1947 he simultaneously studied chemistry at the Lviv University and music subjects under the guidance of the leading Lviv composers: composition with Adam Sołtys and the piano with

⁹⁹ Machl, Tadeusz. (1995). *op. cit.*

¹⁰⁰ Kosińska, Małgorzata. *Andrzej Nikodemowicz – Życie i twórczość.* [Andrzej Nikodemowicz – Life and work.] Warsaw: Polish Music Information Center, 2006.

¹⁰¹ Bojarski, Jerzy Jacek. *Andrzej Nikodemowicz – profesor znany i nieznany.* [Andrzej Nikodemowicz – a well-known and unknown professor.] Lublin: City Literary Window, 2002.

Tadeusz Majerski. From 1947 to 1950, Nikodemovich works as an organist at the Church of Mary Magdalene, and from 1951 to 1973 he teaches composition, theory of music and the piano at Lviv Conservatory.

The first recognition of his compositional talent came for A. Nikodemovych in 1961, when he was awarded the Third Prize at the All-Union Composers' Competition in Moscow. In the 1970s the name of Lviv composer Andriy Nikodemovych is in the top ten most prominent ones according to UNESCO. However, having refused to renounce his religious beliefs, he was dismissed from his work at the conservatory in 1973 by the communist authorities and deprived of any livelihood, and the entire composer's work by Nikodemovych was banned.

During the next seven years this outstanding contemporary composer earned his living thanks to private lessons. He, for whom Lviv remained a home city for his lifetime, moves to the Polish town of Lublin.¹⁰² Here Nikodemovych teaches at the University of Maria Curie-Skłodowska and at Lublin Catholic University (KUL). His creative achievements were acknowledged by the Awards of St. Brother Albert (1981), President of the City of Lublin (1999), the Polish Composers' Union and the Minister of Culture and National Heritage (*both in 2000*). In 2008, Andrzej Nikodemowicz [*polish spelling*] becomes an Honorary Citizen of Lublin.

In its turn, the Independent Ukrainian State fully rehabilitated the name and work of this famous Lviv citizen. In 2003, Lviv Music Academy gave the composer the title "Profesor honoris causa". His works are constantly heard in the concert halls of Lviv and other cities of Ukraine. The composer has recently come to Lviv several times and participated in his author's concerts. In April 2016, the fourth festival of classical music "*Andrzej Nikodemowicz – czas i dźwięk*" ("*Andriy Nikodemovych – Time and Sound*") was held in Lublin, the organizers of which consider the composer "The National Treasure".¹⁰³ His religious works, as well as on the previous three cognominal Lublin festivals were performed alongside the most outstanding achievements of classical and contemporary music for five evenings. The 4th festival opened with Andriy Nikodemovych's Kantata for alt solo and small orchestra "*Słysz, Boże, wołanie moje*" ("*Hear, my God, my appeal*"). Sacredness for the composer remained an integral feature of his creativity until the last days of his life. The artistic motto of his life was the glorification of God.

¹⁰² Bojarski, Jerzy Jacek. (2002). *op. cit.*

¹⁰³ Bojarski, Jerzy Jacek. (2002). *op. cit.*

2. An alternative to sacredness in the organ art of social realism.

Organ art in Ukraine throughout its existence has had a direct connection with Christian religion in its Catholic interpretation. Since Ukrainians, as the main proponents of Christian religion in the Center, the East and in the South, professed Orthodoxy, only part of Western Ukraine was directly in touch with Catholicism. The main upholders of Catholicism of the Latin rite were the Poles and part of the polonized Ukrainians. Catholic Poles settled almost all over Ukraine, partly in Belarus, and up to the present-day Smolensk and Voronezh regions of the Russian Federation. Catholic churches were erected in the centers of their compact residence and in many cases the necessary organs for the Divine service were used. The largest centers of compact residence for the Poles were the large and smaller towns in Polissia and Podillia, up to the Dnipro. Today it is: Rivne, Zhytomyr, Vinnytsia, Khmelnytskyi and even Dnipropetrovsk and Zaporizhzhya regions.

However, these separate sacred objects both in the past, and especially in the present, correspond to a kind of Catholic diaspora surrounded by Orthodoxy. Even in Kyiv, where two Catholic churches are known, which are still functioning today, it is the Church of St. Alexander and the Church of St. Nicholas, which were built in the mid-19th century, but they do not have the significance of the cathedrals in Lviv.

The profound essence of the sacredness of organ art lies not in national or ethnic character, but in proportion to religious canons and in direct relation to religious ritual. That is why the music for the organ embodies the trans-national and trans-state origination. Its specificity lies in the field of autochthonous cultural context. A striking confirmation of this thesis is the 600-year history of organ art in Lviv and Halychyna, where Ukrainians, Poles, Germans, and Jews cultivate their national traditions not only tolerantly, but with respect for the spiritual world of their neighbors.

Thus, when defining the concept of Lviv or Halych Organ School, we mean by this the autochthonous tradition that has a centuries-old history. Instead, in other areas of Ukraine similar to the Halychyna-Lviv, organ traditions are simply absent. The establishment of Soviet power in central and eastern Ukraine did not simply drive church music into a background, but struck it out of life context.

In the 1920s, after the formation of the USSR, a short period of thaw came, the so-called NEPU (New Economic Policy of Ukraine), which not only partially allowed private enterprise, but also renewed interest in human values. In such situations, Jews are most likely

to take advantage. In particular, born in the town of Boyarka near Kyiv, *Isaiah Braudo* (1896 – 1970) studied at the Moscow Conservatory from 1915 to 1918, and later from 1921 to 1923 as a musicologist and pianist in Petrograd. After completing his studies, he left for Europe for 3 years in 1924 to study the organ under the guidance of Louis Vierne in Paris, Alfred Sittard in Hamburg, and Günther Ramin in Leipzig. He became the founder of the Soviet organ school and professor of the Petrograd Conservatory in piano and organ class.

After graduating, he traveled to Europe in 1924 for three years to study the organ under Louis Vierne in Paris, Alfred Sittard in Hamburg, and Günther Ramin in Leipzig.¹⁰⁴ It was he who became the founder of the Soviet organ school and professor of the Petrograd Conservatory in the piano and organ chair.

Among his students were two representatives of the Soviet organ school in Lviv: Arseniy Kotlyarevsky and Samuil Daitch.

3. Lviv organ performance of the second half of the 20th century.

In the Soviet Union, this was the time of the “Brezhnev stagnation”, respectively, the connotation of the study of the organ in higher education establishment could have nothing to do with Christian spirituality.

Thus, the theme of spirituality in social realism became an alternative to the sacredness of organ art of previous epochs.

As a result of the formation of the organ school in Kyiv by A.Kotlyarevsky, there was a certain opposition to the interpretation of the organ exclusively as a concert instrument, which is not connected with the sacred ritual to the heritage in which the Halychyna-Lviv cultural tradition is rooted. Lviv composers (*T.Mahl and A.Nikodemovych*) and organists remained in the position of spiritual unity between the Christian religion and organ art, which came into complete antagonism with the nouveau riche from the organ with the communist-Soviet background.

Representatives of the New School of Soviet Organ Art in Lviv were followers of Arseniy Kotlyarevsky: Samuil Daitch, Valery Korostelov, Vitaly Pivnov.¹⁰⁵ Each of them as a musician combined several professions. A.Kotlyarevsky - as a teacher, pianist and organist,

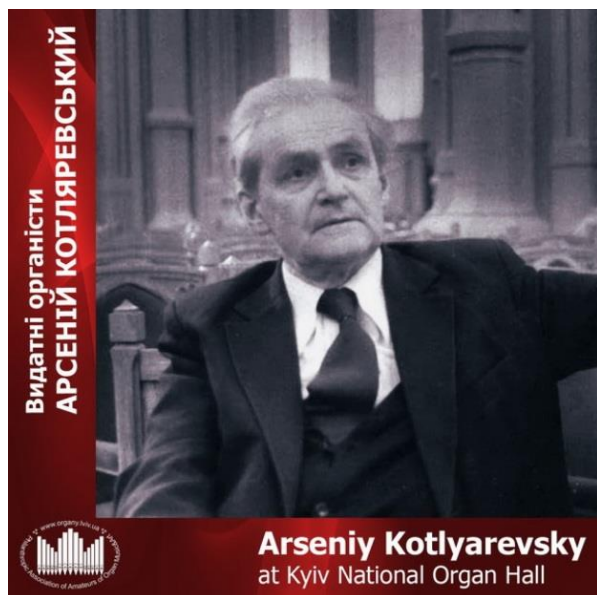
¹⁰⁴ Braudo, Isaiya. *About organ and piano music*. [Об органной и клавирной музыке.] Leningrad: Music, 1976.

¹⁰⁵ Kotyuk, Bohdan. *Organs in Lviv and Ukraine*. [Органи у Львові та Україні.] Lviv: Magazine №4 Ukrainian music, 2015: 115 – 119.

S.Daitch – pianist, organist and collector, V.Pivnov – organ master, restorer, cellist, organist and teacher-mentor.

3.1. Arseniy Kotlyarevsky (1910, Oranienbaum, RF – 1994, Kyiv).

Russian musicologist and organist *Arseniy Kotlyarevsky* is considered the founder of the Ukrainian Organ School. And this is natural, because it was his efforts in various cities of Ukraine and even in Central Asia (in Tashkent) that gave rise to interest in organ art in Soviet times. At the same time, under his initiative, knowledge about the church organ and performance on this instrument spread. But to apply the concept of “founder” to A.M.Kotlyarevsky and the role he played in the art of organ playing, in the preservation and development of organ art in Lviv and Halychyna is unacceptable.



A.Kotlyarevsky was born, studied and formed as a musician, musicologist and teacher in Leningrad. No doubt to make a career as a scientist, musician and educator in the 1930s in the Soviet Union under the Stalinist regime, could only those who worked closely with party organs, government agencies, and even the KGB.

In 1935 Arseniy Kotlyarevsky graduated from Leningrad Conservatory as a musicologist, and in 1938 he received two more diplomas: as a pianist and as an organist (*in the class of Prof. Isaiah Braudo*). Then A.Kotlyarevsky became a teacher first at Leningrad Conservatory and later at Tashkent Conservatory. In 1951, the Communist Party, led by Stalin, directed A.Kotlyarevsky “*to fight the manifestations of bourgeois nationalism and religious fanaticism that take place in Western Ukraine - particularly, in Lviv*”.

Even earlier, in 1947, A.Kotlyarevsky had already visited Lviv. This peculiar “acquaintance visit” of his ended with the export of an instrument from the Armenian Cathedral of the Assumption of the Blessed Virgin to Tashkent. It was a two-manual pedal 17-register organ “Rieger” [opus 1277]. Then this action was called “World-class event”. The tendency in the interpretation of such a robbery of a Lviv church remains not reconsidered even today - in the

independent and sovereign Ukrainian state. For example, an article about A.M.Kotlyarevsky in the [Ukrainian Wikipedia](#) states: *“In 1948, a poor repair-state organ was evacuated from half-destroyed Lviv to Tashkent”*.

However, during the Second World War, Lviv was not destroyed, because only THREE bombs fell on the city, and if we can talk about the destruction – it was already associated with the actions and deeds of the army of communist liberators. And secondly, at the time of the transportation to Tashkent, the organ from the Armenian Cathedral was in working order. Although the instrument taken from Lviv became the first organ in Central Asia and was installed in one of the concert halls of Tashkent, this instrument did not last long. A few years later, the excitement around it subsided, and the organ disappeared into thin air.

Arseniy Kotlyarevsky worked in Tashkent from 1947 to 1950. There he was immediately appointed Deputy Director and Head of the Department of Music History of Tashkent Conservatory. In 1950, A.Kotlyarevsky was awarded the Diploma of the Uzbek SSR for his outstanding contribution to the development of the republic's culture.

From 1951 to 1961 in Lviv A.Kotlyarevsky held the position of head of the departments of music history and chamber singing. Among his students at the Lviv Conservatory are organists Vitaly Pivnov and Valery Korostelov, as well as musicologists Vsevolod Zaderatsky and Stefania Pavlyshyn. In addition to the ideological platform on which Arseniy Kotlyarevsky conducted organ art, it is worth emphasizing the increased attention to the role of pianism (playing technique), and thus downplaying the importance of registration and timbre drama of organ works, which led to the devaluation of the depth of the sacred in organ music.

From 1961 to 1968 A.Kotlyarevsky was both rector and head of the Department of Music History of Novosibirsk Conservatory, and from 1968 to 1970 - Head of the Department of Music History of Donetsk Music Pedagogical Institute. At this time he gave concerts as an organist, and in Lviv (1968) he recorded organ works on the Rieger-Kloss organ. Among the original organ music, he recorded two of his own transcriptions of works by Stanislav Liudkevych.

A. Kotlyarevsky spent the last quarter of his life in Kyiv. From 1970 to 1981 he taught organ at Kyiv Conservatory. Professor A.Kotlyarevsky's students were well-known Ukrainian organists: Professor Halyna Bulybenko, Natalia Vysych, Olga Dmytrenko, Iryna Kalynovska, Volodymyr Koshuba and Valery Mykhalyuk.

In 1984, A.M.Kotlyarevsky was appointed artistic director of the Republican House of Organ and Chamber Music in Kyiv. A.Kotlyarevsky's main activity in Ukraine was connected with the pedagogical and educational process and concert performances at the organs he established in Lviv, Kyiv, Kharkiv, Dnipropetrovsk, Sumy, Odesa, Bila Tserkva, Rivne, Khmelnytsky, Donetsk, Uzhhorod, Chernivtsi and Yalta. The most significant in A.Kotlyarevsky's creative heritage is his transcription for the organ of "Passacaglia". This is the third part of the piano suite written by Mykola Kolessa in 1929 (Prelude, Scherzo, Passacaglia).

3.2. *Samuil Daitch (1928, Kyiv – 1988, Lviv).*

One of the most successful students and followers of Isaiah Braudo was the organist and pianist ***Samuil Daitch*** (1928 – 1988). His fascination with the organ was the result of



communication with Isaiah Braudo during lessons at a music school in Perm during World War II (1941 – 1944). Braudo was evacuated to Perm from Leningrad and Daitch's family from Kyiv. Initial studies at the Lysenko Kyiv Music School in the piano class from 1936 to 1941 and further studies with a professor at Leningrad Conservatory allowed S.Daitch to enter Kyiv

Conservatory in 1944 as a pianist immediately after his return.

However, his fascination with the organ won out and in 1947 S.Daitch was transferred to Leningrad Conservatory to study with Professor I.Braudo. After graduating at two faculties of piano and organ (1951), S.Daitch was sent to Lviv to work at Lviv Philharmonic as a pianist and accompanist.¹⁰⁶ In addition, as a teacher he worked at Lviv Specialized Music School. At the same time, he continued his studies at Leningrad Postgraduate Studies as an organist.

In 1961, S.Daitch began teaching at the Lysenko Lviv Conservatory. And from the following 1962, after A.Kotlyarevsky left for Kyiv, S.Daitch became a soloist-organist in Lviv Organ Hall, where he worked until the end of his life. Among his followers was Valery Korostylov, who also gave concerts at the House of Organ and Chamber Music simultaneously with his work at Kyiv Organ Hall.

¹⁰⁶ Kashkadamova, Natalia. *Piano Art in Lviv: Articles. Reviews. Materials.* [Фортен'яне мистецтво у Львові: Статті. Рецензії. Матеріали.] Ternopil: ASTON, 2001.

Samuil Daitch was one of the few concert organists who performed in various cities of the Soviet Union, where there were active organs. His organ concerts were successfully held in the Dome Cathedral in Riga, the Shostakovich concert hall in Leningrad, and in the House of Organ and Chamber Music in Lviv. At the Lviv Concert Symphony Organ, Samuil Daitch created various programs from music of the pre-Bach era to contemporary Ukrainian composers – V.Huba, L.Dychko.

In 1982, he recorded on the CD “Prelude and Fugue” by M. Kolessa in the transcription of A.Kotlyarevsky.

S.Daitch composed his huge concert repertoire of musical organ literature, which he collected throughout his life. This is one of the best collections of composers of different eras and countries in the private collection. The Lord so commanded that the author of these lines unexpectedly became the owner of this unique collection of notes.

3.3. Vitaly Pivnov (1945, Kalinkovichi, Belarus – 2019, Lviv).



With his student Olena Matselyukh

The figure of Vitaly Pivnov falls out of the general Soviet anti-religious contingent of organists who gave concerts in the Soviet post-war Lviv. First of all, he was a religious and believing man. For the author of these lines, Vitaly Pivnov became a true friend-mentor in mastering the organ and learning the art of organ.¹⁰⁷

A huge amount of time was devoted by V.Pivnov in working with his students to expand their worldview and penetrate into the essence of the sacredness of the organ as a musical instrument. He was an intellectual who spoke many languages and stored inexhaustible information about organ culture.

Vitaly Pivnov is an organist, organ master and restorer, cellist, teacher. The real name of his family, who comes from the Zhytomyr region, is Piven, but his father, who was a serviceman for “unknown” reasons, russified his surname to V.Pivnov. Vitaly was born in Kalinkovichi, Belarus, where his father was serving at the time.

¹⁰⁷ Matselyukh, Olena. *Lviv monks of the Dominican Order and the successor of their cause, organist-restorer Vitaliy Pivnov*. Lviv: md.experiment, 2020.

Since school, the fate connected V.Pivnov to the Lviv musical environment. From 1952 to 1963 he studied at the S.Krushelnytska Specialized Music school in Lviv as a cellist under one of the leading cellists in the country – E.Spitzer. During the last years of his studies at the School, he showed great interest in the organ. He was especially interested in the construction of the instrument itself, its expressive possibilities, and the tendency to mending prompted the restoration of musical instruments, which at that time in Lviv and Halychyna were in large numbers in the destroyed temples. However, he entered Lviv Conservatory, continuing his studies with Spitzer – on the cello-teacher. And at the same time V.Pivnov is constantly looking for new and new places where there are broken organs. Gradually, the need to become an organ master matures.

During his conservative studies at the Lviv Opera, there was a vacancy for an organist on one of the last instruments of Jan Sliwinski, which was installed on the 3rd balcony immediately after the opening of the theater. At that time, the organ, like any other organ, needed constant care. V.Pivnov immediately took advantage of this. He became a theatrical organist: participation in performances gave the necessary performing practice. After graduating, from 1968 to 1976, he worked in the orchestra of the Lviv Opera and Ballet Theater as a cellist and organist.

The desire for professional growth as an organist prompted V.Pivnov to move to Kyiv and enter the conservatory there now as an organist to Professor A.Kotlyarevsky. In Kyiv, the situation changed, because he is now an organist, but at the same time works in the State Symphony Orchestra under the direction of S.Turchak, as a cellist.

At the initiative of A.Kotlyarevsky after graduating from organ studies V.Pivnov from 1980 to 1984 worked in the Republican House of Organ and Chamber Music as an organ master. To do this, he underwent an internship in Český Krnov at the famous Rieger-Kloss organ factory.

After the death of S.Daich, V.Pivnov began his teaching career at the Lysenko Lviv Conservatory. But three years later, the organ elective subject at the conservatory was cancelled, and V.Pivnov focused entirely on concert activities and restoration work.

The abilities of the master in the person of Vitaly Pivnov are happily combined with a research approach, both to the instrument itself and to its history and musical heritage of the past. V.Pivnov constantly performed as a soloist-organist with very unconventional programs. He was interested not only in the monumental works of Marcel Dupre, Charles Tournemir, Charles-Marie Vidor and Louis Vierne, but also in the music of Czech composers (including

Petr Eben, Leoš Janaček), America and Scandinavia, which is completely unknown among our organists. Organist V.Pivnov sometimes prepared original literary and musical compositions. He toured extensively in Ukraine, Russia, Belarus, Lithuania, Moldova, Latvia, Estonia, Kyrgyzstan, Tajikistan, as well as Poland and the Czech lands.

Vitaly Pivnov is a creative person who combines musical and technical abilities. He was an organ master with a great soul and treated the restored instruments as his wards. This applies to the Castle in Zbarazh, the church in Mukarev Pidlisny, the church in Pomoriany, the church of St. Lazarus in Lviv, as well as the organ housed in the Uzhhorod Museum. Organ master V.Pivnov carried out repair work in Uzhhorod, Seredny (Transcarpathia), in the town of Bar in the Vinnytsia region, Polonne and Dunaivtsi in the Khmelnytsky region, as well as in the Kamyanets-Podilsky Church of the Holy Apostles Peter and Paul.

However, the cause of his life, the temple in which he lived and never ceased to enjoy – was the Lower Cathedral of the Dominican Fathers – one of the most striking architectural monuments of the Baroque era and a kind of reduced copy of St. Peter's Basilica in the Vatican.

4. The Pearl of Lviv – the Church of the Corpus Christi of the Dominican Fathers.

It will be recalled that the organ, and with it the organ culture, was introduced to Lviv by the Dominican Fathers in the first century of our city's history. Their influence on the development of organ art in Lviv was so great that they later built another Cathedral outside Lviv as a defensive structure. And what is significant: that today it is in both of these temples that organ music is constantly played. In the Upper Cathedral of St. Mary Magdalene, as an accompaniment to the Catholic liturgy and as a concert interpretation of organ art. The lower Dominican Cathedral, which was founded as a monastery building during the reign of Queen Constance (wife of King Leo I of Lviv), was built in the Gothic style. In 1407, the monks built their Gothic wooden church in the center of Lviv. This cathedral, despite numerous fires and destructions, constantly changing and developing like a phoenix, each time rose from the ashes.

In 1520, the first organ appeared in this temple of Corpus Christi, which the monks repeatedly rebuilt and improved.¹⁰⁸ We have received a lot of information about the organs and organists

¹⁰⁸ Matsenko, Pavlo. (1968). *op. cit.*

of the Dominican Church. These are the names of masters who built for the cathedral in different years from the 16th to 18th centuries. instruments of different size and sound quality: Stanislav Lvovchyk, Sebastian from Krakow, Wojciech Albertus, Tomasz Turski, Sebastian Fessinger.

In 1748, this Gothic building was dismantled due to its ruinous state. The new church, which resembles not only the Vatican but also the Church of St. Charles in Vienna, was built in the late Baroque style in 1748-1764 and has the slogan Soli Deo Honor at Gloria (Only to God Honor and Praise). In those days, there was a good tradition of preserving everything valuable that could be preserved from the previously destroyed building. Today, in the southern part of the church you can see an alabaster tombstone of the 16th century - the memory of an ancient Gothic church, which disappeared 275 years ago. It was for this church that Lviv master **Mykhailo Sadkovsky** built a new organ in 1765 – 1766.

Well-known researcher of Polish organs Jerzy Gołos in his fundamental work “The Polish Organ”¹⁰⁹ traces in detail all the stages of construction of new organs in the 19th century. The first reorganization of Sadkovsky’s organ was carried out in 1808 by Yakub Kramkovsky from Lviv. It was a 26-register organ. Later, the author of the 23-register organ installed in 1862 in the Latin Cathedral Church (1839), the Lviv master Roman Ducheński made a new 25-register organ for the Church of Corpus Christi. In the following decades, it was repaired and improved by masters who were also owners of organ-building factories in Lviv – Ignacy Żebrovsky and Rudolf Haase.

Lviv Conservatory Professor Leszek Mazepa, describes the rescue of the last pre-war organ from the Dominican Cathedral in his memoirs. This wonderful 35-register instrument was built in 1910 – 1916 by Ignatius' grandson Kazymyr Żebrovsky. During the First and Second World Wars, the organ was not damaged, but with the arrival of Soviet troops, problems began with the care not only of the temple, but also of this 3-manual gem. Then three very young enthusiasts of organ art, Yuriy Szybalsky (future author of the Lviv Organ Handbook), Yuriy Lutsiv (now a well-known conductor-teacher) and Leszek Mazepa (who was an authoritative researcher of Lviv's musical life), moved the whole organ to save it from imminent death. in parts to the premises of the conservatory. Now the portal of this organ decorates the stage of the Stanislav Ludkevych Concert Hall of the Lviv Regional Philharmonic.

¹⁰⁹ Gołos, Jerzy. (1994). *op. cit.*

4.1. The main thing in the life of Vitaly Pivnov-restorer.

After a half-century break, the organ was again placed in the Dominican Cathedral. Then in the 1980s the Soviet authorities turned the temple and monastery premises into a Museum of the History of Religion and Atheism. The director of the museum managed to convince the party leadership that the small organ in the museum exposition would be a demonstration of a religious cult.

In 1984, on the initiative of Vitaly Pivnov, a small portable organ was brought to the Museum, which has now been renamed the History of Religion. The Transcarpathian Regional authorities took it from the village temple near Uzhhorod and handed it over to the Museum. This portable was made in the Halychyna city of Prešov, which now belongs to Slovakia, by master Julius Gounod. His organ factory was active in the 1920s and 1930s. And in Transcarpathia, several of his instruments have survived. The keyboard was made in a separate design, which is quite unconventional for such small organs.

This portable was placed in the altar of the Dominican Temple, but the performing and expressive capabilities of the instrument did not satisfy the artistic needs of the organist-performer V.Pivnov. At that time, in the abandoned Church of St. Lazarus (on St. George's Hill) next to the Church of St. Mary Magdalene was a single-manual organ built around 1860 by the Lviv organ firm of Roman Dukhensky, which had 7 registers and 1.5 octaves of pedals. V.Pivnov transports it to the Museum of the History of Religion. During the restoration, the master found an opportunity to unite the Transcarpathian positive with the restored Northern organ of R.Duchensky.

At that time, Vitaly Pivnov traveled a lot in Halychyna and was well acquainted with the dilapidated churches and the remains of organs that remained there. But his special attention was drawn to the almost surviving organ in the Church of the Holy Trinity in Pomoriany. In order to save it, the organist-restorer transports him to the Lviv Museum of the History of Religion.

During the disassembly and transportation of the organ, nails of an unusual appearance flew out of the frame: forged, quadrangular, with two teeth-ears. Historians have pointed out that such nails were made before the beginning of the 18th century. Thus it was determined that the body of the organ was made at the end of the 17th century. V.Pivnov substituted the pipes in two registers with the new ones as well as some of the tongues in the pipes, corrected the mechanics. As a result, the organ had one manual, 10 registers, 740 pipes. Among the registers was exotic and very pleasant – bamboo flute, whose pipes are made using natural

bamboo. Through the efforts of the master organ-builder, this organ was soon heard in the Dominican Cathedral in the side nave.

Nevertheless, V.Pivnov's interest in search and restoration activities led him to St. Martin's Cathedral. There he found an 11-register single-manual ancient organ with a pedal keyboard and 886 pipes.

There are a number of material and technical details that indicate the origin of this musical instrument. It was built in the early 18th century by German master Ludwig Vogel for the Lviv Church of St.Martin, which belonged to the monastery fraternity of the Order of Carmelites the shoed.. In 1782, the Austrian authorities moved the monks to the monastery of the Carmelites the barefooted at the church of St. Michael the Archangel, a school was opened



in the monastic cells, and the church became a parish. The organ fell into disrepair over the years. V.Pivnov placed it in the side nave of the Dominican Cathedral. And for some time concerts from the Museum of the History of Religion took place in the Dominican Temple. The master left the control panel in the same position as in St. Martin's

Cathedral and the organist sat facing the prospect.

At the end of the 20th century, the church building of the Church of the Corpus Christi was transferred to the jurisdiction of the Greek Catholic community of Lviv and named as the Church of the Holy Eucharist of the UGCC. The intensive use of the church building by the newly built church became incompatible with holding public concerts here. Therefore, the Museum of the History of Religion decided to turn the monastery refectory into a concert and exhibition hall. It was here, in 2011, that the organ of L.Vogel was transferred by V.Pivnov. At the same time, the master restored the original facade of the old organ, carried out a significant reconstruction of improvements in the mechanics and the system of register switches, and installed the keyboard on the side. This new position of the organist contributed to better contact between the performer and the audience.

Today this instrument is considered to be the oldest of the current organs of Ukraine. It is entrusted exclusively with secular functions. He invariably gathers crowds of tourists at concerts several times a week, or even a day.

Organ master, restorer and organist Vitaly Pivnov thus connected the last 35 years of his life with the Cathedral of Corpus Christi of the Dominican Fathers and put all his restless energy to organ music, which first sounded in 1520 in this sacred monastery of monks. – Dominicans, sounded daily up till nowadays. On this cherished creation of his life Vitaly Pivnov enchanted the audience with organ masterpieces for the last time a week before his death.

5. Lviv as the eastern outpost of organ culture and sacredness in music.

Organ art in Ukraine has had its ups and downs over the centuries. The greatest obstacle towards its approval in all Ukraine was the influence of Moscow Orthodoxy, which rejected



Sanctuary of Our Lady in Letychiv

the very possibility of any instrumental music in the temple. Most of the modern Ukrainian state, had felt this pressure on behalf of Muscovy for 350 years. And the development of organ art in Western Ukraine – in Podillia, partly in Volyn, the Carpathians, Bukovyna, Halychyna and Transcarpathia occurred only because these lands belonged to Rzeczpospolita, and later the Austrian Empire. The impact of the historical cultural

centers of Rzeczpospolita on the Right Bank and up to Smolensk, Voronezh and the Kuban can partly be found now. These are actually the islands of the Polish, German Catholic and Lutheran faiths that we find today in Berdyansk, Zaporizhia, Tokmak, Kharkiv, Odessa, Mykolayiv and several other southeastern cities of Ukraine.

The influences of the Polish, Czech, Hungarian, German and even Dutch “diaspora” in Podillia, Eastern Volyn, Transcarpathia, Azov and the Bratslav region are more pronounced. Therefore, while it is not necessary to embark on the “flourishing of organ art in the Ukrainian state”, it is undeniable that organs exist in such cities as Letychiv, Vinnytsia, Khmelnytskyi, Kamianets-Podilskyi, Zhytomyr and others.



The organ in Letychiv

The Podilsky Sanctuary of Our Lady of Letychiv annually gathers pilgrims from all

over the country. And the proximity to Jewish religious hasidic centers in Medzhybizh and Uman' could turn Letychiv into a venue for International Organ Festivals. After all, organ concerts that are a direct continuation of the Holy Liturgy are already systematically performed here.

In Central and Eastern Ukraine, the attitude to organ art today is still very different from the deep spirit of spirituality inherent in the temples with organs in Western Ukraine.

In other words: the Orthodox Church of Kharkiv, in whose temple were held concerts of organ music for a long time, got rid of the organ with an incredible ease, as well as its public concerts. This was motivated by the installation in Kharkiv Philharmonic Hall of a new organ of the German firm *Alexander Schuke*. And in the city of Dnipro in the church of St. Nicholas – the very entrance to the temple is perceived as an infernal trick. To enter the church, instead of the front gate, there is a two-staircase leading down to the dungeon. One is for Orthodox believers who go to pray in the temple, and the other (separate !?) for public concerts.

The facts of spiritual impoverishment resulted from more than half a century of repression of Ukrainian religious and cultural institutions by the communist authorities in Moscow. Therefore, returning to Lviv after traveling the East, North, and South of Ukraine, or visiting the capital of Halychyna for the first time, you seem to fall into another reality. As the guests to our city testify, Lviv is a cultural center of Ukraine, which is at the same time perceived as an outpost of Western civilization and a cultural heritage of Ukrainian nation.

CHAPTER V. Striving for the sacralization of musical language in combination with scientific and educational activities in the life and creativity of Petr Eben.

SECTION I. Sacral traditions of Czech music didactics and the role of pedagogue Petr Eben in their enrichment.

The whole system of socio-ethical, religious-ideological and cultural-political organization of society in the Czech lands for more than a millennium was governed by Catholic monastic orders. Their activity was aimed at instilling Christian values of good and evil, caring for the education of the population. The monks stimulated scientific research, professional development of artists and the creation of new artistic values.

The whole educational process was under the auspices of the clergy. Accordingly, both the evolution of organ art and progress in music didactics at different ages were guided by the activities of monastic structures. Let us emphasize once again that these two factors of the cultural process are the dominant manifestation of sacredness in both Czech organ music and music education.

Each of the prominent names of Czech organ music culture: from Cardinal *Jan Očko z Vlašimu*, who in 1366, suffering for the sacred interpretation of organ music, issued an order to remove secular motives from the organ accompaniment of the Holy Liturgy. For six centuries, the organ in Czech Catholic churches has been one of the brightest symbols of sacredness in human life. And the creators of organ music mostly took on the role of teachers-methodologists, who trained the young generation of professionals, and at the same time took care of the general musical-educational process. Which also had a sacred function. All the activities of P. Eben, his creative and pedagogical achievements were also aimed at spreading high ideals and aesthetic values on which were built not only the Christian religion but also Judaism, Protestant movements, which taken as a whole led to the secularization of his ideological and aesthetic position.¹

The artist's desire to combat routine in pedagogy and practice of music education forced to plunge into a new world of progressive trends, which in the early 20th century have mastered the progressive music teachers in different countries.

¹ Khalikov, Ruslan. *Secularization Divides: Western Civilization Project and Global Alternatives.* [Водоразделы секуляризации: западный цивилизационный проект и глобальные альтернативы.] Kyiv: FLP, 2017.

1. Improvisation as a basis for new progressive methods of children's music education.

A radical reform of school music education in the first half of the 20th century became an urgent need. *Ernst Kurt* writes about this in his work “*Die Schulmusik und ihre Reform*”.² Music and pedagogical reform has become a priority in German, Hungarian, Swiss and Japanese didactics.

The expansion of the boundaries of the unknown in the field of universal human evolution had a great influence on the stimulation of this process. In particular, after Antonin Dvorak's “musical discovery” in the Symphony “From the New World” of the American continent, the World's Fair in Paris in 1889 became a new cultural “shock” not only for the Czechs but also for all the extremely rich German musical culture. At that time, Negro musicians from New Orleans and the Hamelan ensemble of the indigenous population of Polynesia were introduced to their exotic and completely unknown to European artists ethnocultural heritage. For connoisseurs of high European classics and its most modern experimental achievements of the post-Wagnerian era, simplicity, lapidarity, new unexpected phonic effects, the connection between the pitch characteristic of musical expression, the rhythm of body movement, which turned into a spontaneous dance, the general atmosphere of celebration and joy of life became a real discovery.

All these components, especially in the creators of New Orleans jazz, were synthesized into a single whole on the basis of free improvisational expression. And if we add a completely unusual timbre-noise palette, with which the musicians accompanied their performance, using as musical instruments household throwaways (cans, empty bottles, various household utensils), their performance was perceived by the conservative-minded audience more as a parody on art.

However, the very freedom of expression, originality in the interpretation of musical and expressive means, and most importantly – life-affirming optimism – had their magnetizing effect³. All these components of the complex of jazz means of music creation prompted several composers from different countries to discover new methods of music pedagogy.

² Kurth, Ernst. *Die Schulmusik und ihre Reform*. München: GRIN Verlag, 1930: 297 – 304.

³ Ecklund, Elaine, Park, Jerry, Veliz, Philip. *Secularization and Religious Change among Elite Scientists*. New York: Buffalo Social Forces, 2008.

2. The unity of musical sounds with body movements – “Steps of Jacques” (*Emile Jaques-Dalcroze*).

The Swiss musician and educator *Emile Jaques-Dalcroze* (1865 – 1950) was an extremely eccentric man who did not fit into a conservative environment. The Conservatory of Geneva, theater courses in Paris, and later a conductor in Algeria and the improvement of musical skills in Vienna and Paris – E.Jacques-Dalcroze took all the new trends of time and transformed them into his own method of teaching harmony and solfeggio at the Geneva Conservatory.

A special impetus for him became the acquaintance with the African primitive culture in Algeria and the impression of the performances of Negro jazz musicians from America at the First World's Fair in Paris⁴. E.Jacques-Dalcroze was fascinated by the unity of the rhythm of movement of the whole body, the improvisational freedom in the performance of the simplest melodies by Negro musicians. He embodied this whole complex of coexistence of the human body with the sounds of music in his system of musical education, which he called “rhythmic gymnastics” or “rhythmics”. Incredible temperament, ingenuity and the absence of all sorts of complexes in the artistic nature of E.Jacques-Dalcroze are perfectly combined with outstanding organizational and managerial skills. He launched a wide advertising campaign for his method of initial music education. With “les pas Jaques” (Jacques' steps) he introduces wide musical circles in almost all European countries. In 1909 he was invited to open his own school of music and rhythm. The building was erected in Hellerau near Dresden. It received worldwide fame along with the name “Dalcroze Institute”. Lviv composer Vasyl Barvinsky studied here, and in 1915 he wrote the piano piece “Prelude by the Dalcroze Method”. Immediately after the First World War, E.Jacques-Dalcroze was forced to leave Germany and opened his “Institute of Rhythm” on the shores of Lake Geneva.⁵

With his revolutionary method of music education, E.Jacques-Dalcroze stood on the border between the previous development of musical notation from *Guido d'Arezzo* (XI c.). Through the digital notation of *Jean Jacques Rousseau* (18th century) to graphic notation systems in the 20th century, which correspond to the maximum individualization and professional training of the composer. This path followed the ascending complication of musical language and thus reduced the availability of music for the broadest masses of the people. E.Jacques-

⁴ Bachmann, Marie-Laure. *Dalcroze Today: an Education through and into Music*. Oxford: Clarendon Press, 1991.

⁵ Jaques-Dalcroze, Emile. *Eurhythmics Art and Education*. London: Chatto & Windus, 1930.

Dalcroze, with his method, opened a window into the world of music for the uninitiated because of the special attention to the natural abilities of man, which are embedded in his physiology. After all, the basic information of all knowledge a person perceives as a result of motor memory of the body. 90% of our memory stores what we do, 50% of what we see, and only 10% of what we hear. Combining sound with the active action of the body, a person adapts much faster in the music world. This principle underlies musical improvisation, which in all epochs was perceived as a direct manifestation of creative activity from the music of the Middle Ages, Gregorian chant, Renaissance, the flourishing of the Baroque, in particular in the work of J.S.Bach and to romantic transcriptions and paraphrases by F. Liszt or New Orleans jazz. The same idea became central to Jacques Dalcroze's conception.⁶

3. National vectors of innovation in the system of children's music education: S. Suzuki (Japan), Z. Kodai (Hungary), K. Orff (Bavaria).

The idea of musical improvisation, which is based on the unity of movement of the melodic line and the human body, as a way to the most effective mastery of the basics of musical expression, was picked up by music didactics from around the world, who created their concepts of music education. Among the brightest national concepts of children's music education we will note the Japanese violinist and teacher *Siniti Suzuki*. He preferred auditory impressions of music on the way to professional pursuits.⁷

Hungarian composer, folklorist and innovator-methodologist *Zoltan Kodai* based the duality of his method on the development of two sources: authentic folk and baroque-classical music through the use of rhythmic movements. Under the influence of Dalcroze, Kodai interpreted movement as a tool for “internalizing rhythm”.⁸ To reinforce the new “rhythmic concepts”, the method uses many rhythmic movements, such as walking, running and clapping. They can be performed while listening to music or singing.

From the concept of E.Jacques-Dalcroze grew the musical and pedagogical concept of *Carl Orff*, whose ideal was rhythm, dance and learning in action. Carl Orff builds the whole process of mastering musical language on motor activity. The introduction of simple toys,

⁶ Aldridge, Alan. *Religion in the Contemporary World: A Sociological Introduction*. – 3rd edition. Cambridge: Polity Press, 2013.

⁷ Suzuki, Shinichi. *Nurtured by Love: The Classic Approach to Talent Education*. Van Nuys: Alfred Publishing, 1983.

⁸ Chovriy, Sofia. *Musical and pedagogical concept of Zoltan Koday*. [Музично-педагогічна концепція Золтана Кодая.] Uzhhorod: Scientific Bulletin of the University, 2011: 204 – 206.

noise, percussion, wind and other simple musical instruments, according to K.Orff, activates the imagination, ingenuity and interest of the child in mastering the musical language. In his use of various objects in the form of the prototypes of musical instruments Carl Orff resonates with the founders of New Orleans times, when, in the absence of real instruments, those were replaced by primitive pseudo-analogues. Karl Orff's ideas became widely spread. Information about the Karl Orff School at that time revolutionized the whole pedagogical world. It has pushed for radical educational change in many countries in Europe, the United States and Japan.⁹

Thus, due to the revolutionary discovery in the music pedagogy of E.Jacques-Dalcroze, great opportunities opened up for the mass study of music and the active empathy by the broadest masses of the population of those ideas that are embedded in a musical language that has neither linguistic nor national borders.

The connection between musical expressiveness and the movement of the human body is the basis of other concepts of children's music education. One of them is the idea of genre differentiation of music through movement, which was proposed by the Soviet composer and music teacher *Dmitry Kabalevsky*. And yet the concept of Karl Orff gained the greatest fame due to its effective innovation. One of the brightest propagandists-apologists of this system was the Czech composer and teacher *Petr Eben*.

4. The sacredness of the traditions of the Enlightenment and the role of the teacher as a link between the sacred and the profane.

The central point of the doctoral study is the characterization of all manifestations of sacredness in organ music. From this point of view, Chapter Two considered the evolution of organ art in historical terms. Manifestations of sacredness in the religion and culture of the Czech Lands were the subject of research in the Chapter Three of the dissertation. Here, emphasis has been placed on the correlation between the evolution of the Christian religion, the closely related culture of European civilization, and the educational process, which is a stimulus to progress.

At first glance, religion and education are far from identical manifestations of human consciousness, and if sacredness is the essence of religious teaching, then educational and enlightenment processes are intended to simplify a person's path to mastering new material

⁹ Leontyeva, Olga. *Karl Orff. [Кarl Орф.]* Moscow: Music, 1984.

goods. Because using the experience of previous generations, which is passed on through education and enlightenment, a person makes it easier for himself to overcome everyday life difficulties.

However, in the very nature of handing down the tradition is a high spiritual idea. Even the very image of a teacher-supervisor, mentor or guru carries elements of mysticism. This type of relationship between teacher and student is easily seen at the level of the basic tenets of Christian religion. Even in the Old Testament, God made a covenant with the people that he would take care of them if they obeyed Him. God's commandments were written on two stone tablets. Moses brought them from Mount Sinai, where he spent 40 days talking to God. Moses, as a devoted disciple of the Lord, undertook not only to communicate God's commandments to people but also to keep them in strict observance.

In the New Testament, the Holy Apostles and their followers called Jesus Christ their teacher and mentor of all people. Thus, we can say that there is a category of sacredness in the very relationship between student and teacher. Consequently, it is in the very process of obtaining a righteous position in life through students' mentors.

As has been repeatedly stated in the Third and Fourth Chapters of the dissertation, the process of education, science, culture, knowledge transfer and the educational process itself throughout the history of European civilization has been most closely associated with the church, temple, monastery and worship. They saw the main purpose of their existence in the care of people and continued the work of the Lord.

The time of the Enlightenment in the history of didactics, which can be roughly outlined in the late 17th – early 18th century, is characterized as a manifestation of the dichotomy in the interpretation of the didactic process. The replacement of the feudal formation by a more progressive - capitalist one was accompanied by economic as well as new philosophical ideas. One of the representatives of this trend was the Franco-Swiss philosopher, writer, composer **Jean-Jacques Rousseau** (1712 – 1778). He was a supporter of deism. Denying the church's teaching on the creation of nature by God, he simultaneously acknowledged the existence of God, the immortal soul. This worldview formed the basis of the secularization of art, which in the future affected organ music.¹⁰

¹⁰ Thagard, Paul. *The Cognitive Science of Science: Explanation, Discovery, and Conceptual Change*. Cambridge: MIT Press, 2012.

Another German-Swiss thinker, pedagogue-innovator *Johann Heinrich Pestalozzi* (1746 – 1827) became the successor of J.Rousseau's philosophical ideas on didactics. He promoted the idea of professionalization of the education system itself through professional training of teachers, as well as drawing teachers' attention to each child as an individual. Such an approach, according to J.Pestalozzi, results in the formation of a socially active personality capable of individual thinking and independent decision-making.¹¹

Both J. Russo's ideas and J. Pestalozzi's didactic postulates had a great influence on the formation of the innovative system of children's music education of Carl Orff, which was continued and successfully implemented by Petr Eben.

Considering the work of a particular composer, it is impossible to avoid the process of becoming a creative personality, and the way in which he transmits his knowledge and his own aesthetic preferences to people. The topic of the dissertation was declared to analyze the process of coexistence of “sacred” and “profane” in the organ work of two composers, who represent the culture of two related peoples – the Czechia and Ukraine. Historical and theoretical-philosophical generalizations made in the first four chapters of the dissertation research in Chapters five and six acquire a completely personalized form.

Thus, in this chapter at the center of our comprehensive analysis is “*Striving for the sacralization of musical language in combination with scientific and educational activities in the life and creativity of Petr Eben*”.¹²

5. Children's music education in the interpretation of Petr Eben, as an instrument of social communication.

A very important part of the composer's life was pedagogical activity. For 35 years he worked as a lecturer at the Department of Musicology, Faculty of Philosophy, at Charles University in Prague. And since 1991, Eben has become a professor of composition at the Faculty of Music of the Academy of Performing Arts in England. His leading thesis as a teacher was: “*Music is not just tones. It should be perceived as a synthesis of practical musical activity with methodological sophistication, feeling and theoretical thinking*”. In this quotation, P.Eben

¹¹ Komenský, Jan Ámos. *Great didactics*. [Великая дидактика.] Moscow: Pedagogika, 1989.

¹² Vítová, Eva. *Petr Eben: sedm zamyšlení nad životem a dílem*. [Petr Eben: Seven Reflections on Life and Work.] Prague: Baronet, 2004.

acts simultaneously in several guises, which variously characterize the artist in a hierarchical sequence of prioritized actions.

So: first of all, as a *practitioner* who combines musical performance with education (hence the attention to methodology). The artist's discovery of the *sensitive side of music*, which is peculiar only to this kind of art and only at the end of this hierarchical series, is the *theoretical thinking* that underlies the composer's professional activity.¹³

The work of composer and improviser on the organ in the person of Petr Eben was combined with various scholarly and educational interests.¹⁴ He studied foreign languages, literature and the basics of classical philology, and, what is especially significant – worked on the concept of children's music education.

Together with Ilja Hurník, Petr Eben created the project “Czech Orff School”. Its creation was inspired by their trip to Salzburg to get acquainted with the activities of the Karl Orff Institute. Professor Keller's lectures from this Institute encouraged the professorship of Charles University in Prague to take active action.

There P.Eben first got acquainted with the practical implementation of the concept of children's music education of Karl Orff: “*The strongest impressions that are full of poetry and pure natural joys, I brought from Salzburg. They were based on examples of teaching at the Orff Institute, as well as communication with the 70-year-old master*”.

As a result, Petr Eben and Ilja Hurník adapted the main provisions of Orff's concept to the Czech realities: “*A child discovers music through his own activities, elementary improvisation and creativity. The music they create is a reflection of their inner world. Elementary music is not just music, but an action that involves movement, dance and speech. This is music that we have to create together with our friends*”.

The most important difference between the Czech version, created by Petr Eben and Ilja Hurník, and Orff's *Shulverk* is the spirit of Czech music and the atmosphere of the old tradition. In the Czech-language transformation, *Shulverk* by Orff is a five-part cycle of

¹³ Vondrovicová, Kateřina. *Duchovní svět v životě Petra Ebena*. [The Spiritual World in the Life of Petr Eben.] Prague: Hudební rozhledy, 44, 1991: 421 – 426.

¹⁴ Gajda, Marek. *The Aspects of Reception of the Musical Speech of Selected Organ Works by Petr Eben at Primary Art and Music Schools*. Ph.D. dissertation. Olomouc: Palacký University, 2017.

Czech and Moravian folk and original songs, dances and compositions, complemented by unique rhythmic and melodic instrumental accompaniments.^{15 16}

Petr Eben's collaboration with Ilja Hurník also had a purely family relationship. Because Elijah's sister Sharka became Eben's wife with whom he had three children. All the sons continued the tradition of parental music education, working in the music group "Brothers of Eben". During his didactic research, P.Eben wrote many songs for children. They are performed by the children's choir of Czechoslovak Radio.

SECTION II. P.Eben's creative intention.

The whole evolution of organ performance is based on the organist's ability to operate this extremely rich and complex musical instrument. The way of gradual improvement of the organ by master builders inspired organists to new discoveries of timbre, technical and emotional plan. At the heart of this whole process is improvisation. All the work of the genius of J.S.Bach and many other composers of the Baroque era grows out of improvisation. It led to the gradual crystallization of the highest forms of polyphony.

As early as during the Romanticism, polyphony and multifaceted semantics prompted to go beyond the tonal system. The complication of the composer's language due to the maximum saturation of ideas led to the loss of a single center of gravity in music – going beyond the tonality after Wagner's reform of opera drama and its "endless melody", Tristan's harmony led to Schoenberg's atonalism.¹⁷

An alternative to losing the feeling of gravity, which in music is associated with the tonal system, was to turn to the original forms of music. These forms are associated not only with early music and folklore, but also with the atmosphere of life of uncivilized ethnic groups.¹⁸

It was in opposition to atonalism and the complication of professional musical language in the late 19th century that the European cultural environment perceived the emergence of New Orleans jazz. This was not only the discovery of a new reality in music, but also the

¹⁵ Hurník, Ilja, Eben, Petr. *Česká Orffova škola I. Začátky*. [Czech Orff School I. Beginnings]. Prague: Editio Supraphon, 1969.

¹⁶ Hurník, Ilja, Eben, Petr. *Česká Orffova škola II. Pentatonika*. [Czech Orff School II. Pentatonics]. Prague: Editio Supraphon, 1969.

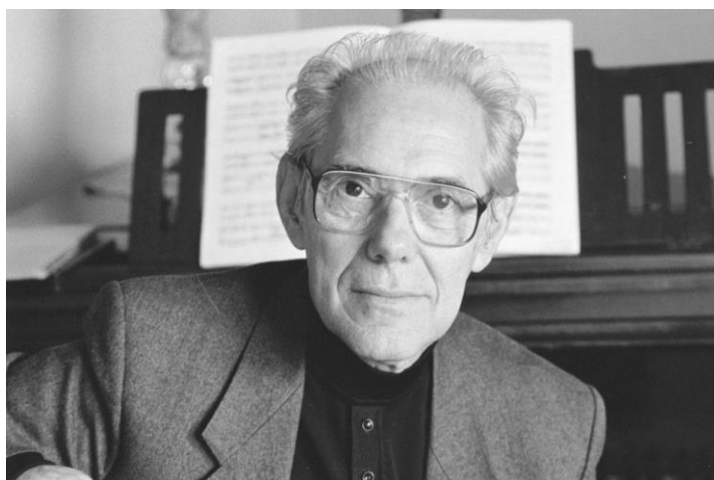
¹⁷ Ingarden, Roman Witold. *Utwór muzyczny i sprawa jego tożsamości*. [The Work of Music and the Problem of Its Identity.] Warsaw: Polish Music Publishing House, 1973.

¹⁸ Ingarden, Roman Witold. *U podstaw teorii poznania*. [At the Foundations of the Theory of Knowledge.] Warsaw: PWN, 1971.

realization of the possibility of its creation resorting to the most primitive means (cans, homemade primitive instruments). At the heart of this new process of making music was again improvisation. Of particular note is the fact that the music of former Negro slaves, who were at an incomparably lower level of civilization relative to the white population of the American continent, was based on a special specific expression of sacredness. After all, the basis of this primitive artistic expression was the prayer of African-American Protestant Baptists, which took the form of *spirituals*, and later – purely religious hymns *gospels*.

1. Musical and aesthetic credo of Petr Eben.

Among all the personalities who became the creators of Czech organ culture in this doctoral study, we will focus on revealing the extraordinary phenomenon of creative and pedagogical



heritage of one of the brightest representatives of Czech music in the 20th century – *Petr Eben* (1929 – 2007). Along with his innovations in the field of children's music education and music didactics in general, we will focus on the creative intentions of this outstanding contemporary Czech

composer. Edmund Husserl believed that *intention* or *intentionality* is not only an experience endowed with meaning or aimed at the perception of something, but also the identification and analogy of consciousness with what is the focus of the moment.

The urgency of appealing to the organ work of this composer is dictated by several extremely important factors:

1. the influence of the composer on the general state of modern Czech music and music education. Recognition of his creative and pedagogical achievements in other countries (England, Austria, Germany);
2. the special role of the church organ in the work of the composer, which P.Eben called the instrument of his destiny (“Schicksalinstrument”);
3. aesthetic views of the composer, based on two inviolable strongholds: faith in God and an attempt to convey this faith to listeners. “*Where there is true love, there is God – the source of*

all religions, regardless of denomination” – such a musical and aesthetic credo Petr Eben recorded in the preface to his organ cycle “Laudes” (1964) – “*The task of art – is above all, praise to the Almighty*”.¹⁹

Petr Eben's personal dichotomy is his constant desire to verbally explain musical ideas, which result in an eloquent address to the Almighty and aimed at his glorification. His main creative method is inspiration. **Inspiration**, i.e. – incitement, suggestion, which is due to external factors and is based (according to Husserl) on the concept of free variation in fantasy.²⁰ These external factors may be the general structure of philosophical and religious values; of a specifically implemented program; of a visual range (for example, light-colored association of stained-glass windows with 12 knees of Israel – Windows); or direct quotation (hymns, chorales, religious songs).

One of the most striking manifestations of Eben's inspiration is his own text, which introduces the listener to the author's idea. He gives a corresponding comment to almost every one of his works. Moreover, in the explanations to the musical text P.Eben gives a philosophical and aesthetic analysis of his own musical differences of the sacred and an assessment of the end result, i.e. the impact of the musical work on the listener.

In an annotation to the CD “Hiob für Orgel”, he creates a concept of the concept of “temptation” as a test of faith in God based on a comparison of the Goethe image of Faust and the Old Testament Book – Job: “*Faust relies only on his human strength and therefore suffers defeat. Job – humbly accepts the suffering and emerges victorious*”.²¹ Job is a book about the meagerness of personal suffering and the obvious presence of God and his requirement to endure.

The nature of both Petr Eben's great paintings “Faust” and “Job” is connected with theatrical production. The organ suite “Faust” is a derivative product from music to the performance of the Vienna Burgtheater, and the organ cycle “Job” was originally conceived as a thematic concert, in which reading fragments from the Bible and other spiritual works was accompanied by Petr Eben’s own improvisation on the organ by famous actors.

As an organist-improviser P.Eben gained world fame, although he had a professional education as a pianist and composer. In fact, his lifelong proximity to the sacred essence of

¹⁹ See music application: Eben, Petr. *Laudes for organ*. (Petr Eben – annotation). Praha: Panton, 1966.

²⁰ Husserl, Edmund. *Experience and judgment. Research of genealogy of logic*. [Досвід і судження. Дослідження генеалогії логіки.] Kyiv: PPS-2002, 2009.

²¹ See music application: Eben, Petr. *Job for organ*. London: UMP organ repertoire eires, 1988.

organ art prompted him to propagate the ideas of ecumenism. Therefore, in his works he often quotes fragments from the Catholic, Protestant, Orthodox and Jewish liturgies.²²

One of the most significant works of this plan is his improvisational organ suite “Job”. The main idea of the book of Job is: “*To teach people patience in their sufferings, God allowed the devil to take from Job all that he had*”. God bestows misfortune not only for the sinners, but sometimes for the righteous ones for their even greater affirmation in the good. The image of Job is a forerunner of the image of Jesus Christ in the New Testament.

Petr Eben's organ works constantly contain quotations from Gregorian chants, which he often embodies in the form of *Lauda* (Song of Praise)²³. In the preface to the organ cycle “*Laudes*”, the composer sets out his musical and aesthetic credo, which directly declares the ideas of ecumenism. And the parallel use of the texts of the Old and New Testaments in the cycle “Biblical Dances” is a practical embodiment of the kinship between different religious teachings: Judaism and Christianity.²⁴

Although Petr Eben was raised by his mother as a Catholic, his father was Jewish and therefore the 14-year-old boy was imprisoned by the Nazis in the Buchenwald concentration camp. Such vicissitudes of life prompted Petr to comprehend the identity between different religious beliefs, depending on the attitude to the problem of “good” and “evil” on behalf of the devil's power.

2. Genre diversity of organ work of P.Eben.

According to genre features and ideological and aesthetic load, all organ works of Petr Eben can be divided into three parts:

1. Traditional genres of organ music, which can be traced back to the Baroque era: “Choral Preludes”, “Fantasies”, “Choral Partita”, “Versetti”, two “Dedications” to D. Buxtehude and H. Purcell;
2. The **second group** includes large cyclic works, which are title-oriented. Conventionally, this group can be divided into three parts, each of which differs in the principles of structure formation.

²² Steyn, Willem. *A Thematic Catalogue of the Organ Works (1954-1995) of Petr Eben*. Cape Town: University of Port Elisabeth, South Afrika, 1996.

²³ Apel, Willi. *Gregorian Chant*. Bloomington & London: Indiana University Press, 1958.

²⁴ Aldridge, Alan. (2013). *op. cit.*

The *first* includes “Symphonie Gregoriana”, “Mutationes” for One or Two Organs (1980), Concerto for Organ and Orchestra (1953). Also “Sunday Music” and “Laudes”, which due to the symphonic type of thought process can also be called symphonies.

The *second subgroup* consists of works based on the principle of suite, which is structurally designed and based on the principle of symphony: “Windows” for trumpet and organ and “Biblical Dances”.

The *third* subgroup is “Three jublations” and “Landscapes of Patmos”, which resonate with their genre and compositional features with the drama of the Mass.

3. The third and last group is a type of suite characteristic of P.Eben's organ work, which crystallized on the basis of improvisation. It is because of the narrative-improvisational type of expression that this principle of suiteness should be distinguished into a separate group, without confusing it with the suiteness of the Second Group, the second subgroup. There, instead of improvisational freedom, there is structural design, and drama is based on the principle of symphony, which in the third subgroup is replaced by program narration and dramatization: theatrical “Faust”, narrative-improvisational “Job” and quasi-liturgical “Labyrinth of Light” for organ and narrator.

Highlighting the peculiarities of the communicative nature of musical art in most cases, we state the presence of the sacred category as a highly aesthetic ideology in the works of organ music and only briefly draw attention to the possibility of parallel existence of the category of profane in organ art. In the work of Petr Eben, where the liturgical program coexists with the freedom of improvisational expression, we find an extremely striking example of the almost simultaneous existence of the sound embodiment of both categories in musical images.²⁵ This example is present in the organ suite “Faust”. In part seven of “Requiem” according to the author's program, pious parishioners gather around the organ, singing the sequence of death Dies Irae. And literally the next scene is a witch's dance, in which the organ completely loses its sacred essence and turns into a street organ.

The high aesthetics of Petr Eben's organ work is based on the composer's constant desire to master the sacred essence of organ art from an early age. He began his practical activity as an organist in the church of St.Vitus in Cesky Krumlov. He continued at the age of 13 in a Cistercian monastery in Upper Austria. Daily contact with the organ strengthened the Christian faith passed on to him by his mother. While the influence of the Jewish religion on the part of the father came only as a result of imprisonment in the Buchenwald concentration

²⁵ Karpova, Anait. *Petr Eben. [Импр Эбен.]* Moscow: State conservatory, 2007: 647 – 654.

camp.²⁶ These two religious lines strengthened the composer's childhood desire to communicate with the Divine Power. The spiritual world in his life touched not only music but also other fine arts. This was manifested in his relationship with the famous Marc Chagall, whose paintings were collected by Eben.

P.Eben's literary talent grew on the basis of cooperation with theater masters. It was during the staging of projects in which the composer improvised on the organ, accompanying the reading of biblical texts. P.Eben described this time as a source of inspiration for his organ compositions. And the connection of music with the spoken word was developed in several other works, including "Labyrinth of the Heart and Paradise of the Heart".

The organ in the life of Petr Eben played the role of a kind of "Gateway" to the world of music. With the help of the organ the composer learned the laws of composer's mindset, the acoustic nature of music, the peculiarities of its influence on the emotional state of listeners. Petr Eben interpreted the organ as a means of communication with the world and society, as the universal apparatus with which he managed to pave the best path for his musical ideas and opinions to a wide audience.

The creative activity of composer P.Eben is embedded in half a century limits. From "*Missa adventus et quadragesimae*" (1952) to 2002, when the composer recorded one of his last large-scale works, "*The Labyrinth of the World and the Paradise of the Heart*", the large majority of music was created by Petr Eben using an organ or directly for an organ. Another feature of the composer's creative path was the constant presence of the sacred component, which actually directed the whole creative process of the composer's thinking.²⁷

Among all his creative work, P.Eben, along with the organ, attaches great importance to the human voice, which is often present in the choral presentation, or as a voice of the composer's program ideas in the form of reading the text by the narrator. The role of the word for Petr Eben is equivalent to musical expression, and sometimes even assumes a leading role in shaping the content and musical drama. Thanks to his own texts, which P.Eben puts in the mouth of the narrator, the composer shortens the way for the listener to understand the musical idea.

The spontaneity of this path was due to the composer's great ability to improvise. Therefore, in most cases, he is guided not by mathematical logic in composing the musical drama of his

²⁶ Vondrovicová, Kateřina. *Petr Eben*. Prague: Schott Music Panton, 1993.

²⁷ Fishell, Janette. *The Organ Music of Petr Eben*. Dissertation. Evanston, Illinois: Northwestern University ed., 1988.

works, but by the emotional state and feelings of the rapport and expectations of the audience. The composer's ability to decipher these expectations of events is the *essence of Petr Eben's musical drama*.

Genre diversity is one of the most striking features of Petr Eben's work, because his interests include almost all forms and types of musical expression that appear in the musical heritage, from the Baroque era to the present. One of the characteristic features of P.Eben's genre characteristics is a kind of *dichotomy*. It is based on the “double” expression of the composer not only by purely musical means, but also by the constant presence of the author's commentary in almost every work. These remarks of the author are not just a guide to action for the performers of P.Eben's works. They serve the composer himself as an effective method of the in-depth revealing of his own idea. Based on the characteristics of Petr Eben's organ work, it becomes obvious to *interpret programme music* as a parallel layer of the author's idea, which he embodies through the symphony of thinking.

If Petr Eben's parallel layer to musical thought is a program that helps to reveal this author's idea, the musical thought itself in most of the composer's organ works crystallizes on the basis of penetration “at the genetic level” into Gregorian chants, which became the basis for chorals. Choral quotations in the work of P.Eben at all levels acquire the meaning of spiritual symbols and become a center of deep meaning. Moreover, they even help to reveal the program, give meaning to the plot content.

P.Eben interprets the choral from the standpoint of ecumenism, so for him are equal in meaning and size both the Gregorian chant and its interpretation from the standpoint of the Roman Catholic Church and the Protestant choral of Martin Luther, in its Anglican or Calvinist interpretation, as well as the evangelical choral “*Bohemian Union*” (*Jednota bratrská*) in its Hussite denomination. P.Eben adopts all the above types of chorals, regardless of the complexity of the choral's dramaturgy, genre features and scale. The choral is ever present starting from the *10 Choral Preludes*, which is a kind of transcript of the Biblical story of Jesus Christ and up to the most extensive large-scale composition of Petr Eben “*Job*” – the story of a righteous man who became the Old Testament prototype of Jesus Christ.

The revelation of the sacred essence of Petr Eben's organ work based on previous considerations about the role of software and genre diversity will be considered in the order of complication from the simplest forms through suite dance, and then a symphony of this suite and concluding with large-scale dramatic constructions such as: Mass, Quasi-liturgical or epic composition with free improvisational expression. As a method for revealing the hierarchy of

musical and dramatic constructions, we will use deduction, ie we will invest the consideration of works in a hierarchical system from the simplest forms to the most complex ones.

At the same time, the analysis of each of the selected organ works of P.Eben for purely philosophical reasons will need to be carried out taking into account the degree of presence in each of them both categories of the sacred and profane. In parallel, there is also a need to identify the level of secularization.

3. The category of sacredness and the level of secularization in the organ work of P. Eben.

Secularization is at the same time: both erasing the boundaries between the secular and the profane; and the leveling of differences in the mainstream of religious doctrine itself. The discrepancy or opposition between the Old Testament and the New Testament is smoothed out. Secularism also smoothes out the line between the sacred and the profane, as well as differences within the Christian religion itself. For example, between Catholicism and Orthodoxy, Catholicism and Protestantism.

In P.Eben's organ work this process takes place not declaratively, but as a result of deep personal comprehension and experience of the whole complex of differences, misreadings, inconsistencies within the framework of religious teachings.

This is how Petr Eben's position on sacredness in music crystallized, and for him pre-Christian biblical short stories play an equally important role, and may even become even more filled with sacred significance, as they are the harbingers of the virtues on which the Christian religion is based. Even in his neo-baroque compositions, P.Eben demonstrates the smoothing of differences and differences between certain areas of Christianity. Thus, his “*Versetzi*” are based on the Anglican version of the Bible, “*Hommage à Dietrich Buxtehude*” by P.Eben after one of the first representatives of Lutheranism in music – D.Buxtehude practically departs from the Gregorian chant, and in “*Ten Preludes on Chorales of the Bohemian Brethren*” new postulates of Protestantism or its Czech version, which for centuries was defended by the Bohemian brothers (*Jednota bratrská*) in the interpretation of Petr Eben is not perceived as something marginal.

In fact, Eben follows in the footsteps of Jan Amos Comenius, one of the most prominent reformers in education, and at the same time the last bishop of the Bohemian brothers. His

translation of the Bible into Czech, known as the “*Bible kralická*”, had an impact on the formation of Czech culture similar to that of the King James Version in the English-speaking world.

After 1620, Bohemian Protestants were forced to go underground due to a confrontation with the Roman Catholic Church, but later its activities were resumed. They worked in the Czech Republic, Germany, and South Africa and had their own denomination in Texas. The motto of the Czech Brethren is “*in essence – unity, in insignificance – freedom, but in all Love, the source of spiritual truth – one God in three persons, salvation comes through faith in Jesus Christ, who will return to judge the world and reward the faithful*”.²⁸

One of the significant works of Petr Eben, which is based on the chorales of the Czech brothers, is the cycle “*Job*”. Here he uses, along with the Gregorian chants in parts 1 and 2, the Protestant chorale in part 3, the Gregorian melody at the end of the cycle, and the hymn “The Czech Brothers”, Christ is an example of humility (*Kristus, priklad pokoru*).

SECTION III. The practice of implementing a composer's idea.

To express musical thought, the composer's primary task is to achieve unity between content and form. The formal embodiment of musical ideas within the tonal system was associated with the evolution of musical formation. Polyphonic postulates were replaced by a homophonic-harmonic concept, which was formalized into a hierarchical complex from the period to the sonata-symphonic cycle.

Going beyond the tonal system was the impetus for the individual search for new principles of drama. The loss of harmonic functionality led to A.Schoenberg's dodecaphony and A. Webern's serialism. P.Hindemith built his system of functional organization, where the gravitation to the basic tone formed the basis of many of his large-scale compositions. Mode-rhythmic functional complexes are the basis of symphonic thinking of O.Messian. Along with these ways of complex organization, a number of composers followed the path of minimalism to mode-harmonic complexes. Steve Reich's minimalism is the statics that underlie Perotin's music since medieval Notre Dame de Paris. M.Riley's minimalism was based on the specifics of sound delay, and the impetus for this invention were Indian ragas (classical music) and New Orleans jazz. Estonian composer Arvo Pärt called his system of minimalism

²⁸ Komenský, Jan Ámos. *Selected pedagogical essays. vol. 2.* [Избранные педагогические сочинения. т. 2.] Moscow: Pedagogika, 1982.

“Tintinambuli”. The scores of each of the minimalist composers have their own unique face due to their texture.

Petr Eben builds his innovation in the field of musical drama on a dual basis. On the one hand, his compositional technique is based on theatrical interpretation, and behind it lies a broad verbal program. This path can be compared to the principles of Prokofiev's frame-and-frame cinematographic drama. On the other hand – the improvisational nature of the presentation is correlated with the exact reflection of the program content, which the composer puts in a symbolic image. This image can be compared to *graffiti*.

Historical *graffiti* are essentially linguistic and geometric images, where lines denote a sequence of letters and words. *Graffiti* is, first of all, a coded text, the symbolism of which reflects certain events in the cultural, political or social life of the society of which its performers are members. It is the context that reveals the main meaning of what is said in a particular graffiti, emphasizing the affiliation of the individual to the general tradition.^{29 30}

The parallel between Eben's stylistics of expression and modern interpretation of graffiti is logically a consequence of the author's unique presentation of the semantics of the musical image.

Thus, P.Eben in his composition places a number of coded texts that acquire a symbolic meaning. Such a striking example is the narrative-improvisational eight-part organ cycle “Job”.

Each of the parts of “Job” is characterized by its compositional formula in the style of *graffiti*. The combination of the Old Testament text with the spontaneity of organ improvisation gives the impression of transforming the life of today's society into a sacred unfathomness of the personal contacts of the human soul with the Lord.

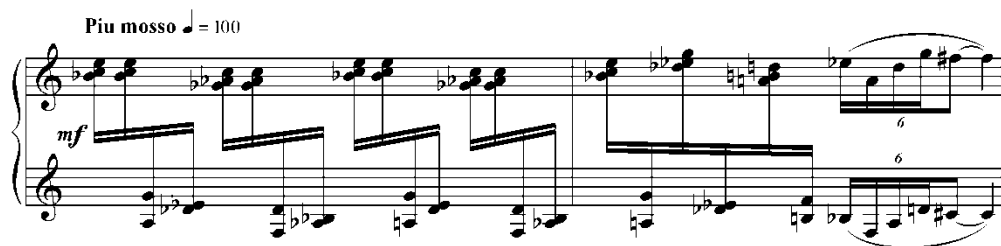
In his score “Job” Petr Eben uses a number of associative themes, which can be formally divided into motives, melodies, canonical stretches and even a statement in the form of Passacaglia. But the determining factor in this whole dramatic process is not the theme, but the *texture*. *Texture* which in no case should be replaced by the word *facture*.

²⁹ Boyadgiev, Luchenar. *Graffiti – a portrait of an unconventional activity*. [Граффити – портрет на една нетрадиционна дейност.] Bulgaria Sofia: Izkustvo Magazine № 6, 1984.

³⁰ Golub', Eugeniy. *Fine arts within the framework of “mass” culture*. [Изобразительное искусство в рамках “массовой” культуры.] Kyiv: Mystetsvo, 1988.

In painting and graphics, texture (Latin *textura*, from *texo* – “I weave”) is a visible drawing or raster image that is superimposed on the surface.³¹ In relation to Petr Eben's writing technique, the term *texture* becomes a direct correspondence to the shimmering movement of sound mass, which becomes one of the components of contrasting drama. Such textural complexes are especially brightly shaded by symbolic images in the style of *graffiti*.

Texture as an image with the highest resolution in 3D, and on the other hand in the framework of dramatic development acquires a visible pattern, which creates the impression of shimmer on the surface of the depicted object:



This shimmering layer of texture P.Eben juxtaposes to the sharply-symbolic in the style of graffiti image of Satan:

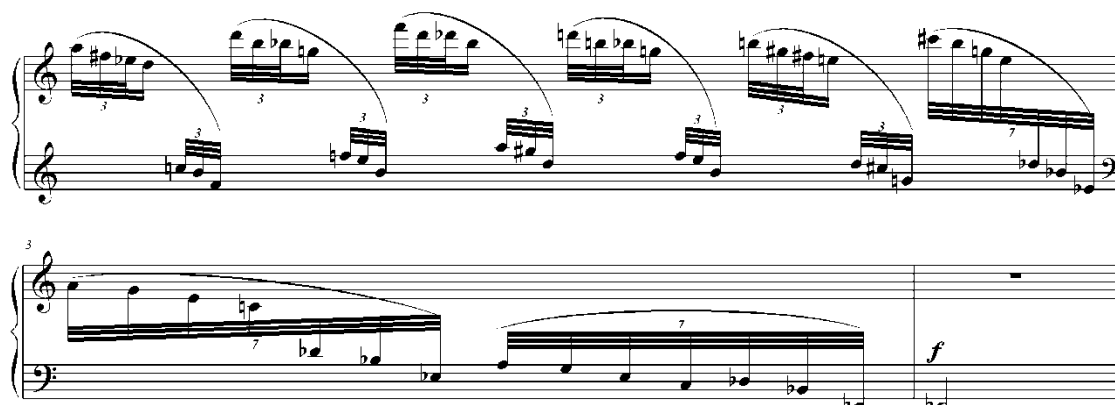


A similar contrast between the graffiti-style theme and the texture of the sound surface is found in the first part of the cyclical work “*Laudes*”, which is based on a symphony of thinking:



³¹ Keys, Ivor. *The Texture of Music: From Purcell to Brahms*. London: D. Dobson, 1961.

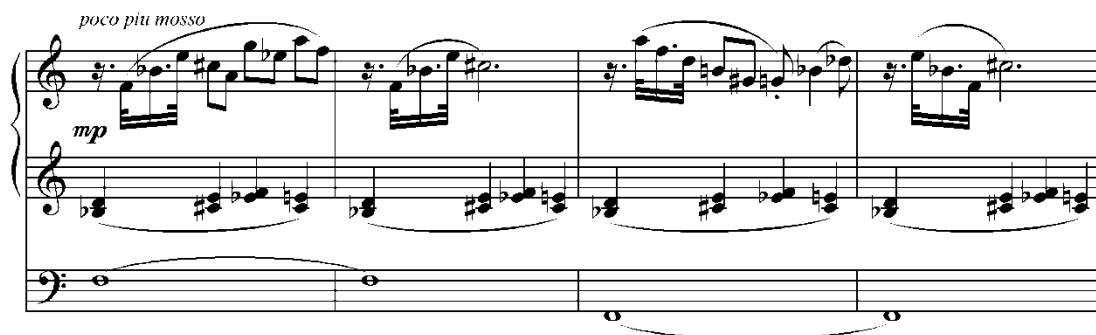
And as a counterweight to this image:



One of the miracles created by Jesus Christ in the 4th part of “*Biblical Dances*” P.Eben interprets from the standpoint of modern hippies. The transformation of water into wine, which took place in front of the wedding community in Cana of Galilee, is not Homeric mythology or a grotesque in the style of Goya, namely graffiti, which suddenly excites or even paralyzes a person's attention on the streets of a modern city.³² Next to the score, two states make a dramatic contrast: shock, surprise...



and the numbness of surprise:



³² Bugaevskyy, Oleksandr. *Signs on the wall. Ukrainian graffiti competition.* [Знаки на стіні. Конкурс Українського графіті.] Kyiv: Extreme, 1999.

1. Neo-Baroque interpretation of the chorale.

From the formal point of view, it is one of the simplest works for the organ by Petr Eben, which, however, does not diminish its ideological-religious and aesthetic-narrative significance. After graduating from the Academy of Performing Arts in Prague in 1954 with a degree in piano and composition, Eben began his teaching career at the Department of Musicology at Charles University in Prague. This pedagogical work continued until the change of regime in the Czech Republic and, accordingly, the opportunity for Eben to continue his teaching career abroad in Germany and England, as well as to dedicate himself to making music. 35 years of teaching at Charles University in pedagogical terms culminated in the creation of the Czech version of the concept of children's music education by Karl Orff. It was accordingly accompanied by Eben's attention to the problems of the psychology of musical perception and attention to Czech folk traditions and the history of the Czechs.

In 1971, the Bohemian Brothers "Bärenreiter Verlag" in Cologne commissioned Petr Eben to write 10 Choral Preludes for organ in a simplified form. Their performance was planned both during the Holy Liturgy after the singing of choirs, and in the form of independent works to be performed during concert programs.

"Ten Preludes on Chorales of the Bohemian Brethren".

If we consider "*10 Choral Preludes*" for the organ from the following didactic positions, we note the two most important points:

1. Conceptually, this work is as concise (or adapted) as possible for listeners of the Gospel story, which was the basis of Bach's "Passions" or Handel's "Messiah". The ten parts of this cycle are an indirect account of the main stages of the life of Jesus Christ by quoting the chorales of the Czech Brethren.

2. The form of presentation of "10 Choral Preludes", which are associatively embedded in the genre postulates of Baroque formation, still have extremely striking features of the neo-folk interpretation typical of the 20th century, but maximally chromitized in a sharp and distant from the tonal presentation. At certain moments, P.Eben's "10 Choral Preludes" conceptually resemble Bella Bartok's piano "Microcosm". This impression is based on bright frets, and rhythmic-textural presentation, and the most abstract presentation in the exposition of musical thought.

Petr Eben first presents his own version of the Czech Brothers' chorale. It is already in the form of short choral constructions as much as possible chromaticized and decorated with dissonant harmonies. Further in the preludes, which appear in the guise of free improvisation on the basis of a choral theme, the author's imagination creates a whole kaleidoscope of unexpected colors and sounds.³³ This technique has already been noted by us as a kind of interpretation by Petr Eben of modern graffiti.³⁴

The duration of each of the 4-voice chorales is from 5 to 9 measures. Starting from his own version of the chorale, P.Eben in an improvisational manner creates quite extensive compositions in the form of toccata, passacaglia or extended periods. The publishing house offered its own order of the “10 Choral Preludes”. However, it is also worth considering the sequence below, which logically reflects the Gospel story of the life of Jesus Christ.

1.	In Natali Domino	У Різдво Господнє	Na Vánoce
2.	Night Has Fallen	Настала ніч	Nastala noc
3.	Oh, Light, the Holy Trinity	О, світло – Трійце Свята	O, svetlo, Trojice svatá
4.	Bewail Thy Sins	Оплакуй свої гріхи	Hříchu svých oplakej
5.	The Sunshine Has Departed	Вже зайшло проміння сонця	Již zašla slunce záře
6.	I give Thank	Подяки складаю	Díky vzdávám
7.	The Suffering of Our Lord Jesus Christ	Страждання Господа нашого Ісуса Христа	Umučení N. P. Jesu Krista
8.	I Rejoice In It	Я радію цьому	Jáť jsem v tom rozveselem
9.	Oh, Man, Arise	Ох, чоловіче, повстанеш	Ó, člověče, povstaniž
10.	Ye Who Are Hungry and Trinity	Гей, хто голодний і спраглий	Ej, nuž lační, žiznivi

The verbal texts of the chorales in a veiled form indicate the stages of the life of Jesus Christ. In the biblical story of Jesus Christ itself, there are two culminating moments that correspond in importance to the two main ideas of Christianity. Different denominations have their own interpretation of the importance of these two main events: for the Roman Catholic Church, the most prominent event is the birth of God-man – the Savior, who took upon himself the sins of mankind. But the main Christian ideology is the possibility of returning to life, i.e. the immortality of the soul. The only God who has risen and is eternally alive is the Lord (Father,

³³ See music application Eben, Petr. “*Ten Chorales Preludes*”. *Organo*. Praha: Bärenreiter, 2001.

³⁴ Demuth, Norman. *Musical Forms and Textures – A Reference Guide*. 2nd ed. London: Barrie and Rockliff, 1964.

Son and Holy Spirit). Thus, the Resurrection of the Lord becomes the expression of the main idea of Christianity.³⁵

In the cycle of “10 Choral Preludes”, the first culmination begins the cycle (*In Natali Domino*). The tonal structure of this chorale is based on modality. The second culmination is the stage of preparation – the pre-stress (*Oh, Man, Arise*), which is organized by major-minor oscillations. And the next 10th chorus (*Ye Who Are Hungry and Trinity*) is a symbolic cleansing from any fricative complications, although P.Eben still complements his own interpretation of this transparent melody with harmonic complications.

Two bright culminations – the initial and the final – frame the narrative-lyrical construction of the whole, which is complemented by notes of the tragedy of the crucifixion (*The Suffering of Our Lord Jesus Christ*). In contrast to the two figurative culminations, this 7th chorale and the Choral Prelude are the center of dramatic tension, which is especially evident in the most chromatinized constructions in the middle part of the Prelude.³⁶



“*Versetti*”.

Petr Eben's compositions, presented in the most concise form, include “*Versetti*”. The best explanation about them was given by the author himself: “*The two Versetti were originally composed as organ interludes for my Missa cum populo for chorus, organ, wind instruments and congregation. They are, however, suitable for separate recital performance, although I conceived them as liturgical music to be played at those junctures in the Mass at which organ interludes can be inserted – thus particularly during the Offertory and the Communion. This is why the first movement makes use of the Gregorian Palm Sunday antiphon ‘Pueri habraeorum’ (English Hymnal 617) whose text contains the Hosanna and Benedictus and*

³⁵ Aldridge, Alan. (2013). *op. cit.*

³⁶ See music application: Eben, Petr. “*Ten Chorales Preludes*”. *Organo*. Praha: Bärenreiter, 2001. In the annotation Eben says: “In treating them I did not always adhere to the traditional model of a chorale prelude: I also used the form of a passacaglia or ostinato”.

hence establishes a link with the following Sanctus. The prevailing mood of the five variations is that of a joyful procession, hence the sharply dotted rhythm of the 'ben ritmico' and the dance-like character of the 'scherzando' and 'con gioia'.

The second movement is based on the Gregorian hymn 'Adoro te devote' (English Hymnal 331). In terms both of its content and of its liturgical character it is meditational, while the use of registration and dynamics is sparing. In the concert hall, however, both pieces may be played with a rather wider range of colour, and their performance in the reverse order would be preferable".

Also two compositions – dedications. These are "**Hommage to Henry Purcell**" and "**Hommage à Dietrich Buxtehude**". If "*Versetti*" is characterized by prayerfulness in expression, "*Hommage*" is a manifestation of respect or devotion to someone who has a history of almost a thousand years, because it has been known since the Middle Ages (11th century).

"Hommage à Dietrich Buxtehude"

Both "*Hommages*", P.Eben dedicated to the memory of early Baroque composers of the pre-Bach era, a testament to the composer's deep devotion to the traditions of organ music. "*Hommage à Dietrich Buxtehude*" was commissioned to Eben by the Ministry of Land Culture of Schleswig-Holstein in the year of the 350th anniversary of composer D.Buxtehude. For P.Eben, who was an improviser and later a composer, the stylistics of D.Buxtehude's polyphonic presentation is very close. D.Buxtehude's preludes and fugues did not have the constructive preciseness and clarity that J.S.Bach later used on his cyclical compositions. The improvisational nature of expression plays an important role in the presentation of thematics in organ cyclic constructions by D.Buxtehude. Most likely, this approach to the presentation of opinion was the impetus for P.Eben with special respect to present his personal attitude to the representative of the north of German organ school.

Structurally organ cycles of D.Buxtehude have more than 2 sections, in addition to the prelude and fugue, it is usually the introductory improvisational section of the posthuman, as well as the fugue, which has several sections or even consists of two separate parts of imitation counterpoint. Very often at the heart of such fugues D.Buxtehude lays the texture of the toccata exposition and even the genre features of the chaconne. In "*Hommage à Dietrich*

Buxtehude”, Petr Eben directly follows the structural principles of the drama of the organ polyphonic cycle. It is based on two themes from the works of D.Buxtehude:

Praeludium:



Fuga:



For the First Part – this is the theme of the Prelude, Fugue and Chaconne in C major, which is the basis of the Prelude by P.Eben. For the Second Part, P.Eben literally quotes the theme of Prelude and Fugue in G minor by D.Buxtehude, defining a very clear way of articulation *con enfasi* in the First Part, and *ben ritmico* in the Second Part. Already here in the ostinato repetition of one sound the toccata character of further development of a cycle is put. The texture gradually thickens due to the expansion of the harmonic vertical. The appearance of the thematic grain, which began the work in high tessitura using the *Scharff* register, is perceived as a new impetus for further development (ms. 80). The improvisational nature of the utterance is replaced by a contrasting alternation of ostinato motifs and the texture characteristic of toccata.

P.Eben calls the whole cycle *Toccatenfuge* and based on the First Theme builds the Third part – *Scercando* with a sharp-dotted rhythm. From this theme on the Nassard register, which is a thematic continuation of the original thematic grain, grows a 4-part fugue, which after the exposition has a free improvisational unfolding. The culmination of the whole cycle is the fourth part – *Tempo primo*. Thus, to his cycle “*Hommage à Dietrich Buxtehude*” P.Eben brings the features of a 4-part sonata-symphonic cycle.

The modified thematic grain is exhibited in the toccata texture by triads, which are further replaced by fourth-chords, and as a contrast by imitation-polyphonic unison constructions:



The apogee of the increase comes in the final episode of the cycle, which begins with the imposition of a toccata texture in the *Pleno* register on the pedals of the second theme in its main contours like Chaconne. The increase leads to *Tutti*, which is designed to symbolize the tribute of P. Eben to the skill of D. Buxtehude.³⁷

The above compositions of P. Eben were created in the sequence in which they were analyzed, i.e. “*Ten Preludes on Chorales of the Bohemian Brethren*” (1971) while working at Charles University in Prague, “*Versetti*” (1982) – in Vienna, and without doubts became a kind of religious result of his teaching activities at the Royal Northern College of Music, Manchester, and “*Hommage à Dietrich Buxtehude*” was written and published in 1987 in Mainz, Germany.

The 16 years that separate the first and the last of the analyzed works are the time of formation of the principles of secularism in the creator of spiritual music P. Eben, as a deeply religious man.

2. Correlation of software with the structure of musical thought.

The texts that P. Eben constantly offers as an accompaniment to his works often have the value not so much of the author's explanation of the interpretation of music, but of program content, which in parallel with the musical presentation acquires an independent meaning as an author's work, but embedded in verbal form. P. Eben's titled works correlate with the structure of the presentation of musical thought and at the same time carries an ideological and philosophical load, which in works of a sacred nature stimulates the secularization of interpretation.

Among the works of this direction are large cyclic compositions, which P. Eben wrote from his years of study at Charles University until the mid-1980s. From the *Concerto for Organ and Orchestra* (1953) to the “*Landscapes of Patmos*” of organ & percussion (1985), which were created on the occasion of the 300th anniversary of the birth of J.S. Bach. In the structure of these works there are three lines of development:

1. Symphony (*Symphonie Gregoriana, Mutationes, Sunday music, Laudes*) – these works can be called symphonies;

2. The principle of symphony, which permeates the suite structure (*Windows, Biblical Dances*). The suite in comparing individual parts of the cycle allows P. Eben to interpret

³⁷ See music application: Eben, Petr. *Hommage à Dietrich Buxtehude*. – SCHOTT, Music International, 1987.

secularization as blurring the boundaries between Judaism and Christianity (*Biblical Dances*), or even bringing the spiritual sublime sound to the mundaneness of life, which can be seen by opening one of the windows.

3. The dramaturgy of the Mass, under the influence of programmatic and improvisational expression, even a priori profane themes through secularization gives almost full sacred significance (*Landscapes of Patmos*).

“*Sunday Music*” (“*Musica dominicalis*”).

“*Sunday Music*” is one of the first cyclical works of P.Eben, which gained quite wide popularity. It was written in 1957-58. P.Eben combines the symphony of thinking in this 4-part cycle with the neo-expressionist type of utterance.

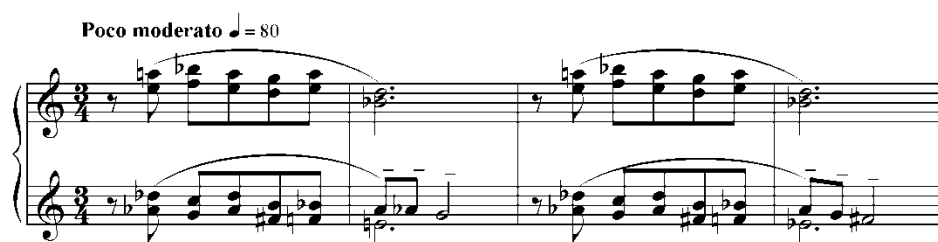
It was a time of communist rule and brutal anti-religious repression. The organ, as an expression of religious rite at that time was used extremely rarely. But, in spite of all the circumstances, P.Eben sought to write a work for the organ, which would allow to break away from the everyday oppressive existence and rise in spirit to the unearthly exaltation of the spirit. For P.Eben, this situation was equated with a Sunday visit to the temple, where Divine music was played. Thus, the work was called *Musica dominicalis*. It was originally called Latin, because in the Catholic church the reliance was on the Latin texts of Gregorian chants. As a program for his “organ symphony” P.Eben took the chorale “*Ite, missa est*”. This Gregorian theme is sung every Sunday in the temple during the Liturgy.

The symphonism of thinking requires a thematic clash on which the drama of the cycle is built. The essence of Eben's thinking, however, is best manifested in the improvisational development. Therefore, even at the level of cycle formation, the dichotomy of thinking in the composer's creative process can be traced. On the one hand, he tries to contrast the theme of Gregorian chant with his own thematic constructions, stylistically reminiscent of the music of the Middle Ages. But, at the same time, improvisational freedom motivates P.Eben to follow the path of atonal complication, which in a sense eliminates the contrasting opposition of different constructions.

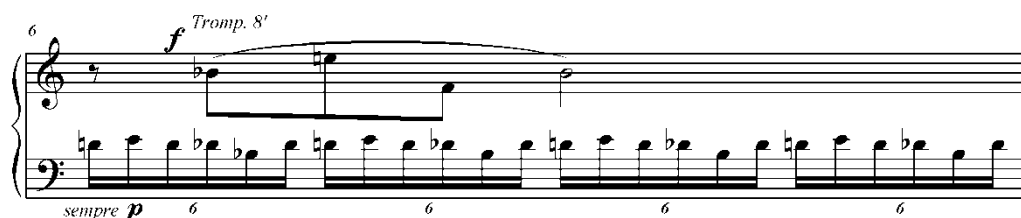
The first two parts are called *Fantasies* and are related to a common theme. In the traditional sonata-symphonic cycle, part 3 carries a humorous and playful mood. P.Eben Scherzo turns the struggle of two principles (good and evil) into *Moto ostinato*. Researchers of the

composer's work believe that in fact in *Moto ostinato* in a concentrated form P.Eben recorded his experiences that befell him in the Buchenwald concentration camp.

The end of the cycle returns to the original theme of “Ite”:



In the Finale, which grows out of Eben's favorite texture flicker technique, the theme of “Ite” becomes more monumental. Instead of the second movement of the quarter chords on the Trompette 8' register, two calling quarter intonations sound.



This fanfare theme seems to appeal to those who survived the battle, and as a minor next to it on *pp* P.Eben uses another Gregorian theme from the Easter Mass “Kyrie, lux et origo” (*Lord, light and source*). In the development of the fourth part, there is an echo of a long battle, after which the antiphon to St. Mary's “Salve Regina” appears. This theme turns the conclusion of “Sunday Music” into a Hymn to the victory of good over evil and praise to the Creator.

“Musica dominicalis” symphony is closely intertwined with the improvisation of the presentation, and the role of the program is played by distant quotations from Gregorian chants. In his annotation to the score, Lukáš Petřvalský quite rightly states: “*Musica Dominicalis*” by Petr Eben exploits the full range of the colourful splendor of the ‘royal instrument’ and its sound fills the space with a stunning beauty and brilliance, which will go on living in one’s heart regardless of the passage of time”.³⁸

In fact, the full range of the colourful splendor were an incentive for P.Eben to create a festive “Sunday music”, which declares the victory of good over evil and glorifies the Almighty.

³⁸ See music application: Eben, Petr. *Musica Dominicalis*. (Lukáš Petřvalský – annotation). Praha: Bärenreiter, 2001. (Lukáš Petřvalský – annotation)

The 4-part symphonic cycle “*Laudes*” is four laudatory expressions based on intonation by three Gregorian chants, taken from the book *Graduale Triplex – Easter Alleluia* (GT Hallelujah) GT 191; *Gloria Patri, et Filio, et Spiritui Sancto* (Glory to the Father and to the Son and to the Holy Spirit) GT 823, *Lauda Sion Salvatorem* (Glory to Zion the Savior) GT 379. The fourth part is based on the Gregorian chant “Christ conquers, reigns and rules” (*Christus vincit, Christ the Regent, Christ the Emperor*). It was borrowed by P.Eben from one of the two collections, which were arranged at the beginning. 11th st. Benedictine monks from the French city of Soles (*Solesmes*) in the Abbey of St. Petr (*Saint-Pierre de la Couture Abbey*). These are ***Liber Usualis and Liber Cantualis***. P.Eben builds the 4th part of his “*Laudes*” using the 77th melody from the second collection.

In a programmatic explanation for the symphonic cycle “*Laudes*” P.Eben expresses a deeply philosophical opinion: “*The work is based on my opinion that our century is deeply ungrateful to the people around us for the world and for life itself, but mostly for the Creator of our world. So, perhaps, one of the most urgent tasks of art is “Praise” (“Laudes”).*”³⁹

The artist argues with reference to the Gospel texts, where the destruction of the Temple of the Lord by the Roman Emperor Titus in Jerusalem (70 AD) Christ presents as the destruction of symbols of truth and faith. Against this, even “*the stones raised their voices and spoke*”, P.Eben quotes the Bible. This episode is described by the Evangelist Matthew (*24: 1, 2*) and Mark (*13: 1, 2*).

We see the destruction of the shrine by the scattered stone. This is easier to see by example. If a person stands on some flat place, one view opens before him; if it rises higher, the space expands and the horizon recedes; if even higher, the horizon opens further. So is Christ's speech: if we look at it from the lowest point of view, we will find that in it almost everything can be explained about the coming events – the capture and destruction of Jerusalem; if we rise higher, we will see prophecies about the fate of nations and states; if even higher – about the last days of the world.

Each of the parts on the basis of Gregorian chant unfolds in an improvisational-symphonic way its picture of moods:

I. ***Largo*** is a great introduction on the basis of Hallelujah. The harmonic vertical gradually becomes more complicated. The composer himself points to the use of peculiar mathematical techniques for the logical persuasiveness of this dramatic technique of harmonious

³⁹ see annotation from P. Eben in the music edition “*Laudes*”.

development. Complications go step by step from the smallest second constructions to sextet and septum extensions. It ends in a pedal statement with an original theme (quote) Hallelujah.

II. *Lento*, which changes the *Allegro solenne* and this abrupt change creates a dramatic and exciting atmosphere, which is associated with the quoted melody as a symbol of the Holy Spirit. The next episode – *Poco più mosso* is full of dynamism, which is suddenly interrupted by spatial calm (the last 9 ms) – the highest and lowest sounds on the *pianissimo*.

III. *Fantastico* contrasting constructions replace each other. P.Eben creates an atmosphere of a terrible premonition of imminent doom. The well-known hymn “Praise to Zion the Savior” (*Lauda Sion Salvatore*) is the culmination of a series of Laudes. It is in this part that the biblical thesis “*about speaking stones*” best revealed by P.Eben. From the trembling flicker gradually grows an aggressive premonition of the end of the world. This is like the second wave of dramatic development. With the addition of 16 'registers, the sound acquires a subdued and threatening sound. The third wave of *Agitato* development gives the impression of a kind of memorial service in the style of *Tuba mirum*. It sounds in the chord presentation of the melody of the choir *Lauda Sion Salvatorem*:

Trompeta 8', Principal 4', Nasard 22 3, Tercie 13 5

And P.Eben concludes this part of the Praise of Sion in a very peculiar way: the atmosphere in the style of *Tuba mirum* turns into a jazz improvisation of a trumpet, which remotely resembles Miles Davis of the electronic jazz period in the style of New Wawe. This is another manifestation of the secularization of sacred art for the organ of Petr Eben.

Trompeta 8" (22 3, 13 5)

Piu mosso

IV. Gravemente. This is the finale of the “Laudes” cycle, which is based entirely on the intonations of the 77 Gregorian melody from “Liber Cantualis”. Praise to Christ is given by P.Eben without undue complications. At the same time, the very opposition in the first bars of the cluster chords on the *pianissimo* on the second and third manuals is overlapped by the

pedal Tutti on the fortissimo with the intonation of the chorus “Christ Wins”. This technique is characteristic of P.Eben as the formation of an image in the style of graffiti: a clear line of the theme literally permeates the background texture of the shimmering background. This flicker gradually begins to come to life at broken intervals and jumps from one octave to another, and then from one manual to another with different dynamics.

The improvised final section of *Vivace fermo* on *martellato* grows into a structurally formed toccata, which in solemn and pompous chords is a majestic praise of Jesus Christ. Genre characteristics in this case act as one of the important components of the organization of thematically disorganized texture in the interpretation of sacredness through the program content.

Thus, “*Sunday music*” and “*Laudes*”, which were created by P.Eben in the period of 5 years between them (1958 – 1954) are the starting points of the Eben program. The basis of the dramaturgy of the symphony, as the next step (after the neo-baroque interpretation of the chorale) P.Eben puts the Gregorian chant as the basis of the dramaturgy of the symphony. This stage of creativity, which is characterized by greater attention to the symphonism of thinking, is still not the final point in the evolution of P.Eben, a musical playwright. His search for a new concept that would organize an improvisational presentation on the one hand – embodied in a specific pictorial program, and on the other – lead to the possibility of misreading the structure of the Holy Liturgy. These two directions of the embodiment of software are the result of the dichotomy of the composer's thinking, which is based on a kind of bifurcation of personality. The differences that are present in the Old Testament push P.Eben to move away from sacredness in the direction of secularization. Instead, the theatrical type of thinking that is characteristic of P.Eben, as a composer-improviser and a direct participant in the action, pushes him to a completely profane interpretation of even some deeply spiritual ideas.

3. Symphonic suite (“*Windows*”, “*Biblical Dances*”).

In line with the gradual complication of Eben's musical expression through symphony and suite diversity until the theatricalization of the liturgical action, we observe the gradual departing of the composer from the sphere of purely spiritual music. It involves reading, interpreting, or quoting the Gregorian chant. If in neo-baroque works sacredness occupied a dominant position, and the program of Eben's commentary before the work only clarified the composer's intention in writing the work, the involvement of a detailed program with an

emphasis on specific facts or events encourages a shift in emphasis towards secularization. The level and type of secularization in P.Eben's organ works stands in the direct ratio to the attention to the external elements of the programme, on the specific weight of theatricalization in P.Eben's interpretation of the programme content.

If the symphony of the Choral in Eben's improvisational exposition influences the scale of the work, then the application of the principle of suite in the organization of the play's dramaturgy in combination with the program spatially expands the scale of the work. Symphonic suite by contrasting interaction between the individual parts somewhat overshadows the sacred characteristics and increases the possibility of interpreting the composition through the prism of secularization. These are “*Windows*” and “*Biblical Dances*”.

Petr Eben said: “*I would be happy if my compositions could make at least a small contribution to the spiritualization of the world. This category includes all my topics: humanism, love and peace between people, admiration for beauty, harmony with poetry – all the beautiful from the architecture of Prague to the windows of Chagall*”. P.Eben studied musical literature deeply, starting with the Gregorian chant. He had a huge library, and among the creators of fine arts, the composer singled out Marc Chagall. P.Eben studied and collected his works. His biographers, Eva Vítová, Tomáš Motýl and Kateřina Vondrovicová, have repeatedly emphasized this in their research.⁴⁰

Belarusian-French avant-garde artist Marc Chagall was of Jewish descent. One of his most significant works was the design of a synagogue at the Hadassah Medical Center in Jerusalem. These 12 stained-glass windows by Marc Chagall are an expression of modern Jewish art: “*All the time while I was working, I felt my mother and father looking over my shoulder; and behind them were Jews, millions of other missing Jews – yesterday and a thousand years ago*” said the painter. The Bible was his main source of inspiration. Chagall's stained glass window represents the twelve gates through which the prayers of the people worshiped in the Hadassah Synagogue in Jerusalem will have direct access to heaven.⁴¹ Jewish texts and iconographic details the artist took from



⁴⁰ Vondrovicová, Kateřina. (1993). *op.cit.*

⁴¹ Synagogue of the Hadassah Medical Center. [Синагога медицинского центра Хадасса.] Jerusalem: Khadassa centr, 1962.

the Bible, where Jacob (Israel) blesses his sons and twelve tribes, assigning to each one an emblem, which remains a kind of heraldic tool.

M. Chagall's stained glass windows for the synagogue in Jerusalem inspired P.Eben to create a 4-part cycle for organ and trumpet. This was an order from the city gallery in the western Czech town of Cheb. The author commented on his choice of instruments: *“The solemnity of the large stained glass windows made me imagine the sound of the organ, and the intensity and brilliance of bright colors required a piercing tone of the trumpet”*. The individual parts of the cycle are called the “dominant colors” of each of the 4 walls, which are decorated with stained glass: blue, green, red and gold.

“Windows” by stained glass by M.Chagall – is quite a unique example of the embodiment of programmability in music, when bright visual images inspire the composer to form acoustic similarities. To achieve a monumental effect in “Windows” P.Eben uses a very typical method. This – the combination of modal organization in one instrument with the atonal presentation of another does not create a conflict, but merges in the final unison, as a symbol of the unity of the opposites.⁴² (see more about this.)

“Four Biblical Dances”.

The first of the large-scale program compositions for the organ was a 9-part cycle of the suite “Faust”, which P.Eben made in 1979-80 on the basis of his improvisations for a theatrical performance by J. Goethe. Another 8-part cyclic large-scale composition, which was created by P. Eben in 1987 on the basis of organ improvisation for a theatrical performance with a narrator, is the suite “Job”. Both themes cover Eben's interpretation of sacredness in music in different ways, but they are united by the general gloomy and depressing nature of the utterance.

In his commentary on ***“4 Biblical Dances”***, which were created by the composer in 1992, as the next large-scale 4-part suite P.Eben admits: *“After a tragic and rather introverted mood, I wanted my next cycle to be less difficult, and because the rhythmic element of the organ has always inspired me, so I chose the genre of dance for this easier type of expression. Because the organ as a sacred instrument forced me to preserve my spiritual characteristics, I chose*

⁴² See more about this: Matselyukh, Olenka. *Organ and sacred culture of the Czechia*. [Орган і сакральна культура Чехії.] Lviv: Collegium musicum, 2021.

the dances that appear in the Bible". The first three Dances are programmatically related to the Old Testament, and the final fourth is related to the Gospel.⁴³

I. The dance of David before the ark of the Covenant

King David is the second king of Israel, who came from Bethlehem, and his future descendant was St. Joseph, the guardian of the Virgin Mary.

King David went down in history as the author of the psalms he sang in the psalter. The theme of the Dance of David in front of the Ark of the Covenant was taken by Eben from two biblical sources at once: 1 Kings 7: 1 and 2 Kings 6: 1-17, which describes the return of the Ark containing



the 10 Commandments given by Moses. King David's dance in front of the Ark of the Covenant has repeatedly become a significant object for pictorial and graphic images in the fine arts.

P.Eben's *1st Biblical Dance* is built on 2 contrasting themes. The fanfare signals of the first theme express the solemn nature of the event and the royal significance of the dancer himself. The oriental character of the second theme is reminiscent of Hebrew folk songs.



But the general character of P.Eben's statement obeys the measured translational movement, which symbolizes not so much the dance itself as the solemn procession. Therefore, these individual dance and song inversions are perceived as decoration or decoration of rhythmically emphasized chords of the general movement. David's spontaneous dance is repeatedly wedged into the general movement of the solemn procession in the form of a series of variations.

⁴³ see annotation from P. Eben in the music edition *Biblical Dance*

Programmatic imagery significantly distracts the listener from the sacred content and the emphasis shifts towards the external demonstration of the event described in the Bible without any philosophical and religious deepening of the essence of the event.

II. Dance of the Shulamite.

According to the First Book of Kings, King Solomon is one of the most powerful, intelligent, and wealthy kings of the ancient state of Israel. He is mentioned in the Bible as the second and beloved son of King David. He is credited with a collection of love hymns, the “Song of Songs”, which reveals the love feelings of Solomon and his beloved Shulamite. However, behind this literal meaning lies an allegorical idea. It is about God's eternal love for the people and each individual soul.



Petr Eben in the “Biblical Dances” builds a kind of hierarchy of significance of the events of the Old Testament. The protagonist of the first dance is King David, and the object of general exaltation and joy is the Ark of the Commandments of Hosts. In the second Bible dance, the central figure is King Solomon's beloved, the Shulamite. “*Dance, dance, dear Shulamite, Princess Angel! Dance and we will see your mercy! Everyone wants to see how the Shulamite dances their dance of the victory of love in the world*” – such words from the “Song of Songs” [6:13] of King David the Solomon's son David were taken by P.Eben as an inspired lyrical idea to create his second Bible dance.

In “Shulamite Dance” P.Eben's improvisational fantasy touches the timbre sphere. He finds incredibly bright combinations of color registers on *P* and *mP*. The appearance in the 8th measure of the *Nazard* register itself together with the tremolo perfectly complements the flute 8’ and 4’ of the beginning of the oriental expansive-dancing, and at the same time self-absorbed melodic line.

This image of the dance will literally sparkle when you turn on the fifth $1\frac{1}{3}$. The episode *Allegretto* through the ostinato rhythm for seconds on the *Gamba* register brings a certain restraint and prudence to the capricious pattern of dissonant melodic jumps. The ostinato rhythm gradually transforms the whimsical dance into a measuredly concentrated gait. It is

diversified by chord jumps within 4 octaves. This technique is identical to the surprise that causes a number of incredible “pas” dancers.

At the end of the “Shulamite Dance” P.Eben only hints at the intonation of the initial dance theme, and instead uses his favorite technique of “background texture” – it's like a look at reality through the hot atmosphere of the desert, where images lose their clear contours and are perceived as mirage.

The air movement freezes and the mirage hangs on the *PP*. “Shulamite Dance” is one of the brightest lyrical pages of music created by Petr Eben for organ.

III. The Dance of Jephtha's Daughter.

This is another episode from the historical past of the Israelites that unfolds in the pages of the Old Testament. He declares the high ethical ideals of honor and faith.

At the request of the elders of Israel, General Jephthah, a former leader of the bandits, led an army against the Ammonites, who worshiped their deity Moloch. When Jephthah realized that the conflict could not be settled peacefully, he made a vow to God: “*And Jephthah vowed a vow before the LORD: of the children of Ammon, the same shall be unto the LORD; and I will offer him for a burnt offering*” [11: 30-31].

“The Dance of Jephthah's Daughter” in the cycle of *Biblical Dances* by P.Eben is the epicenter of tragedy. The daughter who met Ephthah after the victory, according to the promise, was to be sacrificed. This dance conveys in a concentrated form the personal experiences of a girl doomed to death, who postponed her sacrifice for two months. Eben presents the prehistory of the tragic event in an introductory remark, and in the music from the very first bars *Ballabile* creates an atmosphere of depressed hopelessness in the dance turns.

The composer builds the program of “Dance of Efta's Daughter” on the growth of emotional tension. Throughout the Third part of the cycle there is a measured relentless passage of time. Step by step, the tension builds up due to the hypnotic effect of fourth-chord phonism, which is insistently chromatinized. And in the section *Con tensione* (*with tension*) a number of tritons and fifths of sorrowful exclamations are superimposed on the fourths cluster of the organ point, which end with a funeral march (*Tempo di Marcia*).

The tragic image in the episode *Largo* (*tragico*) literally hangs in the air. To achieve this unique effect with his inherent ingenuity, P.Eben creates a rhythmic-harmonic sequence of chords that acquire the meaning of shimmering texture.



IV. Wedding in Cana. – Con letizia, sempre giocoso.

The fourth of the “Biblical Dances” – “Wedding in Cana of the Galilee” plays the role of the finale of the sonata-symphonic cycle. According to the laws of the genre, the contrasts traditional for the drama of the cycle were maintained in each of the parts. The first part is a philosophical-focused state, the second is touching lyrics, and the third is the epicenter of mourning tragedy. Accordingly, the fourth part is subtitled *Con letizia, semper giocoso* (*With joy, always playfully*), which formally corresponds to the festive finale of the sonata-symphonic cycle.

However, we will try to analyze in several planes both the software of this part, and the clearly indicated mood, as well as the composer's remark, which predicts the musical text. Chapter 2 of the Gospel of John “The Wedding at Cana of the Galilee” describes the festive event in 11 verses. P.Eben, on the other hand, gives only the first verse, from which we learn that “on the third day of the wedding the mother of Jesus was present”. This fact gives events a special sacred significance. If we go deeper into the essence of the First Miracle created by Jesus Christ, then the fact of turning water into wine (and of the best quality!) Can be regarded as a *dichotomy of consciousness*. Eben's interpretation of the MIRACLE is a kind of

manifestation of secularization. After all, for most guests of “Wedding in Cane” was surprised only by the fact that the host only at the end served the best wine. The miracle of turning water into wine took place only in front of the elect and only later was told to others.

From the point of view of drama, there is a certain inconsistency in P.Eben's statement of mood and what is actually happening in the musical text. The variety of textures that help to form completely unexpected contrasts clearly does not correspond to what was presented at the beginning *with joy (con letizia)*. The sharpness of the contrasts present in the Final of the Biblical Dances does not really fit into the wording *always playfully (semper giocoso)*.

In P.Eben's program works, the peculiarity of symphony is manifested in multidimensionality or even in a hidden meaning. Unlike many composers who wrote program music, for P.Eben the program is a stimulus to creative imagination, a stimulus to improvisation, but not a plan that should be literally reproduced in music. Creative imagination, embodied in the improvisational presentation of a real piece of music on a subconscious level in many cases corrects the pre-selected and declared in the author's remarks software.⁴⁴ Sometimes it even seems that due to the improvisational freedom in the construction of the drama of the symphonic cycle there are such effects that the author himself did not expect.

4. Programmability and coloristics as means of musical drama.

From the standpoint of religion and philosophy, the main characteristic of the categories of sacredness is “faith” without the desire for provability or scientific validity of the stated sacred postulates. The psychology of human perception fully allows such an approach, if it concerns clearly recorded facts of historical circumstances or even declaratively stated in the past, but recorded without any doubt. The Gospel of the New Testament brings us historical facts and real events from the life of Jesus Christ. The whole atmosphere of the 4 Gospels is called to glorify the Savior's messenger, who preached the victory of good over evil and love of neighbour. Almost all the texts of the New Testament are based on these postulates, and only the last “Revelation” of St. John the



⁴⁴ See more about this: Matselyukh, Olenka. *Organ and sacred culture of the Czechia*. [Орган і сакральна культура Чехії.] Lviv: Collegium musicum, 2021.

Theologian sharply dissonant with all the previous ones. The creator of one of the Gospels – St. John, through the preaching of Christian ideas in the ancient Greek lands was exiled to the island of Patmos in the Aegean Sea. There, an 80-year-old man wrote his Apocalypse (Revelation).

“Landscapes of Patmos for organ & percussion”.

The whole text of the Apocalypse is permeated with images of the destruction of the world in which man lives, the incredible number of victims who are deprived of life in different ways. This apocalyptic doom is by no means associated with sacredness and its utopia-like essence is rather a manifestation of secularization.⁴⁵ These horrible visions as a kind of prophecy of the end of the world came to St. John in a cave where he lived on the island of Patmos. Today, a temple was built over this cave, and if we describe the landscapes of the island of Patmos, it is the most iconic and vivid image.

Petr Eben's appeal to the text of the Apocalypse as a program for a 5-part suite for organ and percussion is a special stage in the composer's work. The work itself was commissioned to P.Eben by the Society of J.S.Bach in Heidelberg for Bachfest in 1985. The very idea of the Apocalypse and its embodiment by P. Eben in an unusually transparent and colorful reading, as for this period of creativity becomes one of the manifestations of the dichotomy. P.Eben decides to present in a completely opposite way what would require the maximum accumulation of means of expression and the complication of language. “*Landscapes of Patmos*” is placed in a separate row among all the compositions of P.Eben.

The ideas of secularization received in this suite a clear outline and bright colors. P.Eben's choice of topic is connected with his stay at the age of 14 in the Buchenwald concentration camp. P.Eben compared the interpretation of the Apocalypse with O.Messian's quartet “*Quatuor Pour La Fin Du Temps*”. Undoubtedly, P.Eben was familiar with the most common image, which in spiritual publications is an illustration of John's stay on the island of Patmos. This picture was painted using the *tempera on vellum technique* between 1411 and 1416 and placed in the journal of the Duke of Berry (*Saint*



⁴⁵ Ecklund, Elaine, Park, Jerry, Veliz, Philip. (2008). *op. cit.*

John on Patmos). It is this very visualization of the visions of St. John that became the impetus for the creation of individual parts of the suite “*Landscapes of Patmos*”.

The central place in the composition of the cycle is occupied by the temple (*part 3*), which in Eben's interpretation acquires a gloomy-depressing and even threatening appearance. This landscape with the temple creates a concentrated-stingy line of sound of metallophones: bells, glocken spiel, gongs, tamtams. At the same time, the organ is associated with eerie images of cobwebs or mold with its veiled and blurred texture.

The illustration of the Apocalypse from the book of the Duke of Berry presents the main images that P.Eben uses as *Landscapes of Patmos*. At the top, the Lord Almighty is surrounded by 24 priests in white robes who practically perform this judgment. Angels on shofar are trumpeting the end of the world. The only thing – impressed by the revelation, John the Theologian, who is depicted at the bottom, in P.Eben does not appear anywhere. Instead, the eagle sitting next to him, which is mentioned in the Apocalypse as the fourth of the terrible beasts, became the subject of the image in *Part 1* of the suite.

On both sides of the central landscape of the temple P.Eben creates two contrasting images. Thanks to the colorful brilliant instrumentation, the majestic image of the wise elders (*part 2*), which begins with a wise sermon delivered on the organ using a somewhat hoarse timbre (on 16-foot registers). This is a direct illustration of the text of Revelation: “*And around the throne were 24 elders, sitting in white robes and wearing golden crowns on their heads*”.

The image shows a musical score for the organ part of 'Landscape with rainbow'. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The tempo is marked 'Agitato' with a quarter note equal to 100 (♩ = 100). The dynamics are marked 'ff non legato' for the right hand and 'f' for the left hand. The left hand part includes a 'ff marc.' marking. The score shows a rhythmic pattern of eighth and sixteenth notes in the right hand and a more sparse, accented pattern in the left hand.

An example of transparency and clarity is part four of *Landscape with rainbow*. The organ part is set out in unanimity from the beginning to the end *semper staccato*. The percussion part is divided into two parts: up to 5 digits are gongs of different heights, on which the percussionist plays with his hands, and from 6 digits – freely interpreted two-bar repetition of 5 different sounds on trumpets. The general dynamics of both the bells and the organ in this part of the rainbow landscape does not go beyond *pp* to *p*. Here P.Eben was literally guided by the appropriate phrase from the Apocalypse: “*And near the throne was a rainbow that looked like an emerald*”. The fourth part of “*Landscapes of Patmos*” is almost the only manifestation of minimalism in the work of P.Eben.

The last, 5th part, “*Landscape with Horses*” consists of 2 chapters, both on the themes of the Gregorian chant.

The initial *Dies Irae* is the traditional image of the end of the world for the Holy Liturgy. In P.Eben, he is associated with evil animals that destroy everything in their path and carry with them doom. P.Eben carries out textural development through a number of contrasting constructions. The texture is changed by toccata, then on tremolo of bongs, which are only guessed as the rustle of long jumps across the range of the organ. The next variation is the presentation of *Dies Irae* in quartic harmonies. The new wave of total destruction of the world is at *F* in a rhythmic toccata texture a series of quartersecond chords, which are practically perceived as clusters.

From 14 digits on the ostinato repetition of a rather expansive melodic line, the picture of horror seems to hang. The theme of *Dies Irae* of the first half of the 5th part is an image of doom to the destruction of all mankind. This is a predicate before the appearance of the Second Theme of the Gregorian chant *Victimae paschali laudes*.

The image shows a musical score for organ and xylophone. The organ part is written on two staves (treble and bass clef) in 4/4 time, marked *ff*. It consists of a series of chords and a melodic line. The xylophone part is written on a single staff (treble clef) in 4/4 time, marked *f*. It features a rhythmic pattern of eighth notes.

P.Eben himself writes about this topic in the remark to the 5th part: “*It is interesting that this topic is an exact inversion of Dies Irae*”. It proclaims the victory of life over death. Different forces are laid down in this final section of “*Landscapes of Patmos*”. They are symbolized by horses of different colors. White with a rider and a crown going to victory, red – symbolized the power to take peace from the earth, black – with a rider who was to administer justice, and was also pale, whose name – death.

The last holding of the theme in the organ with bells puts a convincing point, which symbolizes the victory of good over evil.

5. **Dramatization: liturgical action in an improvisational presentation**

(*Concerto for Organ and Orchestra No. 1, “Symphonia Gregoriana”; “Job”*).

As can be concluded from the preliminary analysis – the main feature of Eben's organ formation, despite all the search for a symphony of suites or some innovative techniques, still remains improvisation and freedom of musical expression. A striking embodiment of

improvisation is theatricality, which remained practically *alter ego* for the rest of his life for P.Eben, a musical playwright. Bright images, programmatic interpretation of words and music in a single synthetic complex, concert, as a principle of presentation of musical material, even in the most deeply sacred manifestations – these are the features of Eben's style. It manifested itself in various guises throughout the creative life of the composer.

To outline the various manifestations of theatricality, we turn to three large-scale works of the composer, which became milestones in his career as composers and were created over half a century: *Concerto for Organ and Orchestra No. 1*, “*Symphonia Gregoriana*” (1954); *Job* (1987); *The Labyrinth of the World and the Paradise of the Heart* (2002).

Along with the love for the organ that P.Eben carried throughout his life and his desire to perform in public, which testifies to the artistry and interest in theatrical action, the piousness of P.Eben's family played a huge role in the spiritual plan. And throughout his career he not only balanced between different religious doctrines, which in most cases manifested itself through secularization, sometimes losing his sacred landmarks, turning his performance into a secular concert or even a profane theater.

According to critics, the fact that the young man was in the concentration camp made it easier for him in his further creative path to recognition. If “*Symphonia Gregoriana*”, where P.Eben used quotes from chorales, but brought to the fore the principle of concert, which leveled the sacred essence of this music did not immediately gain widespread recognition, then later created “Sunday Music”, and especially part of “Moto ostinato” forced the society to talk about a young talented young man in Czech music – a Jew who suffered during the Nazi occupation.

His idols at that time were: A.Bruckner, G.Mahler, C.Debussy and M.Ravel, and in organ music P.Eben tried to imitate Louis Vierne, Alexandre Guilmant, Charles-Marie Widor, Camille Saint-Saëns. However, the real revolution in the mind of P.Eben took place after his acquaintance with the concerto for organ with the symphony orchestra of the Belgian composer Joseph Marie Alphonse Nicolas Jongen (1873 –1953). This concert symphony was written for performance in the Wanamaker shopping center. But due to the death in 1928 of the owner of the world's largest organ Rodman Wanamaker was not fulfilled. It should be noted that after the triumphant performance in 2008, this masterpiece is honored to include in their repertoire the best organists in the world.

P.Eben's teaching work at Charles University was accompanied by a series of concerts, which he built on his own improvisations on literary texts. In 1983-1984, these performances took place in Paris, London and California. One of the most theatrically conspicuous ones was the text from the Old Testament – the Book of Job. And in 1987, these impromptu performances took shape into a finished composition. The repeated introduction of Gregorian chants based on diatonics into the work is perceived as a spiritual sacred symbol and gives a deep meaning to the general action. This inclusion of chorales helped P.Eben to open the program and emphasize the important moments in the development of the plot. This is a reversal of the pre-historic tradition, and the use in addition to the Gregorian chants of the Protestant “*Wernur den lieben Gott lasst Walten*” (*Only he who has known the grace of God*). Along with the next final part, “*God's Reward*” based on the hymn of the Czech Brethren “*Christus prikklad pokoru*” gives the whole action universal significance. Combined with the theatrical principles of conveying a verbal text, quoting chorales creates a general impression of spiritual mystery.

“The Labyrinth of the World and the Paradise of the Heart”.

One of his last great theatrical performances was based on Jan Komensky's text “*Labyrinth of the World and Paradise of the Heart*”. This is the theme of spiritual journeys, the world as a vision, drama and labyrinth, the persecuted truth of “*Christ and the soul*”.⁴⁶

Jan Comenius, as a teacher who was the first in world didactics to draw attention to the role of movement in the process of music education and thus foresaw the innovative theory of Jacques Dalcroze, P.Eben admired most of his life: “*A pilgrim who wanders the labyrinth of the world finds nothing here to please him, and turns his heart to God. I am most touched by Comenius' view - it is his tireless desire to make the world a better place*”.⁴⁷

According to the text of *The Labyrinth of the World and the Paradise of the Heart*, P.Eben created his improvised actions in different countries of the world for 12 years from 1991 to 2002.⁴⁸ Against the background of P.Eben's organ improvisations, his son Marek recited the texts of J.Comenius. Gradually, a 4-part cycle crystallized and the musical basis for timeless textual recitations, along with P.Eben's own thematic material, became choirs from J.

⁴⁶ Komenský, Jan, *Ámos. Labyrint světa a ráj srdce. [Labyrinth of the World and Paradise of the Heart.]* Prague: Práh, 2019.

⁴⁷ see annotation from P. Eben in the music edition *The Labyrinth of the World and the Paradise of the Heart*

⁴⁸ Stehlík, Luboš. *Petr Eben: The Labyrinth of the World and the Paradise of the Heart for Organ and Reciter.* Prague: Czech Music 4, 2008: 48–49.

Comenius's "Amsterdam Gymnastics", Moravian folk melody and unlimited imagination of the composer.

Many researchers believe that the program "Eben's work" is presented by the most prominent of the Czech composers of the second half of the 20th century Petr Eben in two works: string quartet (1981) and *The Labyrinth of the World and the Paradise of the Heart*. The world premiere of P.Eben's codified work took place in *Göteborg*, Sweden in 2002 and was recorded on CD.

Organ work and pedagogical, methodical and didactic activity of Petr Eben are a bright continuation of the traditions of interaction between musical sacredness and educational and methodical activity of the creators of Czech musical culture, which was formed during the previous centuries.

CHAPTER VI.

The divine essence of creativity as a paradigm of organ creativity and social activity of Bohdan Kotyuk.

1. Philosophy of creativity.

Organ art is perhaps the most striking result of the interaction of two dimensions of the existence of musical thought – space and time. At the same time, music for the organ is a penetration into the deepest mysteries of the material and spiritual world of man. Such an approach to artistic creativity is not peculiar to every modern Ukrainian composer. Professional training is not the stimulus that obliges the composer to immerse oneself in the philosophy of creativity. Few authors of musical works think about the variety of approaches to expression. Namely, this is the starting point of musical activity and creative process, which is reduced to the notation of the composer's thought on paper or other means of modern electronic notation.

Contemporary Ukrainian composer **Bohdan Kotyuk** is an artist, scientist and propagandist of high art, as well as an esthete and philosopher who penetrates into the innermost essence of musical art and accordingly builds a strategy of his own interpretation of the role and importance of music in human life. For him, time and space are global indicators of creative tasks set by the composer. Actually a composer, not a musician. In his aesthetic platform, Bohdan Kotyuk draws a clear distinction between these two concepts: *“A musician is a “singer of muses”. The composer is a “compiler, creator, organizer and administrator” (from Latin: com - at the same time; pono – to put, assert, sacrifice to the gods). Thus, the aesthetic category of “composer” is an alloy of poetics (the art of creation) and logistics (the art of calculation). That's why I consider myself a composer”*. [see: B. K. Wikipedia page]



As a truly profound thinker, the composer B. Kotyuk formulates the philosophy of his own work, in which the leading role is played by spirituality and sacredness: “*Music is the most valuable and most perfect result of human activity. Music is the most universal language of human communication and an appeal to the Almighty. With its deep essence and ambiguity, music allows us not only to express, but also to comprehend such secret aspirations in which we do not admit to ourselves even on a subconscious level. Music is love and life itself, and at the same time it is the most beautiful of all that God has given to man*” [see: B. K. Wikipedia page].

The composer has been striving for the most effective manifestation of spirituality and sacredness in his work for several decades. He has gone through an appeal to:

1). Different types of activity – performance, analytics, research, pedagogy, aesthetic education.

2). Different stylistic musical expressiveness in his compositional work – neofolcolorism, jazz, expressionism, applied music, i.e. music for theatrical performances, children's songs.

3). In scientific and theoretical explorations – an appeal to the different styles of musical expression. Here, acting not as a composer, but as a scientist-analyst, B.Kotyuk directly connects the process of forming the style of musical expression with the functional theory of B. Asafiev,^{1 2} which is expressed by the triad i: m: t (initium– motus – terminus). In B.Kotyuk's interpretation as an analyst, the terminus (cadence) has the most significant influence on the stylistics of musical expression, which can become a new phase of development. Its avoidance or absence leads to a new Wagnero-Tristan type of expression, which becomes a harbinger of atonality. Due to the loss of the support of the cadence reversal, the music enters new “unearthly orbits”.

4). In organ music, the sacredness of Bohdan Kotyuk's utterance is constantly correlated with the Divine essence of a prayer. At the level of studying the synergy of musical unfolding – that is, the total effect of the interaction of different factors, when the effect of each individual component significantly exceeds their simple sum – the composer's interpretation of musical energy is based on the laws of formal logic. They were formulated by *Aristotle* (384 BC – 322 BC), who considered the “Three Kinds of Energy” as: 1 – “entry” (initium); 2 – “catharsis”

¹ Chigareva, Evgenia. *Development of the triad: I : M : T of Boris Asafiev in the functional theory of V.P. Bobrovsky*. [Развитие триады: I:M:T Бориса Асафьева в функциональной теории В.П.Бобровского.] Moscow: Music theory society magazine № 2, 2016: 1 – 7.

² Kholopova, Valentina. *Boris Vladimirovich Asafiev: IDEAS FOR THE AGE*. [Борис Владимирович Асафьев: ИДЕИ НА ВЕКА.] Moscow: ОТП Magazine № 2 (18), 2017: 29 – 40.

(motus), or – surprise (from Deus, Θεός - God); 3 – “enthusiasm” (terminus), or – the energy of the Holy Spirit. In the modern tradition, Aristotelian logic of expression is a revolutionary paradigm of the founder of the Lviv-Warsaw School of Logic *Jan Łukasiewicz* (1878, Lviv – 1956, Dublin, Ireland),³ and in musicology this concept is variously revealed by music psychologist, philosopher and analyst *Vyacheslav Medushevskiy*.⁴

5). A thorough study of the expressive possibilities of various musical instruments, which took place in direct contact with virtuoso performers, Bohdan Kotyuk makes the basis of the building of his instrumental compositions.⁵ Thus arose a whole cycles of works by the composer for flute, bandura, guitar, cymbals, piano, vocals accompanied by an instrumental ensemble. But the composer's greatest aspiration was to penetrate into the depths of organ art. Bohdan Kotyuk considers the organ to be an instrument created for communication with the Almighty.

This direction of creative activity is inherent in not all composers. Life with its profane essence dictates the attitude to music as one of the types of secular activities not only for various members of society who have nothing to do with professional art, but also for professional musicians. Composers also try to gain worldly goods through their own creative activity, and accordingly not everyone has an inner desire to delve into the sacred essence of art.

There is no doubt that for the composer Bohdan Kotyuk the desire to communicate with the Almighty is already laid down at the genetic level, because if his father's lineage originates from Halychyna-Volyn landowners and the inventor-mechanizer who was his father, then his mother's line is seven generations of Lviv Ukrainian-Ruthenian intelligentsia: theologians, philosophers, scientists, public figures, musicians [дуб. **wiki**].

These traditions in the composer's mind have always been associated with the city in which he was born, raised and which he would not exchange for anything else. It can even be argued that the traditions of the Lviv intelligentsia, politeness and not at all ostentatious upbringing – this is the ground on which the piety of the future composer to the sacred atmosphere of Lviv was formed. Not the last mission on this path was played by various buildings and religious

³ Ablitsov, Vitaliy. *Jan Łukasiewicz*. Ukrainian diaspora: prominent figures. [*Jan Łukasiewicz*.] Kyiv: КИТ, 2007.

⁴ Kotyuk, Bohdan. *Folklore in music lessons at school*. [*Фольклор на уроках музики в школі*.] Kyiv: RNMK, 1991.

⁵ Baran, Taras. *Bohdan Kotyuk's instrumentalism in the light of the triad “composer – performer – listener”*. [*Інструменталізм Богдана Котюка у світлі триади “композитор – виконавець – слухач”*.] Kyiv, Rylsky Institute, 2005: 27 – 32.

buildings, which for centuries are famous for the former capital of Kings Daniel and his son Leo, and later King of the Commonwealth Jan III Sobieski.

If the soul of Lviv, according to Bohdan Kotyuk, has many churches, churches and bell towers, and the unique charisma of the city is carried by Renaissance streets,⁶ then the heart of Lviv is in the Royal refectory of the Kornyakt Palace. Here the composer, musicologist, art critic and public figure Bohdan Kotyuk has been working for the last 30 years and together with his like-minded friends he performs artistic and charitable actions.

2. The sacredness of organ music as an important part of the creative path.

Lviv composer Bohdan Kotyuk (*1951) is a diverse creative personality. For him, literally every area of musical activity is close and interesting, but the technical perfection of instrumental writing is the ever-present goal when the composer addresses any of the musical instruments. This feature is noted by researchers of his work,⁷ and performers – pianists and organists, cymbalists, flutists and guitarists. Bohdan Kotyuk started writing music at school. Then his first mentor was a good friend of his parents, Andriy Nikodemovych.⁸

The Faculty of Composition at Lviv Conservatory opened the way for B.Kotyuk to master the profession under the guidance of well-known celebrities of the composer's craft: S.Lyudkevych – analysis of forms and folk art, R.Simovych – instrument studies and instrumentation, A.Kos-Anatolsky – polyphony and opera, S.Pavlyshyn – history of music and music-theoretical systems, D.Zador – composition.

Therefore, B. Kotyuk absorbed the inseparable unity of religion and music at a subconscious level from the early age.^{9 10} From his very first steps of composing music spirituality and religious rites came into an inseparable integrity. Similarly, instrumental and vocal music in his creative work always coexist as a whole. Apart from his vocal-instrumental compositions,

⁶ Orłowicz, Mieczysław. *Ilustrowany przewodnik po Lwowie*. [Illustrated guide to Lviv.] Lviv: Orbis, 1925.

⁷ Hulyanych, Yuriy. *Composer Bohdan Kotyuk. Faces of creative personality*. [Композитор Богдан Котюк. Грані творчої особистості.] Lviv: Afisha, 2008.

⁸ Nikodemowicz, Andrzej. *Zapomniany kompozytor lwowski*. [A forgotten Lviv composer.] Waszaw: Ruch Muzyczny № 12, 1989.

⁹ Nowowiejski, Antoni. *Wykład liturgii Kościoła katolickiego*. [Lecture on the liturgy of the Catholic Church.] Warszawa: Benedict XVI Generation Foundation, 1893.

¹⁰ Mizgalski, Ks. Gerard. *Podręczna encyclopedia muzyki kościelnej*. [A handy encyclopedia of church music.] Poznań-Warsaw-Lublin: Polish Music Publishing House, 1959.

among which is the church cantata “Chiesa”, as well as spiritual songs, psalms and songs, which are most often heard in the cathedrals of Austria, Germany and Canada, in the last decade Bohdan Kotyuk turns to the traditional organ, used in the Divine Liturgy of the Latin Rite.

However, his spiritual works are not interpreted by the composer in a ritual-religious sense, but rather as a musical embodiment of the ideology of biblical postulates. Maybe that's the reason why music critics who publish their reviews in the leading German newspapers “Frankfurter Allgemeine Zeitung” and “Nord Bayerischer Courier” conclude: “*Spiritual music of Ukrainian composer B.Kotyuk is a new word in the contemporary interpretation of the role of music in the temple*”.¹¹

The cantata “Chiesa” is imbued with the spirit of sacredness – this work goes beyond the church cantata, because for the composer the subordination of the musical semantics of church rites is not so much important of, as a concentration on the deep spiritual essence of musical expression. This is especially true of such parts of the Chiesa cantatas as the 5-part a capella choir “Be the Lord's Name”, the soprano aria “After the Bird's Singing” and the final composition of the cantata for mixed choir and orchestra “To the Doom of the Wicked”.

It is worth mentioning that the theme of sacredness has its manifestation in non-church compositions, in particular, in the trio for 3 flutes “Reflexion”. Here the composer creates a two-dimensionality of genre-semantic expressiveness¹² by contrasting in the form of a mundane commentary of the third part to the heavenly-elevated duo of the first two.

The sacredness acquires special significance in the Symphony in Three Movements, where the final third part is an unconventional ending of this symphonic cycle. It is laid out in slow Andante. This is a philosophically sublime reflection on the dramatic vicissitudes that formed the essence of the first and second movements. It is based on a complementary complex of harmonic verticals of violas and cellos in dialogue with deep reflection of the English horn solo.

Instead of the traditional dynamic or pompous finale for the symphony, the composer presents a deeply philosophical reflection on the essence of the mundane and fleeting. The appearance of a flute solo in the middle part of the symphony finale is bright, which creates an associative perception of this capricious melodic line as an unearthly creation of an angel or a holy spirit.

¹¹ Hulyanych, Yuriy. (2008). *op. cit.*

¹² Medushevskiy, Vyacheslav. *Duality of musical form and perception of music.* [Двойственность музыкальной формы и восприятие музыки.] Moscow: Myzika, 1980: 178 – 195.

In many cases, Bohdan Kotyuk supplies brief essays to explain his concepts to his audience. Such approach is followed in his collection of music pieces for wind and string instruments “Aulos and Kithara”, as well as in his concert pieces “Monaco”, “Drive”, “Pit-Stop” and “DJ”. The composer adds his comments to his Symphonic poems for the organ “Sanctus”, “Bethlehem” (with the narrator or the children’s choir) and “Lauda nostra”, as well as to the organ ricercares –“Benedictus,” “Jericho. Shofar”, verset Adagietto “Tet-a-Tet”, “Alleluia” prayers and the epitaph “Way to heaven”.

According to the theme and ideological and aesthetic contents, all the organ works by Bohdan Kotyuk can be divided into five groups.

1. The first group consists of purely sacred music, which entirely corresponds to the postulates of religious rituals. These works, even though performed in concerts, can be quite legitimately incorporated into the Holy Liturgy. These are “Sanctus”, “Benedictus”, “Alleluia” (or – “Praise to the Lord”), “Laudatis” (or – “You are Lord of Honor”), “Ave Maria” for the Pan Flute and the organ.

2. The second group is the program-religious music: ricercare “Jericho. Shofar” and Symphonic Poem for solo organ “Bethlehem”; as well as chorals for the soloists and ensemble accompanied by the organ “Queen of the Angels”, “Christmas carols for Joseph”, “Rejoyce, Jordan” and “Behold the Heart”. To the same group can also be conditionally attributed the ricercare for the Pan Flute and the organ “Mysteries of Dionysus” (or – “Dionysius”).

3. The third group consists of works, which, though being deprived of a specific programme, call forth certain associative allusions. First of all it is a collection for the organ pedals “Step by Step”, which consists of four pieces: 1. “The Step of the Faraoh”, 2. “Canzona di Venezia”, 3. “Sema. The Dance of the Sufi-Dervish”, 4. “The Slalom. Zugspitze”. Besides, to the third group might also belong *Adagietto* “Tête à tête” for the organ and the celesta (*ad libitum*), as well as the Trio for the Pan Flute, harp and organ “Aeolian Harp”.

4. A separate place occupies the Concert for the organ “Dona nobis pacem” in three parts, which is rooted in the composer’s thoughts and feelings on the aggression and war in the East of Ukraine. These are contemporary philosophical reflections about the eternal theme of war and peace on our planet for all humanity.

5. Transcriptions for the organ: 1) fragments from Richard Wagner's operas published as a separate collection; 2) W. A. Mozart's operatic arias for soprano and organ; 3) Cycle of 14 Pieces by Camille Saint-Saëns "Carnival of Animals" for organ-solo.

3. Themes and ideological and aesthetic load of music for the organ.

To reveal the sacred essence of music among the diverse themes of B. Kotyuk's organ work, we will focus on those works that can be formally described as multi-scale compositions. To illustrate his own understanding of the range of the issues, the composer uses a variety of onomastics, which in meaning carries a different ideological and aesthetic load. The composer associates both genre and ideological-aesthetic characteristics with a hierarchically different formal embodiment. This is how a number of compositions are built. From the largest Symphonic poems for organ, through the form of *ricercar* – and to one of the first manifestations of the prayerful essence of musical expression – the *versette*, as the earliest polyphonic form.

Let's consider which characteristics best correspond to the onomastic series of formative concepts that are directly related to the subject of B. Kotyuk's composition. For each of them – a symphonic poem, *ricercar* and *versette* – regardless of the scale of the composition – it is important to freely develop musical material, combining different types of formation from sonata and monotheism – to variational cyclicality and dramatic conflict.

In each of these formative concepts there is necessarily an element of "**research**", (*reflexion*), which is embodied in the continuity of the flow of musical consciousness. This type of drama encourages the interdependence of individual elements and unites them into a whole. These are signs of both symphony and older polyphonic formations of imitation and contrast nature, which are *ricercar* and *versette*.¹³ All the three types of expression feature the characteristic of "**synphony**" in ancient Greek onomastics – as a consonance.

B. Kotyuk uses the term "symphonic poem" in relation to his organ works in view of two, though not identical, but indicative characteristics.¹⁴ On the one hand, as already mentioned, it is a symphony of thinking, which is basically an alternative to concert. On the other hand, it is connected with a new type of organ, which is a consequence of the introduction into musical practice of the revolutionary invention of Aristide Cavallé-Coll – a symphonic organ.

¹³ Asafiev, Boris. *Musical form as a process*. [Музыкальная форма как процесс.] Moscow: Muzyka, 1971.

¹⁴ Kholodnaya, Marina. *Cognitive styles about the nature of the individual mind*. [Когнитивные стили о природе индивидуального ума.] St. Petersburg: Peter, 2004.

Historically, the word “ricercar” did not have a single meaning, and the literal translation from Italian of the word *ricercare* (literally – to search), was interpreted as a technical-compositional study-research. V. Apel interprets *ricercar* as a kind of *pandan* (i.e. an addition that goes hand in hand with the described subject) to the vocal motet.¹⁵

B. Kotyuk follows a similar path in the interpretation of the *ricercar*, who even in the initial versions called his symphonic poems *ricercars*. After all, the reverse side of this instrumental counterpart is the liturgical text, which could quite logically be embodied in the form of a motet.¹⁶

The English word “*versette*” refers to a small piece for an organ, often a polyphonic composition. *Versettes* have been characteristic of the Catholic, German, and English Protestant liturgical practices since the Renaissance and Baroque. This word also designated a spiritual verse. In B. Kotyuk's creative practice both meanings of the word “*versette*” are combined. On the one hand, it is a polyphonic form, which in its dramatic concentration is less saturated in comparison with *ricercars*. On the other hand, it is a spiritual verse that expresses an appeal to the Almighty in an aphoristic form. Therefore, the Adagietto prayer “Tet-a-Tet” and the epitaph “Way to Heaven” were chosen to consider the formal embodiment of this strophic form in the organ work of B. Kotyuk.

Among B. Kotyuk's symphonic poems, three Symphonic poems for organ were chosen for analysis: “Bethlehem”, “Sanctus” and “Lauda nostra”. *Ricercar*: “Jericho. Shofar” (which in the first edition was called “Fanfare”), as well as –“Benedictus” and “Laudatis”. Side by side are already named two *versettes*.

Symphonic poems for the organ “Bethlehem” (with the narrator or children's choir). Bethlehem is a city in which more than two thousand years ago Jews and Arabs lived side by side. Bethlehem was the royal seat of King David. It was from this royal family that St. Joseph the Betrothed came from, the spouse of the Virgin Mary and guardian of Jesus Christ. After the accession of Judea to Syria, the emperor Octavian August (63 BC – 14 AD) ordered the governor of Rome in Judea Quirinius to carry out a census. This was taking place in the Holy Land just at the time when the Savior was to be born. The path of the Holy Family from Nazareth to Bethlehem became an unwilling journey that was conditioned by belonging to the kin. God's great love of mankind manifested itself in the birth of His Son. The long-awaited

¹⁵ Apel, Willi. *Geschichte der Orgel- und Klaviermusik bis 1700*. Kassel: Barrenreiter Verlag, 1967.

¹⁶ Kurth, Ernst. *Musikpsychologie*. Berlin: Max Hesse Verlag, 1947.

message about the Savior did come true. “*Today, in the city of David, the Savior, who is Christ the Lord, was born to you*” (Luke 2: 11).¹⁷

The impressive symbolism lies in the name of the city of Bethlehem: ית להם [Beth-lehem] is a “*bread house*” (in Hebrew); لحم بيت [Beit-Lahm] is a “*house of meat*” (Arabic). The difficult path through the Jewish desert to Bethlehem, the lack of accommodation for the Pregnant Mary among the citizens, and the birth of the Savior in the manger, the rise of the leading star in the sky, showing the way for the shepherds to the Newborn Son and the Three Magi – this more than dramatic Biblical history was implemented by Bohdan Kotyuk into the program of his Symphonic poem for the organ “Bethlehem”.

The symphonic poem has its distinct dramatic sections. The texture of the first fast section with the highlighted tonality foundation, which should be associated with the Arabic east, is an image of a desert, but the composer also puts into this image a deep philosophical content. This is not only the desert symbolizing compulsory wanderings of the Holy Family, but also a desert that overwhelms human souls in their inability and reluctance to give an adequate assessment of their own sinfulness. It was precisely to reveal the essence of people’s sin that the Lord sent His only begotten Son among people for the sake of enlightenment and for the redemption of their sins. And these sins Christ took upon himself through the Atonement of his Crucifixion.

The second image, contrasting with the melismatic briskness of the desert image, is the chorded and pompous grandeur of the cities and temples built by the hands of the people. The symbolism of this image in the Symphonic poem of Bohdan Kotyuk is in excessive haughtiness and inaccessibility for the common man of Jerusalem’s strongholds, which the Holy Family was passing by, and the closed doors of the Bethlehem’s buildings, which failed to open before the mother of the future Savior.

The vivid contrast in the Symphonic poem “Bethlehem” for the organ with a narrator or children’s choir is the episode of the birth of the Savior in the manger. The lapidary and optimistic nature of this episode is the bright hope of mankind for the possibility of salvation. However, the anxiety and doubt overwhelm this composition: the desert continues to be the devouring trap from which it is so difficult for mankind to break through for millennia.

¹⁷ *The Holy Bible*. http://www.gasl.org/refbib/Bible_King_James_Version.pdf

The deep sacral content of the symphonic poem “Bethlehem” is a kind of philosophical credo of Bohdan Kotyuk, a composer for whom the Spirit, spirituality and high moral values form a single whole.

The traditional solemn Grand Mass [*Missa solemnis*] consists of six parts. SANCTUS and BENEDICTUS, respectively, in such a sequence constitute the 4th and 5th parts of the Mass. They are built on the words of the ancient liturgical anthem, which begins with these words “Holy God the Almighty Lord of Sabaoth” [*Sanctus Dominus Deus Sabaoth*] and ends with Hosanna: “Blessed is he who comes in the name of the Lord!” [*Benedictus qui venit in nomine Domini*].

But Bohdan Kotyuk interprets these evangelical lines rather as an impulse to the formation of entirely independent instrumental compositions. For him they are either direct correspondences to the Orthodox or Greek-Catholic Liturgy (i.e. “*Holy*” and “*Be the Name of the Blessed Lord*”), or entirely independent musical works. Therefore, in the concert performance SANCTUS and BENEDICTUS by Kotyuk are stand-alone, non-related compositions. Consequently, they can be performed in a random order.

BENEDICTUS, in the interpretation of Bohdan Kotyuk, is full of lyricism and at the same time the elevation of the Spirit “Song of Gratitude”, or Benedict of the Prophet Zechariah for the birth of his son John the Baptist. In the Gospel of Saint Luke, we read: “*You, child, will be called the prophet of the Almighty, for you will come before the Lord to prepare his way*” (Luke 1:67).¹⁸ Bohdan Kotyuk’s “Benedictus” is David's hundredth Psalm of gratitude spelled out on the organ.

Bohdan Kotyuk's “Sanctus” for the organ is not just the words taken from the third verse of chapter six of the Book of the Prophet Isaiah (Isa 6:3): “*Holy Lord God of Sabaoth, the whole earth is full of His glory!*” This is the viewpoint of a person in the 21st century, for whom “the holiness and glory of the Lord” penetrate both in the intergalactic spaces of the universe and in the elementary particles of the nucleus of the atom ... And, besides, – they are in the secret depths of human consciousness and subconsciousness.¹⁹ According to their emotional charge and deep essence Bohdan Kotyuk’s “Sanctus” is very similar to the poem *Deus Magnificus* –

¹⁸ *The Holy Bible*. http://www.gasl.org/refbib/Bible_King_James_Version.pdf

¹⁹ Thagard, Paul. *Coherence, Truth and the Development of Scientific Knowledge*. Chicago: The University Press, 2007.

“The Great Lord” from the collection of poems by Bohdan-Ihor Antonych “Great Harmony” (1932).²⁰

LAUDATIS (or “The Praised One”) for a solo organ is a hymn, the majestic Chant, with which the composer first of all addresses the Creator. The LAUDA NOSTRA (or “*Our Song of Praise*”) a symphonic poem for solo organ is a majestic composition in which the author skillfully combines the principles of symphonic development with a purely organic techniques with a timbre palette of apotheosis.

In his organ creativity the composer provides historical and religious content for music fabric. Therefore, B. Kotyuk's special attention is attracted to those historic places that have a direct bearing on the history of Christianity. Among the different themes we distinguish two: the first one is connected with the Old Testament and the city of Jericho, which became the final destination of the Israeli people led by Moses to the Promised Land. And the second one is the city of Bethlehem, in which the Savior of all mankind – Jesus Christ – came into the world.

Jericho is the oldest city in the world. It has been continuously peopled for 11 thousand years. In the Bible, this city is referred to as a symbol of majestic achievements. In these events, a special role was played by fanfares (or *the ritual Jewish shofar*). By means of the loud fanfares of Joshua, the commander crumbled the impenetrable walls of the city of Jericho, the first fortification on the West Bank of the Jordan River in the Promised Land, to which Moses brought his people [**Book of Joshua 6: 1 – 27**].

The fall of the impregnable walls of the city of Jericho has its symbolic significance. The composer seeks to draw a parallel between a Biblical history and the symbolism of the influence of music (in particular – organ fanfares) on the destruction of stereotypes and misunderstandings between people with the help of sacred music.

In the New Testament, Jericho is the symbol of “all the kingdoms of the world and their glory” (**Matthew 4: 8**). The Holy Spirit led Jesus Christ after his baptism in the Jordan River towards the desert to Mount Qarantal, overlooking Jericho. In one of the caves of this rock in solitude, prayers and reflections on his mission on earth, the Son of God spent forty days fasting. There he stood against the temptations of the devil. Therefore, Mount Karantal (“*Mons Quarantana*”, in Latin *Quaranta – forty*) is also called Mount of Temptation [**Luke 4:12**]. Bohdan Kotyuk’s *ricercare* “Jericho. Shofar” is a phonic attempt to convey the

²⁰ Antonych, Bohdan-Ihor. *Great harmony*. [Велика гармонія.] Lviv: Litopys, 2007.

greatness of spirit and man's faith in the triumph of the the Lord's intentions into the sound of the organ.²¹

4. Symphonism of thinking in organ creativity.

Supranational intuition and “interpretation” as a method of philosophical analysis.

The key to the interpretation of sacredness in the work of Bohdan Kotyuk are the words from the Gospel of John: “*In the beginning was the WORD, and the WORD was with God, and God was the WORD*”. That is why the composer attaches such great importance in his work to the very title of the work. But if we talk about the content of the sacredness of the organ works of B. Kotyuk, then it is necessary to quote verse 14 from the Gospel of John: “*And the Word became flesh*”.

This flesh is a collective system of signs, which the composer combines with his own interpretation of the genres of sacred music.²² Thus, the *reference semantics* (Latin *Refero* – report), or characteristic of meaning, narrows the boundaries of content to a specifically named object that contains a sacred meaning. According to Bohdan Kotyuk's creative method, this object arises on the basis of associative thinking, which is generated by a number of constellations.

Constellation – (Latin *Constellatio*. *Con* “together” + *Stella* “star”; *literally* – the constellation) In a broad sense, it is the mutual location and interaction of various factors or a coincidence. But in relation to the creative method of Bohdan Kotyuk, the most appropriate is the definition of the German philosopher of the 20th century, the esthetician-intellectual **Walter Bendix Schönflies Benjamin** (1892 – 1940), who invested in the concept of constellations heuristic potential to determine the imagery of thinking.²³

Refined scientific analysis in the disclosure of the sacred essence and depth of the musical expression of composer B. Kotyuk can not be exploited as a single and universal. Sacrality in Bohdan Kotyuk's organ work is one of the obvious and inherent manifestations of his creative consciousness. We will try to build the process of delving into the essence of sacredness on

²¹ Lewandowski, Gary, Strohmets, David. *Actions can speak as loud as words: Measuring behavior in psychological science*. New Jersey: Monmouth University Press, 2009.

²² Derrida, Jacques. *Body of Prayer*. co-authored with David Shapiro and Michal Govrin. New York: The Irwin S. Chanin School of Architecture, 2001.

²³ Benjamin, Walter. *Selected*. [Бу́рпане.] Lviv: Litopys, 2002.

the basis of elucidating certain phenomena as a direct fact. Thus, we turn to the consideration of structures based on the methods of phenomenology of *Edmund Husserl* (1859 – 1938).²⁴

At the same time, the sacredness in B. Kotyuk's organ compositions should be explored at the level of supersensible, *superrational intuition*. This phenomenon in the subjectivist philosophy of *Martin Heidegger* (1889 – 1976) was called *hermeneutics* (from the Greek ερμηνεύειν – *to interpret*).²⁵ It has been extensively studied by scholars since the beginning of the sacred traditions (from the time of early Christianity), from the initial period of interpretation of philological, philosophical, historical and religious texts.²⁶

Supranational intuition underlies the philosophical teachings of the most prominent hermeneutics of the 20th century. *E. Husserl* called it a “*transcendental ontology*”, *Hartmann* called it a “*critical ontology*”, and *Heidegger* called it a “*fundamental ontology*”. However, all of them are united by the penetration (through external manifestations) of one consciousness into another by reproducing the creative process. These external manifestations are reflections, or – a reflection of the neural connections of the author, i.e. his consciousness.

Therefore, in the analytical consideration of the composer's creativity, and in particular – the organ one, it will be legitimate to rely on the philosophy of hermeneutics of *Hans-Georg Gadamer* (1900 - 2002). In his work “*Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutik*” (Truth and Method. Fundamentals of Philosophical Hermeneutics. – 1960) is one of the most prominent thinkers of the second half of the 20th century. Gadamer understands language as a special reality in which “*people understand the world and each other, and their real being*”. The phenomenon of composer's musical language can be considered as the same special reality.^{27 28}

Therefore, let us focus on three symphonic poems for organ-solo, which in our opinion are a reflection of three, though not antagonistic, but different in their semantic essence manifestations of consciousness. These are “*Bethlehem*”, “*Sanctus*” and “*Lauda nostra*”.

²⁴ Husserl, Edmund. *Experience and judgment. Research of genealogy of logic*. [Досвід і судження. Дослідження генеалогії логіки.] Kyiv: PPS-2002, 2009.

²⁵ Heidegger, Martin. *The road to language*. [Дорогою до мови.] Lviv: Litopys, 2007.

²⁶ Gadamer, Hans-Georg. *Truth and Method*. [Истина і метод.] Kyiv: Univers, 2000.

²⁷ Gadamer, Hans-Georg. *Poem and conversation. Essay*. [Вірш і розмова. Есе.] Lviv: Yi-magazine, 2002.

²⁸ Gadamer, Hans-Georg. *Hermeneutics and poetics*. [Герменевтика і поетика.] Kyiv: Univers, 2001.

4.1. *Symphonic poem for the organ “Bethlehem”.*

The semantics of the symphonic poem “*Bethlehem*” crystallizes on the comparison of three figurative spheres. The composer concludes his understanding of the sacred essence in the comparison and consistent logic of the variability of these figurative spheres. The peculiar programmatic nature of this work lies in its vivid imagery: a journey through sand dunes becomes a symbol of a person's life path, on which both obstacles and new temptations constantly arise. The opportunity to find support in the environment turns into despair, but the birth of the Savior is a manifestation of new hope. The importance and culminating essence of this fragment of the symphonic poem B.Kotyuk again emphasizes the sacredness of the WORD. This is the only example in his work when he literally quotes another of his spiritual compositions in his work: namely, a carol for a children's or women's choir “Christ the Savior”. Returning to the theme of the journey through the sand dunes is a kind of philosophical generalization of the composer and his attitude to the role of man in the world of divine ideals.²⁹ [see CD O.Matselyukh].

The question of the harmony of the harmonic vertical and the functional mode-harmonic connections between the individual complexes of sounds is one of the aspects of B.Kotyuk's work that determine both the drama of the work and at the same time its semantics. It is with this interpretation of the harmonic complex of sounds that we encounter in *Bethlehem* from the very beginning of the piece. The chromatic-wavery line of the melody gradually expands due to the variability within the framework of the first mode tetrachord. The appearance of the first Lydian fourth, and later of the increased second step of the scale, brings with it a systemic variability, which symbolizes the capricious variability of the music of the Arab East (vols. 26-29):



As a contrast to the developed melodic line, acts the opposition of the sequence of harmonic verticals (*five measures from 75 to 79*), which is again based on the characteristic for

²⁹ See music application: Kotyuk, Bohdan. *Bethlehem. Symphonic poem for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2014.

B.Kotyuk comparison of the fourth chord (4) with the ninth chord (9) and the minor-major triad, which is one of the inversions of the ninth chord.

The clarity and transparency of the F-major presentation of the carol becomes the culmination point both dramatically and semantically. The composer again puts the word in the center of attention, which at the climax emphasizes to the listener the concept of “Savior”. Thus, at the subconscious level, the appearance of a transparent tonal basis becomes a means of saving from the accumulation of mode-harmonic complications. This helps to shift all attention to the prayer to the Almighty. All the previous stages of comparison and opposition between linearity and the bifunctional vertical are only intermediate stages in the development of the play's dramaturgy on the way to the climax. Sudden “rolling” (*measures 201 – 204*) leads to the initial image of the timeless desert, which seems to have settled in the souls of most people.

Rhythmic and metric characteristics of this piece are based on the crystallization of two images – the ever-changing desert, which is characterized by the measured and accelerating movement of the smallest values and dotted-sharpened pattern of anxiety, due to the semantics of unexpected and unpredictable impressions on the life path, which are expressed via the harmonic-chord vertical as opposed to linearity (*see ms. 54 – 58*):

The image shows a musical score for measures 54 to 58. It consists of three staves. The top two staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom staff is for the bass line, also in the bass clef. The music is in a minor key, indicated by the key signature (one flat). The score features complex rhythmic patterns, including dotted and sharp notes, and is marked with Roman numerals I and II to indicate chord changes. The notation includes various note values, rests, and dynamic markings.

An important role in the dramaturgy of the piece is played by the gradual strengthening of the sound by adding labial stops. The general timbre characteristic is thus perceived as maximally mundane and natural sounds encourage the association with the world of the profane on a subconscious level this time.

The peculiarity of the semantics and drama built in the symphonic poem “Bethlehem” by B. Kotyuk is the sharpened attention to the content, which reveals the sacred essence of the work. The composer connected this symphonic poem for organ as much as possible with the cinematic imagery, which in each individual manifestation is controlled by a word. Thus, the

very image of Bethlehem receives the sacred significance of the womb of the birth of Holiness (*ms. 184 – 190*):³⁰

Narr.: To a humble dwelling do go. Make way to a village,

Бі - ж іть, в о - се - лю. Бі - ж іть, в с е - ло!
 Бі - ж іть, в о - се - се - лю. Бі - ж іть, в с е - ло!
 в о - с е - лю. Бі - ж іть, в с е - ло!

4.2. Symphonic poem for the organ “Sanctus”.

In symphonic poem for the organ “Sanctus” the concept of holiness is literally fixed in the title of the work. As for the ways and stages of revealing the category of sacredness in this symphonic poem for the organ, it is necessary to note the abstraction of the composer's thinking, especially in comparison with “Bethlehem”. This abstraction is generated by a number of constellations, which are based on different spatial and temporal characteristics and each of them presupposes the presence of an unearthly Higher Power. The drama of the symphonic poem is gradually formed from it. The way to this formation lies through the energy of the linear voltage of individual intonation complexes.³¹

The very word “Sanctus”, which means holy, is the bearer of sacredness in a concentrated form. But in this symphonic poem the semantics of musical imagery is revealed not so much in the construction of mode-harmonic complexes or in metro-rhythmic structures, as in the textural versatility and polyphony of drama. It is not even so much a prayer as a deep

³⁰ Mauss, Marcel. *Society. Exchange. Personality. Works on social anthropology.* [Общества. Обмен. Личность. Труды по социальной антропологии.] Moscow: KDU, 2011.

³¹ Kurth, Ernst. *Die Voraussetzungen der theoretischen Harmonik und der tonalen Darstellungssysteme.* Bern, M. Drechsel, 1913.

reflection on high religious values. And thus the composer tends to the Messianic type of interpretation of sacredness.³²

The very initial theme (*pedals solo ms. 1 – 33*) arises as if from nothingness, and in its melodic-intonational development in a deep low register it seems to transport us to the times of domination in the music of the Gregorian chant.

This monody (*ms. 7 – 20*) is supplemented by a harmonious commentary in the middle register, which can be interpreted as a commentary from the book of the prophet Isaiah:

“et clamabant alter ad alterum, et dicebant:

sanctus Dominus, Deus exercituum...”

The linear monody is replaced by a motor-melismatic texture, which creates the impression of a glimmer. The gradual expansion or even conquest of the range in scale-shaped motion promotes associations with the infinity of the universe (*ms. 34 – 73*). Passages are transformed from the auditory image of glimmer to wavy flashes. This texture is complemented by a steady pulsation, which is transferred from the lower register (pedal) to the upper register, where the individual sounds of the passages are accentuated and thus the effect of polyphony of the texture is achieved.

The next developmental stage is the opposition of the ostinato figure to the polyrhythmic layer, which is built on the basis of the previous stage of polyphony of the texture. Thus, the composer achieves a unique effect of glimmer, which almost visibly gives the impression of a starship flight in space.

³² Tsaregradskaya, Tatiana. *About the religiosity of Messiaen*. [О религиозности Мессияна.] Moscow: State conservatory, 2011: 25 – 30.



Thanks to such textural and rhythmic findings, the composer achieves the effect of weightlessness and seems to deprive of everything mundane and ordinary. The appearance of the theme in its sixth interval (*measure 81*) is perceived as the materialization of the words of the prophet Isaiah “*plena est omnis terra gloria eius*” (the heavens and the earth are full of Your majestic glory).

The symphonic poem ends with a culminating Code consisting of three stages. It is like a gradual formation of the image of the Almighty.



The ascending theme in the first stage is performed on Pleno (*m. 111*), The second stage is a polyphonic stretto with the addition of tongues (*m. 118*) And the third stage is a pathetic Grave on Tutti in three Forte (*m. 124*).

The symphonic poem “Sanctus” by its title directly indicates the sacredness of this work, because it is one of the parts of the Holy Mass. The melodic-intonational thesis, from which the whole symphonic poem develops, parallels with the Gregorian chant, which was the basis of the music of the early Middle Ages.³³ [see CD O.Matselyukh].

³³ See music application: Kotyuk, Bohdan. *Sanctus. Symphonic poem for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2013.

4.3. *Symphonic poem for the organ “Lauda nostra”.*

Two more works among organ music by B. Kotyuk from the side of onomastics testify not only to the attention to traditional forms of church music, but also to the composer's interest in music not only of the early but also of the late European Middle Ages. Even more than that: the *ricercar* “*Laudatis*” and the symphonic poem “*Lauda nostra*” by Bohdan Kotyuk can be interpreted as the composer's desire to penetrate the mysteries of sacredness through the depths of philosophical thought as a mirror of the relevant era. In fact, the composer chooses the direction that the modern American philosopher **Richard Rorty** (1931 - 2007) for the study, explanation and interpretation of the Bible called “hermeneutic conversation”.³⁴

The key word in the title of both of these works is *lauda* (a sacred song). *Lauda* became the most important form of folk sacred songs in Italian and southern French music of the Middle Ages. It was kept in one voice until the 15th century, and in the 15th century – began its development as a polyphonic form. Many medievalists attribute the early forms of *lauda* to troubadours and knights of the Crusades. It is most likely that the Italian word *lauda*, which is associated with the song of praise, has Arabic origins and a direct connection to the first stringed instrument *al-ud*, which Moorish culture brought with it to the European continent as a result of expansion through Andalusia.

In his organ work, B.Kotyuk, referring to the very statement of *Lauda – Lauda Nostra*, had as a starting point just this information about the medieval origin of this genre. Only now, when considering the organ work of Czech composer Petr Eben and Ukrainian composer Bohdan Kotyuk, we state the closeness of the views of both artists on the sacred significance of this medieval vocal genre. About 60 years before B.Kotyuk wrote his *Lauda*, Petr Eben created a 4-part symphonic cycle for the organ *Laudes* on the basis of Christian chorales. As we have learned, according to B. Kotyuk himself, at the time of creating his *Laudas*, the Ukrainian composer was not familiar with P.Eben's *Laudes* cycle.

Due to the fact that both authors in their work turned to this medieval musical expression of praise it should be subjected to a differentiated analysis for the reasons of both the treatment and the outline of the stimulus to build compositions in our time, which reflexively reproduces the medieval way of musical expression.

If P.Eben has Gregorian chants as the intonation support of each part of the *Laudes* cycle, then for B.Kotyuk the generalized image of the Medieval *Lauda* becomes that constellation

³⁴ Rorty, Richard McKay. *Philosophy and the Mirror of Nature*. Princeton: University Press, 1979.

which has further rethinking and development even in various stylistic interpretations. This constellation gets its counterpart in the melodic-harmonic inversion, which is full of extraordinary potential energy, which is hidden in the linear presentation of the thematic grain.

The composer translates the title of the Symphonic poem "*Lauda nostra*" as "Our song of praise" meaning a modern reading of the sacred song of the Middle Ages. In this organ opus, the composer demonstrates another type of development that differs from the two previous ones in the symphonic poems "Bethlehem" and "Sanctus". Polyphonization of the texture in parallel with the variation of the music crystallizes in five sections of the symphonic poem. Each of them is the next stage of growth of energy tension,^{35 36 37} which is embedded in the initial rhythmic-melodic motif:



The composer fills these four sounds with freely interpreted sacred semantics, which is expressed by the intonations "Jesus Christ" or "Hallelujah". This is a dichotomy of the highest level, which transforms the image of Christ the Lord's Anointed into the Praise of the Almighty.

Using *Kurt's*³⁸ energy theory, it will be expedient to interpret the calling fourth intonation with the subsequent smooth downward movement, which in a concentrated form gives a melodic formula, as: "question – answer". If we draw a parallel between the intonation structure of this thesis and the verbal semantics conditionally hidden in it, we can conclude from the first sounds that the question: "Who is Jesus?" – the answer is given immediately: "Christ". This thesis is unfolded by the composer into a whole symphonic poem, and each of its stages is like a reflection on Christian teaching and its embodiment in Earthly Being. But, at the same time, if we abstract from the duality of the thematic morif, the semantics of this four-tone intonation inversion at a certain stage of development is transformed into a holistic concept of "*Hallelujah*".

The word *Hallelujah* in Christian rites is a prayer of praise, a word addressed to God. This appeal is found many times in the book of Psalms. In I. Ohiyenko's translation, it is in most cases translated into Ukrainian as "Praise the Lord", and in Psalm 148, "Praise the Lord" and "Hallelujah" ("*Praise the Lord from the heavens, praise him in the heights, Hallelujah*").

³⁵ Kholopova, Valentina. *The phenomenon of music*. [Феномен музики.] Moscow: Direct-Media, 2014.

³⁶ Medushevskiy, Vyacheslav. (1980). *op.cit.*

³⁷ Wörner, Felix. *Constructive and destructive forces: Ernst Kurth's concept of tonality*. Stuttgart: Steiner Verlag, 2012.

³⁸ Kurth, Ernst. *Selected Writings, ed. and trans. Rothfarb*. Cambridge: Cambridge University Press, 1991.

In the symphonic poem “*Lauda nostra*” the thematic motif appears in two guises. If at the initial stage of development the logic of its two-dimensional construction, as questions and answers, is clearly traced, then in the dramatic Chapters *Four* and the culminating *Five* the dichotomy of the “question-answer” concept is leveled and these four sounds are united through an energy amalgamation. Thus, the semantics of the concept of “*Hallelujah*” is already gaining dominance.

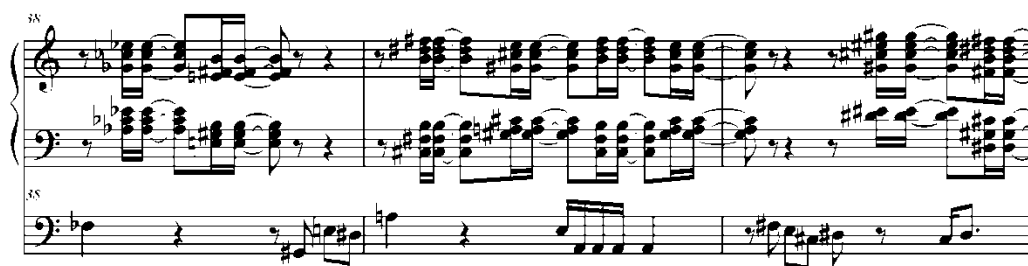
When considering the symphonic poem “*Lauda nostra*” it is very important to trace the transformations of a number of semiotically significant elements. One of the first to draw attention to this problem was the modern Italian writer and philosopher *Umberto Eco*.³⁹

The composer devoted the entire *first chapter* of the symphonic poem (*ms. 1-23*) To the energetic development of the two-dimensionality of the thematic motif. Based on the intonation of the question (Jesus), a number of invocative ascending motifs are formed, and the answer (Christ) grows to a series of descending third-second passages, which is an extended answer to several ascending turns. The figurative accompanying line with its building material has a combination of both intonations, but in continuous movement without rhythmic sharpening and pauses between separate motifs.

Thus, as early as in chapter one, the composer achieves a formally dramatic unity by constructing all the musical material on the basis of two intonations of the thematic motif. The element of polyphony is manifested in the most external opposition of calls from the melodic line to stable monorhythmic structures of accompaniment.

The *second section* (*ms 24 – 46*) is characterized by a change of mood. The author does not indicate a new tempo notation, but the very nature of the musical expression encourages a faster pace. In addition, at the timbre level, the Fugara 4 'register, which emphasizes the expressiveness of the thematic motif, is replaced by a combination of labial registers on the foundation of the high pedal (Oktava 8'). In thematic terms, the composer focuses our attention on the motif of the answer from the thematic one (“Christ”). The polyfunctional harmonic pedal plays an important formative function in the Second section.

³⁹ Eco, Umberto. *Trattato di semiotica generale*. Milano: Bompiani, 1975.



A-flat major center of gravity through a series of chromatic comparisons leads us to C-sharp minor.

The culmination of the second section is the rhythmic sharpening of chord complexes, which are based on the mirror inversion of the thematic motif. At the same time, the calling initial intonations of the initial motif sound as a counterpoint in the pedal.

The third section (ms. 47 – 70) has the character of lyrical reflection. It's like watching dancing angels on the horizon. Intonation, the composer remains within the thematic grain, but due to the lightness of *staccato*, which is opposed to the melancholy reflection of wide breathing, extraordinary poeticism is achieved in rethinking the previously dramatized image of Jesus Christ (ms. 51 - 57):



The final line, which harmoniously modifies the thematic grain, is full of nostalgia for the light that has just flashed before our eyes. Ahead is a new dramatic test, which brings with it a complex polyphonic development on the multifaceted chromatics of harmonic accompaniment.

Later in *Chapter Four* (ms. 71 – 99), the composer does not offer any new themes, but provokes the performer to use all the most interesting colors of the organ. This approach to

the culmination of the Symphonic Poem is carried out through the use of quite technically difficult coordination efforts that require maximum concentration from the organist. After all, the party of pedals acquires a completely independent conception and considerable technical skill. Using mixtures in the registration, the composer thus emphasizes the pressed approach to the culmination of the work.

The climax (*measure 99*) is the last **Chapter Five** of the Symphonic Poem “*Lauda nostra*”. The theme is performed with chords on Tutti with fermatas at each sound. It is complemented by an extremely spectacular syncope in the pedal on the upper introductory sound A natural. This is a very peculiar effect – the use of a double subdominant to the key of the theme in A-flat major.

The image shows a musical score for the climax of the Symphonic Poem "Lauda nostra" at measure 99. The score is written for organ and consists of three staves. The top two staves are for the right hand, and the bottom staff is for the left hand (pedal). The music is in A-flat major and marked "Tutti". The score features a complex texture with chords and a prominent syncope in the pedal. The key signature is A-flat major, and the tempo/mood is marked "Tutti".

As a small alternative, the figuration of an angelic theme from the third chapter sounds, but with an emphasized dramatic color (*measure 204*). Thus, “Our Song of Praise” ends at a sublime and pathetic level of sound, which corresponds to the energetic semantics of the word “*Hallelujah*”. From the initial thesis “who is Jesus?” and the answers to this question – “Christ” (or the Anointed One or the Messenger of the Lord) as a result of symphonic development and deep philosophical understanding of the essence of Christianity, the composer comes to the Praise of the Almighty.

Bohdan Kotyuk affirms the main idea of his Symphonic poem “*Lauda nostra*”: the Christian idea of the victory of good over evil, the faith in the omnipotence of the Lord and the very image of Jesus Christ are eternal ideals for all mankind. The composer dedicates “Our song of praise” to these high ideals.⁴⁰ [see CD O.Matselyukh].

⁴⁰ See music application: Kotyuk, Bohdan. *Lauda Nostra. Symphonic poem for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2013.

5. The role of early polyphonic forms of organ music and genre neo-baroque.

In B.Kotyuk's organ music, genre differentiation is inherent not so much in the scale of composition as in the way of compositional thinking. Dramaturgy and the corresponding technical and compositional techniques of expression depend on the creative task set by the author. Therefore, there are even authorial transformations of genre features of individual works, which the composer initially interprets as a polyphonic form of *ricercar* (i.e. research or invention), but as a result gives it the meaning of a symphonic poem. This process is due to the unpredictability of the artistic result of the final perception of the already performed work, when as a result of stage practice the composition acquires a slightly different meaning. That is why “*Bethlehem*”, “*Sanctus*”, “*Lauda nostra*” created in the style of the *ricercar* are gaining more scale. In terms of tension and internal energy, these three compositions best correspond to the genre of symphonic poetry.

In his organ work, Bohdan Kotyuk is a follower of the interpretation of the instrument as an uncompetitive means for the expression of high spiritual values. Following the French philosopher-thinker **Roger Caillois**, who stated: “*The organ is not just one of the objects of worship, to which sacredness is inherent either as a stable or as a changing property. It is the organ (as a musical instrument) that is a priori endowed with those qualities that cannot be named other than mystical grace*”,⁴¹ composer B.Kotyuk, not even planning to use his organ works during the Holy Liturgy, endures sacredness as the highest spiritual value on the concert stage.

According to his artistic and emotional content and style of musical expressiveness, which in the Baroque era was characteristic of church music, B. Kotyuk is reinterpreted within the modern means of expression as a way of communicating with the listener at the level of common prayer. The composer chose early baroque polyphonic forms as the basis for such an interpretation of the semantics of musical imagery. Thus, as if emphasizing his own pious attitude to the aesthetic norms on which the Baroque composers, first of all J.S. Bach, focused in their work.

⁴¹ Caillois, Roger. *Man and the Sacred*. [Людина та сакральне: видання, доповнене трьома додатками, про секс, гру, війну в їхньому відношенні до сакрального.] Київ: Vakler, 2003.

5.1. *Ricercars.*

The work for solo organ “*Laudatis*”, which in Latin means “praised by you” is sustained in the style of *Ricercar*. The writing of this work preceded the creation by B.Kotyuk of a larger-scale composition of the symphonic poem “*Lauda nostra*”. At the heart of *ricercar* “*Laudatis*” is a thematic motif close in intonation, on which the composer builds a bass octave line into from the very beginning of the work. In comparison with “*Lauda nostra*” in *ricercar* “*Laudatis*” B.Kotyuk is limited to creating a single solemn and pompous mood. Even the episode *Cantando* (measures 13 – 20) Does not contradict the general declarative-solemn mood. In fact, the whole *ricercar* is based on the comparison of the ascending-ascending intonation with the smooth wave-like movement of the smallest values, which creates the effect of a kind of flicker. However, for the general characteristic of the semantics of *ricercar* “*Laudatis*” the constant presence of the dotted rhythm of chords in the two-syllable trochee is of the greatest importance.⁴²

The dynamic development in “*Laudatis*” is enhanced by the gradual expansion of the texture, in particular in the pedals of the feet up to two octaves (*ms* 49 – 50). As already mentioned, *ricercar* was the impetus for the creation of a new composition. With its depth and weight of thought, symphonic poem “*Lauda nostra*” far surpassed the bright, but too declarative pathos of the utterance. And in a live concert performance, *ricercar* “*Laudatis*” can be a spectacular end (encore) of a program of deep sacred content.

Ricercar “*Jericho. Shofar*” like symphonic poem “*Bethlehem*” has a close semantic connection with the Holy Scriptures. This time the composer refers to the Old Testament as a religious teaching that formed the basis of the Christian religion. The original idea of the work was reduced to a purely technical task to reproduce the solemn sound of fanfare, which in the organ literature has a huge variety of stylistic manifestations. Almost every organ school has its own vivid examples of imitation of fanfare signals with the help of colorful organ registers.

The goal pursued by the composer in creating this *ricercar* is to achieve a solemn and pompous, even somewhat theatrical opening of the curtains. Subsequently, this idea received a much deeper reading. And in the final author's interpretation *ricercar* “*Jericho. Shofar*” became the bearer of the idea of the “divine essence” of musical sounds, with the help of which not only the walls of the invincible fortress fell, but also the invisible barriers between people professing antagonistic ideas are destroyed.

⁴² See music application: Kotyuk, Bohdan. *Laudatis. Ricercar for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2012.

B. Kotyuk deliberately gave his *ricercar* a double name “*Jericho. Shofar*”. Jericho is like an impregnable fortress, like the Promised Land and the oldest city on the Earth, which in total symbolizes a deep and unshakable tradition and civilizational value. And the second part of the name of Shofar simultaneously contains three sacred qualities:

1. *Keren* is a vocation; fame and direction of aspirations.
2. The *shofar* is the voice of the Creator, calling the chosen souls to merge in the monolith.
3. *Yobel* is a triumphant sound of victory and a symbol of the fall of an unbreakable fortress.

The main thematic motif of the *ricercar* is a rather complex mode-harmonic complex of chords that carry a dual semantic meaning. The second-quarter interval vertical of most chords originates from polyphonic fanfare signals and is thus associatively perceived as an unregulated sound of performers on shofars, while the strict periodicity of chord verticals with short stops creates the image of a fundamental stronghold. Polyphony due to the basic harmonic bases in the pedal complements this monumental image.⁴³

The contrast to the chord-harmonic exposition is brought by the extended cadence inversion of the capricious melodic line in the sixth (ms 21 – 23), Which has the role of an interlude. This melodic line acquires a more independent meaning in the second stage of thematic development, which is even more intonationally polyphonic from the very beginning (ms 33 – 36):

The image shows a musical score for measures 33 to 36. It consists of two systems of staves. The top system has a grand staff with a treble clef and a bass clef. The bottom system has a single bass clef staff. The music is in a minor key and features complex polyphonic textures with many sixteenth and thirty-second notes. A dynamic marking of *ff* is present. A performance instruction at the beginning of measure 33 reads: *- I/p. II/p. III/p*. A double bar line with repeat dots is used in measure 33. A dashed line connects a note in measure 34 to a note in measure 35.

In contrast to the concentrated-active first and second chapters of the *ricercar*, the third is also thoroughly polyphonic, but due to the melodic line of wide breathing (ascending sixth and fourth ms. 60 and two ascending fifths in a row ms. 65) acquires lyrical and nostalgic significance. This episode is perceived as a “divine revelation”. Based on the semantics declared by the composer in the title of *ricercars*, the following association can be constructed: the archangel Gabriel conveys to the commander Joshua the Lord's advice to use

⁴³ See music application: Kotyuk, Bohdan. *Jericho.Shofar. Ricercar for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2012.

the shofars of the whole community to destroy the impregnable fortress of Jericho. The culmination of the work is Yobel (the triumphant sound of victory and the symbol of the fall of an unbreakable stronghold) written in *Pesante* (ms. 78) with the use of mixtures in combination with tongues.

The vivid imagery of ricercar “*Jericho. Shofar*” reproduces the Old Testament story with programmatic accuracy. It is complemented by early Baroque genre, which with its polyphonic techniques contributes to a deep penetration into the principles of sacralization of musical language. These principles were inherent in the broadest musical layer of organ music of the pre-Bach period. From these two different in meaning and significance aesthetic figures – religious-narrative and musical, genre-stylistic – B.Kotyuk builds the sacred world in his ricercar “*Jericho. Shofar*”. [see CD’s G.Archer & O.Matselyukh].

The composer's collaboration with organists from different countries of Europe and America enriched the artistic and performing palette of reading sacred themes in the organ creativity of B. Kotyuk. Thus appeared the *transcription* of ricercar “*Jericho. Shofar*” – “*Fanfare*” for organ with trumpet, which was included in the repertoire of French organist Pierre Zevort (trumpet part Augustine Zevort). In this form, B. Kotyuk’s ricercar is interpreted in a more generalized style.⁴⁴

Thus, the signal instrument “shofar” acquired not only ritual but also sacred significance, which was later transferred to the set of shofars, which became part of the organ pipes with the name – *shamadi*. In the three names of the sacred Jewish ram's horn SHOFAR in a concentrated form laid the philosophical and religious nature of their interpretation.⁴⁵

In his organ work B. Kotyuk very often refers to the Gospel. Even more broadly, to the interpretation of the texts of both the Old and New Testaments. Thus was created for the organ-solo *ricercar* “*Benedictus*” (“*Blessed*”). This is a Prayer embodied in the early polyphonic form of the ricercar.⁴⁶

Following Isidore of Seville, we approach the discovery of the essence of sacredness at the level of onomastics. In this case, the word Benedictus – Blessed is endowed with high spiritual qualities, which are expressed by the word BENE DICTUS. But even at this level we note that the meaning of sacredness is not directly present in the word Benedictus. It is rather

⁴⁴ See music application: Kotyuk, Bohdan. *Fanfare. Ricercar for organ with trumpet*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2020.

⁴⁵ Medushevskiy, Vyacheslav. (1980). *op.cit.*

⁴⁶ See music application: Kotyuk, Bohdan. *Benedictus. Song of Zechariah for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2013.

postponed to the stage of perception, when a person under the influence of emotions inspired by music associatively combines his own impressions of music with the meaning embedded in the word. In this case, we must pay tribute to Richard Rorty, who stated: “*Words have meaning only by contrasting with other words, and no word can acquire the meaning given to it by philosophers from Aristotle to Bertrand Russell*”.⁴⁷

When discovering the sacred essence in music, individual musical phrases, harmonic complexes or rhythmic structures acquire the meaning of “word”, i.e. a semiotic unit borrowed from linguistics. And because of the need to compare these individual semantic units, it takes time to find the end result. And this is the method of text analysis, which was proposed by the French philosopher *Jacques Derrida* (1930 – 2004) and was called “*deconstruction*”.⁴⁸

Derrida's deconstruction, in our opinion, should be guided in identifying the links between text and meaning. The role of the text in the analysis of a musical work belongs to individual intonation inversions, rhythmic structures, a number of harmonic verticals, which are combined at the functional level, as well as the presentation of the text, i.e. the texture and its timbre.

Ricercar “Benedictus” by B.Kotyuk – presents a sacred idea in two guises, so it will be interesting to analyze at the level of deconstruction two author's versions of this work for organ-solo and piano-solo. In each case, this prayer is contemplative, like the author's account of what he saw or learned, but not a personal experience.

Each of the versions of “Benedictus”, even when the works sound in one concert next to each other, is perceived as independent self-sustained compositions. However, the piano version is an organ transcription. And here we can equate this process of creating a transcription by the composer to the linguistic translation of a particular text from one language to another.⁴⁹ This process was described by the Italian *philosopher-linguist and writer Umberto Eco* in his book “Saying almost the same thing. Experiences of translation” (*Umberto Eco “Dire Quasi la Stessa Cosa. Experience of Translation”*). There he very aptly noted the danger of ambiguity in the interpretation of the text, caused by the misreading of the same paradigm,

⁴⁷ Rorty, Richard McKay. (1979). *op. cit.*

⁴⁸ Derrida, Jacques. (2001). *op. cit.*

⁴⁹ See music application: Kotyuk, Bohdan. *Benedictus for pianoforte*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2018.

expressed in different languages. Thus, interpretation can be a stimulus to annihilating the original semantics in the text.⁵⁰

Most listeners who listen to this music for the first time do not even think that the construction of the work in both versions is completely identical. From the number of bars (77 ms), the harmonic functional vertical and rhythmic structures to the energy of the intonation structure – all this is one scheme. But the composer presents this paradigm for two different instruments, taking into account the most characteristic of the texture of the presentation and timbre features of both the organ and the piano.

Here once again we find confirmation of the basic concepts of *Jacques Derrida's* philosophy: first, in this case we are faced with the “temporal formation of space”, or with the “spatial formation of time”; and secondly, we distinguish, and this is extremely significant, the dissimilarity of two works, which are built on the same model. Such phenomena in Derrida's philosophy have been defined as a *difference*. This is both the establishment of differences and the postponement of the perception of the essence of the work.⁵¹

The nature of sound production on the organ and the piano is radically different. The effect of percussion and as a result – a sharp sound with a gradual attenuation – is a characteristic sound for the piano as a percussion instrument. Instead, the organ is characterized by the most volume-balanced sound, which can suddenly occur and just as suddenly (though with the effect of reverberation) end. In the piano, the sound occurs due to the vibration of the strings and the entire structure of the instrument (deck, resonator, etc.). Pillars of air vibrate in the organ, which fill the pipes and whistles. Accordingly, the entire surrounding space is limited by the acoustic parameters of the room in which the organ is located. It is filled with a much wider palette of overtones, which has a beneficial effect on people's perception of the sound of this instrument.

The composer applied the *effect of difference* in the first measures of both works. In the piano version the first four measures contain 87 sounds, and in the organ one only 43. That is, from this quantitative analysis of musical sounds we conclude: the efficiency of the sound of the organ with evenly laid paradigms is twice as great:

⁵⁰ Eco, Umberto. *To say almost the same thing*. [Сказать почти то же самое.] St.Petersburg: Simposium, 2006.

⁵¹ Derrida, Jacques. *Give time*. [Дарувати час.] Lviv: Litopys, 2008.

the organ:

piano:

The cadence stretch, which completes the first part of the work, consists of only nine sounds in the organ presentation. To achieve the same effect on the piano in measure 28, the composer uses 14 sounds.

An even more striking contrast in emotional coloring is the development of this cadence in measure 32:

the piano:

the organ:

The organ sound is full of dignity and prayerful concentration, while in the piano – the author demonstrates a long passage, which is rather perceived as a flight of fancy or a dream of the unattainable.

The completion of ricercar “*Benedictus*” in the original organ version is a combination of an ascending chord-harmonic line of gradual fading with a bright capricious melody in the left hand. This melodic line has

features of both anxiety, and a direction to a logical conclusion. For the piano, the melodic line remains unchanged, while the ascending chord-harmonic vertical is transformed into a third tremolo and irregular, as if arrhythmic heartbeats.

The contemplative and detached character of B. Kotyuk's "*Benedictus*" is a kind of objective expression of spiritual confession. As the call of the English novelist, story writer and poet *Thomas Hardy*: "*The meaning of faith is not to settle in heaven, but to inhabit heaven in itself*".⁵²

Bohdan Kotyuk interprets the creative compositional process as generalized observations of reality⁵³ and its prehistory, and at the same time as a confession and a prayer statement. [see CD's *G.Archer & O.Matselyukh*].

5.2. *Versets*.

A verse is a spiritual poem, as well as a short piece for a polyphonic organ. The genre of the verse has its roots in the early Baroque period and was used as one of the polyphonic forms that influenced the emergence of the fugue.

Composer B. Kotyuk chooses various forms of expression to convey the sacred essence of his thoughts. He connects some of his sacred expressions in the form of a verse with the genre of *epitaph*. Examples are the *Epitaph in Memory of John Lennon* for organ and flute of the Lord, and the *Epitaph in memory of Ivan Franko* "I bow to you..." for baritone and organ. It is also a kind of prayer, but a prayer for the souls of the dead.⁵⁴ [see CD *Epitaph*].

The composer B. Kotyuk followed the same path in creating an epitaph in the form of *verse* "*Way to Heaven*", which was dedicated to the memory of his friend and colleague dulcimer player Taras Baran. The thematic grain is based on the intonations of the Ukrainian carol "Heaven and Earth", which in the composer's interpretation receives a mirror image, i.e. Earth and Heaven. And more precisely – the path that the soul of the deceased takes leaving the Earth.^{55 56}

⁵² Lewandowski, Gary, Strohmetz, David. (2009). *op. cit.*

⁵³ Mucha, Andrey. *The process of composing*. [Процесс композиторского творчества.] Kyiv: Musical Ukraine, 1979.

⁵⁴ See music application: Kotyuk, Bohdan. *Ave Maria, Dionysian Mysteries, Epitaph for John Lennon for organ with Panflute*. Lviv: Edition "Collegium Musicum", 2016.

⁵⁵ Kholopova, Valentina. (2014). *op. cit.*

⁵⁶ Tsaregradskaya, Tatiana. (2011). *op. cit.*

The composer attaches special importance to this favorite quarto intonations in this verse from the very first bars. In B. Kotyuk's interpretation, quarter chords leave our intonation perception in the system of functionality, but at the same time they get rid of the dogmatism of the third structure of the major-minor. Thus, without falling into the anarchy of atonality give the opportunity to go beyond the classical sense of tonality⁵⁷ (ms 1 – 6):

Dedicated to the dear memory of my Friend Taras Baran

Way to Heaven
(*epitaph verset*)

Bohdan Kotyuk

R. - Fonds 8', 4' P. - Fonds 8', 4', 2'
G.P. - Fonds 8', 4'
Ped. - Fonds 16', 8', 4'
II/I, III/I; III/II; I/Ped.; II/Ped.; III/Ped.

Allegretto

mf libero, non regolare *dim.*

The dynamic development of this quarter motif ends with three additions – it's like the last three breaths. The first is *Solenne*, the second is *Chorale* on Pleno and the third is *Lirico* with a centrifugal movement of the organist's arms and legs, which is also a manifestation of the posture of the crucified Christ (ms 30 – 35).

The composer endows the first exposition part of the verse with such a wide breath. The main development of thematics falls on the second part (ms 36 – 69) – a contrasting environment, full of drama of events. It's like a memory of the turbulent life of the soul that leaves the earth. The composer attaches special importance to dynamic shades and agogic shifts, which in combination with polyphonic techniques of contrasting the melodic line and chord complexes maximally saturates the texture of the organ sound.

The culmination of the development is the comparison of harmonic verticals with a second shift (measures 66 – 67) and a sudden resolution of the traditional cadence not in the tonic, but in the minor upper median (third), which leads to a shortened repetition. There is a complete calm when the quarto intonations lose their force of impulse to action and acquire the features of prostration. The departure of the soul is fully present in the fading pianissimo.

⁵⁷ Wörner, Felix. (2012). *op. cit.*

Thus, B.Kotyuk combines the prayerful sacredness of his *verse* “*Way to Heaven*” with almost visible imagery, which is embedded in the very title of the work.⁵⁸

Another type of prayer, the composer bases his *verse* “*Tête à tête*”. The sacredness of this *verse* cannot be defined as indisputable, as the title itself contains a special type of communication, which is not necessarily associated with an appeal to the Almighty, although this is how the composer interprets this prayer. Very often in our intimate emotional experiences we compare only with the closest person, being with him alone.⁵⁹ ⁶⁰ And this aspect should also not be ignored when considering the deeply intimate story of the composer, which, according to him, is addressed to the Almighty in prayer.

The *verse* “*Tête à tête*” exists in two versions: for organ-solo,⁶¹ and in a duet with the jaw.⁶² The semantics and construction of both versions of the duo are identical. However, in the sound of the duet of the organ with the jaw there is no dialogue. Moreover, the Celesti party is not a commentary on organ expression. This duo could be described as the visible presence of the *alter ego*. Celesta throughout the composition adds certain hidden nuances to the concentrated sound of the organ. This effect could be compared to a view of the surrounding reality through tinted glasses or vice versa, with illuminated lighting. We see a particularly striking example of this at the climax (ms 51 – 53). A bright chromated line of the jaw part is added to the organ part from the solo version:

⁵⁸ See music application: Kotyuk, Bohdan. *Epitaph “Way to Heaven”, Adagietto “Tête-à-Tête”. Two versets for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2018.

⁵⁹ Kholodnaya, Marina. (2004). *op. cit.*

⁶⁰ Kholopova, Valentina. (2014). *op. cit.*

⁶¹ See music application: Kotyuk, Bohdan. *Epitaph “Way to Heaven”, Adagietto “Tête-a-Tête”. Two versets for organ*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2018.

⁶² Kotyuk, Bohdan. *Adagietto “Tête-a-Tête” for organ with celesta*. Lviv: Edition “Collegium Musicum”. Publishing house “Afisha”, 2019.

On the harmonic side, “*Tête à tête*” is one of the most transparent, traditionally simple harmonizations. This is the first time B. Kotyuk uses such a classical harmonious functional construction in his organ work. We can only guess that this simplicity in harmonious expression was due to the desire to achieve the greatest clarity and transparency in the expression of opinion. Characteristic is the choice of key Es major, which already has a hidden deep-mysterious flavor. The only complication that the composer allows himself from the harmonious side in the presentation of the theme is the polytonal third consonance, which combines the dominant septachord with Es major on which the triad G major is superimposed (ms 36 – 37):

$$\text{E flat major: } \frac{T_3^5 \text{ (G major)}}{D_7 \text{ (E flat major)}}$$

From the formal point of view, the verse “*Tête à tête*” is closely correlated with the tempo of the work: as stated at the beginning of *Adagietto, rubato semper*. In fact, it is a verse form in which each of the verses of the verse is a free recitation of a prayer, as if the “Our Father” had been said three times. And the end of the last verse symbolizes its harmonious structure, which fundamentally rejects all the previous simplicity of harmonic language (ms 76 – 84):

$$\text{A major } T - S \parallel_9^7 - D \parallel_7 - D - VI^{3+} = T - S_{7^+} \cdot \frac{VII_3^4}{D_7} = S - T \text{ (E flat major)} - T_{7^+}^{9^{11}} \left(\frac{D \text{ major}}{E \text{ flat major}} \cdot T_{7^+} \right)$$

On the part of the psychology of perception of this fragment of the work can be combined with purification or catharsis to which a person comes after confession. The last chord ends with a descending movement of the melody in melodic major, which gives a kind of “oriental” color at the end of the prayer confession. Thus, the composer wants to hint at the Middle Eastern flavor that underlies Christianity. And in passing in our imagination there is an image of the Savior, to whom the Prayer was addressed.

5.3. *Ensembles.*

As a direct prayer to Jesus Christ in the work of B. Kotyuk appears “*Prayer*” (“*Christ, meeting you*”) for soprano, two flutes, harp and the organ. The composer uses a similar composition of the ensemble in several other works: in Canzon to the icon of the Blessed Virgin “*Angels Queen*” (soprano, organ, piano, two flutes and Wind Chimes), in the

Jordanian song “*Play Jordan*”, and in the Choral *Lullaby for Joseph*. Each of these prayers manifests its sacred essence through a spiritual text.⁶³

In the list of sacred compositions of Bohdan Kotyuk with the participation of the organ it is worth noting two more ensembles: “*Hallelujah*” for soprano, baritone, violin, trumpet and organ and “*150 Psalms*”⁶⁴ for baritone-narrator, mixed chamber composition (four dulcimers, two flutes, horn-trembita, timpani and organ).

6. Dichotomy of interpretation of didactics in social and professional activity of Bohdan Kotyuk.

Along with penetrating the most intimate essences of musical art, composer, esthete and philosopher Bohdan Kotyuk builds a strategy of his own interpretation of the role and significance of music in human life. One of the leading places in his social and professional activities is occupied by didactics, as the branch of pedagogy that studies the patterns of acquisition of knowledge, skills, abilities and the formation of beliefs. As a philosopher-analyst and composer, he is concerned not only with the professionally perfect embodiment of his own idea in a musical work, but also with social *perception*, i.e. the problem of mutual understanding through the cultivation of common values (assimilation of oneself to it).⁶⁵

Therefore, at a certain stage of implementation of composer's ideas, he empathizes with the future performer. This feature of B. Kotyuk's creative method has two positive aspects at once: on the one hand, in communication with the future performer the composer tests and professionally improves the vision of textural and technological embodiment of musical thought for the concrete instrument, and, on the other, in the course of creative communication with the performer he tests the perception of his own musical thoughts by the uninitiated into the mystery of the innovative process of a musician-performer.⁶⁶

This aspect of B.Kotyuk's interpretation of didactics concerns the composer's professional activity. Another aspect – the dichotomy of interpretation of didactics already affects the socio-social sphere in which the artist lives and works. Composer Bohdan Kotyuk is a citizen

⁶³ See music application: Kotyuk, Bohdan. “*Queen of Angels*”; “*Carol for St. Joseph*”; “*Play, Jordan*”; “*Look at the Heart*”; “*Christ, I want to meet with you*”; “*Hallelujah*”. Chorales for voice and ensemble with. Lviv: Edition “Collegium Musicum”, 2017.

⁶⁴ See music application: Kotyuk, Bohdan. *150st Psalm David. Score for narrator, organ and chamber orchestra*. Lviv: Edition “Collegium Musicum”, 2018.

⁶⁵ Khutorskoy, Andrey. *Modern didactics*. [Современная дидактика.] St. Petersburg: Peter, 2001.

⁶⁶ Baran, Taras. (2005). *op. cit.*

of society who does not think of himself outside of time and the environment in which he lives. He believes that both in art and in extracurricular activities, the artist must be one step ahead, but not break away from the surrounding reality. In social terms, this desire encourages the composer to convey their own aesthetic preferences, to nurture traditions and promote progressive thinking and high creative ideals.⁶⁷

6.1. Sacrality, preservation of traditions and their implementation in the minds of the younger generation.

The atmosphere of the environment in which the formation of a person as a person necessarily from an early age forms an idea of the world and its own place and prospects for coexistence in society. For composer Bohdan Kotyuk, the piety of the attitude to sacredness was laid down at the genetic level. However, the objective circumstances of the time in which his consciousness was formed contradicted those values rather than contributed to their natural development. The middle of the 20th century was a period of struggle against the religion of the Soviet government, a period of repression and persecution of the intelligentsia.

The future composer's upbringing took place in an atmosphere of double standards: an almost secret visit to the church with his grandmother and a constant feeling of fear for the future from his parents, who could lose not only work but also freedom through public expression of their views. In fact, this happened to the whole family of his father deported to Siberia.

The declarative implantation of communist-Soviet ideology and the substitution of the ideas of internationalism (which were more similar to Russian chauvinism) for Ukrainian identity permeated the system of school education in the Soviet Union.

The composer first realized the value of native folklore only during his first educational expedition to the Carpathians after completing the first year of study at the Faculty of Musicology of Lviv Conservatory.^{68 69} In his future, B. Kotyuk tries to pass on high spiritual ideals to his students of different ages throughout his life. After all, he went from a music school to graduate school, from teaching at the Pedagogical Institute of Drohobych to a music teacher at a secondary school. One of the most important features of B.Kotyuk's aesthetics

⁶⁷ Kotyuk, Bohdan. *The concept of music education in music lessons in secondary school.* [Концепція музичного виховання на уроках музики у загальноосвітній школі.] Lviv: Ukrainian Cultural Foundation, 1989: 12 – 18.

⁶⁸ Kotyuk, Bohdan. *Education of national consciousness in students on the basis of folk songs.* [Виховання національної свідомості в учнів на основі народної пісні.] Lviv: Ukrainian Cultural Foundation, 1990.

⁶⁹ Kotyuk, Bohdan. (1991). *op. cit.*

and philosophy is the nurturing of traditions. He willingly repeats his favorite aphorism: “*the only role that even the best actor cannot play is the role of an intellectual if he is not*”.⁷⁰

Observance and preservation of tradition throughout B. Kotyuk's creative path takes place in two parallel and complementary directions:

1. *in a practical sense* – it affects the field of nurturing and dissemination of high examples of classical music, folklore and spiritual music in the musical environment – from preschool children to fellow scientists with whom the composer is constantly communicating. This is how groups under the direction of B.Kotyuk appear: choirs, orchestras, vocal and instrumental ensembles. On this basis, international cooperation with individual soloists of the highest professional level also brings practical results;

2. *in the theoretical sense* – it results in a number of scientific researches and methodical and pedagogical works.

The composer received his first conservative education as a musicologist and folklorist. During his studies, expeditionary folklore practice gave impetus to the artist's scholarly immersion in the problems of ethno-organology. Later, in-depth study of folklore instruments led the composer to create a number of works for various folk musical instruments and ensembles: sopilkas, banduras, guitars, dulcimers.⁷¹

B.Kotyuk accompanies the practical development of various folk instruments, which took place in close cooperation with friends-performers on folk instruments, by creating a number of short pieces, in which he combines the sounds of different Ukrainian folk musical instruments. This is how the cycle of plays called “Trinity Music” emerges, which demonstrates the combination of in-depth study of folklore with its creative rethinking. It is characterized by the term “folklore”.⁷²

⁷⁰ Hulyanych, Yuriy. (2008). *op. cit.*

⁷¹ Kotyuk, Bohdan. *Micro-ensembles and teacher's methodical advice*. [Мікроансамблі та методичні поради вчителю.] Lviv: Ukrainian Cultural Foundation, 1980.

⁷² Dveriy, Roman, Kotyuk, Bohdan. *School of playing the sopilka-flute*. [Школа гри на сопілці.] Lviv: Educational and methodical center, 1991.

6.2. The concept of music education of schoolchildren.

As a result of B.Kotyuk's collaboration with the first professional sopilka player who graduated from Lviv Conservatory – Roman Dveriy, the composer created a system of children's music education in school with the use of sopilka. This system resonates with the concept of children's music education of *Carl Orff* (1895 – 1982), *Zoltán Kodály* (1882 – 1967), *Petr Eben* (1929 – 2007), *Shinichi Suzuki* (1898 – 1998) and *Émile Jaques-Dalcroze* (1865 – 1950).^{73 74 75 76 77}

In “Sopilkar's Primer” and “School of Playing the Sopilka” B.Kotyuk performs in two guises as a composer who forms the educational musical repertoire for children of primary school age. In his transcriptions of Ukrainian instrumental tunes and short songs he follows the path of “Microcosm” by B.Bartok. In the methodical advice of the teacher B.Kotyuk builds the concept of music education, which was laid down by Karl Orff.

Along with the increased attention to the study of sopilka as a means of developing musical hearing and the formation of the child's performing abilities, much attention is paid to the in-depth study of national traditions, aesthetic and ethical ideals that shape Christian values and love for the Motherland.

6.3. Methods and practice of instilling aesthetic ideals and spiritual values.

The second half of the 1970s and 80s were the time of formation of Bohdan Kotyuk's creative personality as a professional composer. He combined his studies at the Faculty of Composition of Lviv Conservatory with practical work with various musical groups, and the final stage of his studies at the Faculty of Composition he combined with mastering conducting and practical work with an orchestra. At the same time, in collaboration with musicians, he develops his own concept of music education.

The turning point in the composer's life was 1985, when his status as a professional composer was recognized at the All-Union level – admission to the Union of Composers of the USSR. B. Kotyuk combines the practical work of the composer in the National Academic Ukrainian

⁷³ Findlay, Elsa. *Rhythm and Movement: applications of Dalcroze Eurhythmics*. Van Nuys: Alfred Music, 1999.

⁷⁴ Houlahan, Mícheál, Tacka, Philip. *Kodály Today: A Cognitive Approach to Elementary Music Education*. New York: Oxford University Press, 2015.

⁷⁵ Orff, Carl. *Carl Orff und sein Werk*. Tutzing: H. Schneider, 1976.

⁷⁶ Suzuki, Shinichi. *Nurtured by Love: The Classic Approach to Talent Education*. Van Nuys: Alfred Publishing, 1983.

⁷⁷ Vondrovicová, Kateřina. *Petr Eben*. Prague: Schott Music Panton, 1993.

Drama Theater after Maria Zankovetska and in Lviv National Philharmonic with scientific and pedagogical activity. His speeches at All-Union conferences and European symposia on music education at school were the impetus for a revolutionary change of consciousness. Following the luminary of the Soviet school of composition, an innovator in the system of children's music education D.Kabalevsky – Bohdan Kotyuk became the second professional composer in the history of Soviet music, who put his own concept of music education in practice in secondary school.^{78 79}

From 1987 to 1989 he worked as a music teacher at the newly opened secondary school in the area of Lviv's new buildings. According to the composer himself, a teacher-methodologist, every week he communicated with almost 1.5 thousand students and teachers of this school and created 3 choirs and 4 vocal-instrumental ensembles.

As a result of the composer-innovator's three-year teaching career, more than half of the school's students learned to play sopilka. The school became a specialized art school, and the combined choir, which included the best students of the school and the teaching staff, performed a grand concert in 1989 on the stage of the Opera House.

The result of all this period of methodological and practical research and achievements in the creative path of composer B.Kotyuk was the publication in 1991 together with R.Dveriy “School of playing sopilka”.^{80 81 82} At that time, the composer was already a senior lecturer at Lviv Conservatory.

7. The unity of creative activity and social activity as a professional position of the artist.

The worldview and sphere of interests of composer Bohdan Kotyuk goes far beyond creativity and pedagogy only. In his life, the sphere of spirituality covers a wide range of interests. The artist's professional position is constantly reinforced by social activity in various fields, from journalism (which he came to in the first year of study at the Faculty of Music) through the

⁷⁸ Kabalevskiy, Dmitriy. *Music and musical education*. [Музыка и музыкальное воспитание.] Moscow: Znanie, 1984.

⁷⁹ Kotyuk, Bohdan. (1990). *op. cit.*

⁸⁰ Dveriy, Roman, Kotyuk, Bohdan. (1991). *op. cit.*

⁸¹ Kotyuk, Bohdan. (1989). *op. cit.*

⁸² Kotyuk, Bohdan. (2014). *op. cit.*

creation of a number of author's programs on Lviv radio and television and to systematic lectures on Lviv House of Organ and chamber music and the Lviv National Philharmonic.

It has already become a tradition to hold an annual concert of Bohdan Kotyuk in Lviv House of Organ and Chamber Music. Each of them is required to premiere one or more works performed by newly discovered young talents. The author himself is working on his compositions for publication on CD in the publishing house “Collegium musicum” created by him. In addition to music, B. Kotyuk, as the editor-in-chief of the publishing house, pays great attention to monographs on the creativity of musicians (including Ira Malanyuk, Richard Wagner), collections of philosophical essays,⁸³ scientific articles and music editions of his own works.

A great thing in the life of the composer is his charitable activity. In the 1990s, B. Kotyuk was the official representative of several German and Austrian charitable organizations. At this time, on his initiative, the First Society of Richard Wagner in Ukraine was founded, which still effectively supports young Ukrainian artists. At the end of the 20th century, Rotary Club “Lviv-Lepolis” was founded on the initiative of Bohdan Kotyuk. As the founding President and initiator of many international Rotary programs, the composer was awarded the highest Rotary award, Paul Harris Fellow.

Throughout his career, B. Kotyuk simultaneously acts as a propagandist of the achievements of leading Ukrainian musicians – instrumentalists, vocalists and children's groups. He has performed with them many times at festivals in Italy, Portugal, Germany, Austria, Hungary, Canada and Poland.

The composer Bohdan Kotyuk's creative contacts with leading musicians became the impetus for large-scale projects to promote Ukrainian art in Europe, as well as the acquaintance of the Ukrainian public with their performing skills. Among the world's most famous performers: Taras Baran – cymbals, Ethela Chupryk – piano, Anatoly Shevchenko – guitar, Ostap Stakhiv – bandura, Sofia Palamar – soprano, Andriy Badyuk – jazzman, Andreas Koch (Germany) – classical guitar, Mario del Campo (Germany) – flamenco guitar, Gail Archer (USA) – organ, Pierre Zevort (France) – organ, Edmund Adler-Borić (Croatia) – organ.

Bohdan Kotyuk, a scholar-organologist, attaches great importance to the history of organ art and in-depth study of the specifics of organ building from a very young age, when he

⁸³ Kotyuk, Bohdan. *National anthem and other symbols*. [Державний гімн та інша символіка.] Lviv: Magazine №2 Ukrainian music, 2014.

collaborated with Yuri Shibalsky, a researcher of Lviv organs. He repeatedly presented his interesting observations on this issue both in lectures and in scientific works.⁸⁴

All organ works of Bohdan Kotyuk, which became the subject of analysis in this section of the dissertation, were created by him for the last 10 years in creative collaboration with Lviv organist Olena Matselyukh. They are in her repertoire and are constantly performed by her at organ concerts at the Hall of Organ and Chamber Music in Lviv, Lviv National Philharmonic and during the organist's tours throughout Ukraine and abroad. These works are also heard in the concerts of touring organists from around the world.

⁸⁴ Kotyuk, Bohdan. *Organs in Lviv and Ukraine*. [Органи у Львові та Україні.] Lviv: Magazine №4 Ukrainian music, 2015: 115 – 119.

CHAPTER VII.

DICHOTOMY, or two sides of being.

The dichotomy is a duality of interpretation of all things: light vs shadow; top vs bottom; positive vs negative; micro vs macro; good vs evil, God vs Satan. However, the dichotomy is not only a fixation of antagonism between individual concepts, but also two equal aspects of a single whole: society and the individual; man and woman; soul and body, spiritual and material worlds, or two philosophical and aesthetic categories – sacred and profane.

The dichotomy from the standpoint of the counterbalance of social and individual consciousness is present even in the scientific interpretation of the very category of sacredness. An example is the statements of two world-famous philosophers, theologians – E. Durkheim and M. Mauss. *Emile Durkheim* considered sacredness a “*collective idea*”,¹ and *Marcel Mauss* narrowed the concept of sacredness to specific images in the minds of individuals: “*Sacred actions are not religious actions, but only special actions to which unusual properties are ascribed*”.²

The term “*dichotomy*” comes from the Greek expression διχοτομία – “*division in half*”. This concept plays a constructive role in the logic of thought, and at the same time (as has been repeatedly pointed out during the recording of the results of this doctoral study) – the similarity of the logic of music creation with linguistic, phonological activity is indisputable. Both for speech and for musical texts as phenomena that exist and unfold in time, along with the logic of thought formation, the laws of acoustic phonetics, which underlie all sound creation, are equally indispensable.

Another common feature of music and speech is *intonation*, which in extreme manifestations can grow into *interpretation*. It will be recalled that in the critique of the rational attitude to reality of religion, the connoisseur and idealist philosopher *Friedrich Schelling* developed his own positive philosophy. There he argued for a revelation that exists in any form of religion, first drawing attention to the hermeneutic theory of interpretation.³ The whole logic of the idea is based on a dichotomous pair: the *question?* – and – the *answer!* From the standpoint of onomastics and semiotics a complete identity can be traced in the characteristics of this pair. However, on the phonetic side (and this is due to intonation!) a *semantic transformation* takes place, which is the reason for the emergence of this dichotomous pair.

¹ Durkheim, Émile. *The Elementary Forms of Religious Life*. N.Y.: Oxford University Press, 2001.

² Mauss, Marcel. *Sociologie et anthropologie. Selected writings*. Paris: Presses Universitaires de France, 1966.

³ Schelling, Friedrich Wilhelm Joseph. *Philosophische Untersuchungen über das Wesen der menschlichen Freiheit*. München: edited by Karl Friedrich August, 1927.

Coverage of all the above aspects of the formation of thought and the logic of their presentation – is a way to penetrate into the essence of the heuristic-creative process that underlies the construction and implementation of the composer's work of art as a system of musical sounds.⁴ But this is only one part of the whole, which is the existence of music. On the other side facing the author is the listener or audience. Depending on their training, knowledge, experience and a number of external circumstances, they can quite asymmetrically perceive (or not perceive or understand altogether) the author's idea. This fact is a sign of the dichotomy in the existence of a musical work.

One of the most important tasks of the doctoral study was to find out:

- 1) if under any circumstances, the spiritual sacralization of the work predicted or planned by the composer will always have a similar meaning for the listeners?
- 2) is it possible to substitute concepts in the course of the phonic realization of the composer's idea?

The answers to these questions will be the conclusions of the study, which in addition to philosophical, religious, musicological and historical aspects includes the disclosure of the essence of the heuristic-creative process, which is an active phase of the composer.

1. Heuristic-creative process through the prism of dichotomy.

The composition of a musical work is based on a heuristic-creative process. Its organization is completely subject to the laws of logic of thought. Thus, the whole process of composition, and each of its stages in particular – from the idea and its step-by-step implementation and up to the assessment of the impact on the listener – the whole set of components of music contains a dichotomy. Therefore, along with the comprehensive involvement of this term in the description of various aspects of life, in this doctoral study dichotomy, as part of logic, was adopted to gradually reveal the mystery of the existence of a musical work, which is the embodiment of temporal art in space.⁵

Applying dichotomy as a component of logic made it possible to outline the individual stages of music formation:

- 1) to determine the conditions of the composer's idea;

⁴ Yermash, Gella. *Art as thinking*. [Искусство как мышление.] Moscow: Iskusstwo, 1982.

⁵ Medushevskiy, Vyacheslav. *Duality of musical form and perception of music*. [Двойственность музыкальной формы и восприятие музыки.] Moscow: Muzyka, 1980: 178 – 195.

- 2) to present the peculiarities of the process of ideology formation;
- 3) to reveal the process of decoding semiotic mnemonics;
- 4) to identify the emotional and semantic content of the dramaturgy of the work and the degree of perfection of its formal materialization;
- 5) to assess the correspondence and proportionality between the sound of the result of musical creation and the initial author's inspiration.

The term “*ideologeme*” denoting the smallest semantic element in *discourse* – that is, “*for the unspoken essence that lies outside the linguistic context*” – was proposed by the American literary critic *Fredric Jameson* (*1934), who is a follower of Theodore W. Adorno's ideas and the structuralism of *Claude Lévi-Strauss*.^{6 7} The regularities of the transformation of the composer's ideology and the peculiarities of the dramaturgy of its development into a musical form reveal the closeness to linguistic constructions. Interpretation of both language and music as abstract semiotic systems encourages the use of *linguistic models* in the analysis of a musical work.⁸

The application of the linguistic analysis apparatus in revealing the heuristic-creative process in the composition of organ music of sacred significance in this study was necessary to argue the special and inseparable unity between the organ as a musical instrument, the temple as non-profane – that is, non-secular building and spiritual unity of believers via a common prayer and the atmosphere of reverence for the majesty of the Almighty.

2. The phenomenon of the existence of a musical work and the principles of its analysis.

The very topic of the dissertation research “*The sacred and profane in the organ music of the Czech and Ukraine composers: Petr Eben and Bohdan Kotyuk*” formulates a far from trivial idea of contrasting the two aesthetic categories, which are the sacred and profane. It is possible to find out the essence of this difference only by *identifying a single object as a phenomenon*, that is, a direct fact that is not a symbol, metaphor or illusion of anything else. This clarification

⁶ Lévi-Strauss, Claude. *Structural Anthropology*. [Структурная антропология.] Moscow: EKSMO-Press, 2001.

⁷ Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. [Постмодернізм, або Логіка культури пізнього капіталізму.] Kyiv: Kurs, 2008.

⁸ Bagumyan, Olena. *Linguistic model as a tool of text analysis*. [Лінгвістична модель як інструмент текстового аналізу.] Bulletin of Kyiv Linguistic University. Philology. 10, 1, 2007: 37 – 42.

presupposes an active attitude of human consciousness.⁹ Regardless of which objects are considered as phenomena of the immediate reality – religious, scientific, mundane – all the emotions of the researcher must remain outside the process of research.

Edmund Husserl, a German mathematician and philosopher of Jewish descent who was ordained a Protestant, pointed out this feature of the application of the phenomenological method for the first time in his work *Logical Research Edmund Husserl (1859 – 1938)*. He was born in Prostějov, Moravia, and studied mathematics and logic at the universities of Leipzig, Berlin, and Vienna. Here, in the capital of the Austrian Empire, studying the theory of variational calculus, he defended his doctoral dissertation. This was the path that led E.Husserl from mathematics to the establishment of his own new direction in philosophy – *phenomenology*. He proposed a specific phenomenological solution to the problem of the formation of general concepts through free variations in fantasy. E.Husserl introduced into his *Concept of the creative process* the concept of internal and external horizons of experience.¹⁰

By no means contrasting the heuristic-creative methods used by Czech and Ukrainian composers selected for specific analysis of their organ works in this doctoral studies, we must state that in most cases the construction of Petr Eben's musical thought is guided by *external* factors. One of the factors declared by P.Eben himself is almost always a verbal program or verbal commentary.

This fact itself is a manifestation of a kind of dichotomy, because the parallel use of musical and verbal texts allows the author to convey to the listener different aspects of his creative intention. This way of presenting the author's idea in many cases is perceived as a scheme of construction of the work and its artistically interpreted reading. The citation of canonical hymns and individual Gregorian chants also plays the role of a programme stimulus for the development in many sacred organ works of composers of different epochs representing different Christian cultures (it particularly applies to Petr Eben).^{11 12}

⁹ Ingarden, Roman. *An introduction to the phenomenology of Edmund Husserl*. [Введение в феноменологию Эдмунда Гуссерля.] Moscow: M.: House of intellectual books, 1999.

¹⁰ Husserl, Edmund. *Experience and judgment. Research of genealogy of logic*. [Досвід і судження. Дослідження генеалогії логіки.] Kyiv: PPS-2002, 2009.

¹¹ Bataille, Georges. *Damn part. Sacred sociology*. [Проклятая часть. Сакральная социология.] Moscow: Ladomir, 2006.

¹² Caillois, Roger. *Myth and Man. Man and the Sacred*. [Миф и человек. Человек и сакральное.] Moscow: Odintsovo Humanitarian Institute, 2003.

2.1. Petr Eben – the evolution from sacralization to secularization.

Formulating Petr Eben's aesthetic credo as an evolution from sacralization to secularization, it should be noted that it is not about the evolution of thinking or stylistics of creation, not even about some progressive movement in the composer's work, but only about the interpretation of the term secularization. It is about balance and establishing equivalence in P.Eben's treatment of the traditions of different religious denominations as a way of communicating with the Supreme Being through the language of music.

This Czech composer often resorts to such an external reception of the associative-creative process as specific quotations from chorals from the Holy Liturgy. A striking example of quoting two Gregorian chants at once (*Dies irae, Victimae paschalis laudes*) is present in *Landscape with Horses*. This is the fifth part of the suite for organ and percussion ***Landscape of Patmos***. At the core of this work of Petr Eben is the text of the Apocalypse written by St. John on the island of Patmos.

The quotation of Gregorian chants plays a dramaturgic function in the cyclical organ works of Petr Eben, which are based on the principles of symphony – ***Sunday Music*** and ***Laudes***. Quotes from Gregorian chants became the foundation of one of the first large-scale organ works by P.Eben ***Symphonia Gregoriana*** (1954), but here the composer brought to the fore the principle of conversion.^{13 14}

However, the sacredness of organ art in Eben's interpretation is not always connected with the quotation of the Gregorian chant. For example, ***Ten Preludes on Chorales of the Bohemian Brethren*** are ten author's fantasies on his own versions of four-part fragments (bars five to nine), which were borrowed by the composer from ten chorals of the Czech brothers. The cyclically meaningful work of P.Eben is another original reading of the Gospel story.

Petr Eben's deep awareness of his father's Jewish origins repeatedly prompted him to turn to the Old Testament Pentateuch and other Tanakh texts.¹⁵ As a result, P.Eben figuratively embodied the 12 knees of Israel in a 4-part cycle for the organ and trumpet ***Windows***. The direct inspiration for this composer was the paintings on glass by Marc Chagall in the Jerusalem synagogue of “Hadassah” Hospital.

¹³ Kyuregan, Tatiana, Moscow, Julia, Kholopov, Yuri. *Gregorian chant*. [Грегорианский хорал.] Moscow: Moscow State Tchaikovsky Conservatory, 2008.

¹⁴ Apel, Willi. *Gregorian Chant*. Bloomington & London: Indiana University Press, 1958.

¹⁵ Garadja, Victor. *Sociology of religion*. [Социология религии.] Moscow: Infra-M Publishing House, 2005.

Another programmatic example of an appeal to the Old Testament is the first three parts of the *Four Biblical Dances* series, which are based on passages from the First and Second Books of Kings, as well as King Solomon's "Song of Songs" and the "Book of Judges". The latter is included in the Old Testament next to the Pentateuch as Book Seven.

A special place in the creative heritage of Petr Eben is occupied by a large-scale eight-part cycle *Job*. The program of this work for P.Eben was the Old Testament "Book of Job" in which the dichotomy is a demonstration of the most difficult question in life: "why do good people suffer misfortune?" At the heart of the whole work is the opposition between Satan and God, which has a direct impact on the fate of Man.

P.Eben's interpretation of the Old Testament quotations of associative themes is no longer perceived as an opposition, but as a transition from sacredness to secularization. They are created by the composer to emphasize the symbolism of individual parts of the story. Even the very title of P.Eben's work is imbued with the symbolism of the duality of interpretation, because the word "Job" in English also means "work". Therefore, this work is sometimes called "work-out for the organ".

Another extremely striking example of secularization is P.Eben's reference to the Protestant chorals *Wernur den lieben Gott lasst Walten* (*Only He Who Knows the Grace of God*) of the Lutheran Church and the Christian Protestant Church in the Czech Republic in the 15th century. Its name is "fraternal unity", which was also known as "Bohemian and Moravian, or Czech brothers". This movement became a continuation of the traditions of the Hussites. In the part eight of the cycle "Job" – "God's reward", as a kind of epigraph P.Eben quotes the melody of the Czech brothers (*Bohemian brother – Kristus, příklad pokory*). Along with the general Old Testament theme of "Job", P.Eben's use of one of the oldest Czech religious melodies is simply a textbook example of secularization. This was the new concept of P.Eben's reading of the Holy Liturgy.

The specificity of pictorial programmability is organized by the composer (however paradoxical it may sound) due to the improvisational presentation. This also manifests the dichotomy of P.Eben's compositional thinking. This theatrical type of thinking, along with the improvisational expression, sometimes leads P.Eben even to a profane interpretation of some deeply spiritual ideas.

Each of these components of the organization of the composer's plan in the formal construction of a musical work is inspired by free variation in fantasy at the level of the external horizon of experience. Therefore, the analytics of the emergence of this phenomenon was based on

Husserl's Concept.^{16 17} This was demonstrated in the analysis of such works by P.Eben as “*Windows*”, “*Landscapes of Patmos*”, “*Biblical Dances*”.

P.Eben's appeal to various religious denominations was dictated not only by his Judeo-Christian origin, but also by his own life experience, which brought him closer to German Protestantism and the Anglican interpretation of the Bible. In particular, at the request of the German Protestants of the land Schleswig-Holstein *Dedication to Dietrich Buxtehude* was written under the influence of Lutheran singing, with direct quotes of D.Buxtehude. Let us recall that in the cycle “*Job*” P.Eben also quotes a Lutheran choral.

The style of Eben's work could not escape the influence of the time of his teaching in England. Both of the Gregorian quotations that formed the basis of *Versetti* are incorporated by P.Eben in their English version of Hymnal 617 and 331. P.Eben's acquaintance with the Anglican version of the Bible was manifested in *Hommage Henry Purcell*. This is a special respect for the composer to the era of the medieval origin of organ art.

To examine the sacredness of Petr Eben's organ work exclusively from the standpoint of the Roman Catholic interpretation of the Christian religion, as we see, is impractical. His area of spiritual interest is virtually all denominations, bypassing Islam and Hinduism. At the same time, we state the almost equal attitude of the composer to both the ideas of Catholicism and Old Testament Judaism. Of particular significance is the frequent appeal of P.Eben in different periods of his work to the Protestant movement in the history of the Czech Lands, which originates from the reforms of Jan Hus. In the 15th and 16th centuries, this movement was called the “*Czech Brothers*” or “*Brotherly Unity*” and lost its position only as a result of the defeat at White Mountain.

One of the most influential recent representatives of the Czech Brethren was *Martin Comenius*, the father and educator of the great systematizer of pedagogy, Jan Amos Comenius. The ideas of Czech Protestantism permeate the work of this most prominent European didactics. “*Labyrint Swěta a Lusthauz Srdce*” [6] still remains the most popular work of ancient Czech literature. Jan Amos Comenius' two-part composition is on the one hand the pinnacle of the Renaissance (part 1 of the Labyrinth of the World) with its desire for a diverse perception of the world, and at the

¹⁶ Ingarden, Roman. (1999). *op. cit.*

¹⁷ Gadamer, Hans-Georg. *Truth and Method*. [Истина и метод.] Kyiv: Univers, 2000.

same time (part 2 of “Paradise of the Heart”) is, on the other hand, a model of Baroque immersion in sacred essence.¹⁸ This work was published in the Old Bohemian language in 1631.

Significant is the appeal of Petr Eben in his latest large-scale composition *The Labyrinth of the World and the Paradise of the Heart* to the composition in the ancient Czech language brought up in the spirit of the Czech unity of the Bohemian Brothers – *Jan Amos Comenius*. The first part of this dichotomous structure of Comenius' masterpiece is inspired by the Old Testament pragmatic attitude to life, and the second – its ideological orientation covers the emotional movements of man from the standpoint of Christianity. Along with the very presentation of Comenius' text in the spirit of Czech Protestantism, a direct parallel is formed between the work of the philosopher and the general stylistic orientation of the ideological and religious concept of Petr Eben's work.

On the basis of this epoch-making literary work P.Eben creates his narrative-improvisational composition *The Labyrinth of the World and the Paradise of the Heart*. It was formed as a composer-organist into a verified fixed musical structure during twelve years of concert performances. The son of the composer acted as a narrator during these performances.

The Labyrinth of the World and the Paradise of the Heart by Petr Eben became a versatile life and creative result of the composer's activity, which in a concentrated form recreated his aesthetic preferences and forms of embodiment of the author's idea through program, dramatization and improvisation.¹⁹

2.2. Bohdan Kotyuk – transformation of the constellation through the energy of intonation.

Bohdan Kotyuk, however, is dominated by *internal* factors. His imagery of thinking is mainly reduced to images-symbols, or by the successful definition of the German philosopher of the 20th century, one of the founders of the Frankfurt School of Critical Theory, esthete-intellectual *Walter Bendix Schönflies Benjamin* (1892 – 1940) to *constellations*,^{20 21} which carry heuristic potential.

¹⁸ Komenský, Jan, Ámos. *Labyrint světa a ráj srdce*. [Labyrinth of the World and Paradise of the Heart.] Prague: Práh, 2019.

¹⁹ Ingarden, Roman Witold. *Utwór muzyczny i sprawa jego tożsamości*. [The Work of Music and the Problem of Its Identity.] Warsaw: Polish Music Publishing House, 1973.

²⁰ Benjamin, Walter. *Selected*. [Вибране.] Lviv: Litopys, 2002.

²¹ Yermolenko, Volodymyr. *Notifications and philosophers. Walter Benjamin that hour*. [Оповідач і філософ. Вальтер Беньямін та його час.] Kyiv: Critics, 2011.

Constellation in psychology is a strong emotional reaction that is formed each time in response to a certain situation. Constellations arise as a definite association. They have the ability to stimulate the emergence of new (and sometimes completely unexpected) associations. The same stimulus can cause different reactions, depending on the previous or current state of the organism, the state of the constellations of associative tendencies. Recent and long-standing associations play an important role in this.

The author himself, Bohdan Kotyuk, repeatedly points out the stimulating mission of constellations in his own compositional and creative process in his comments on scores. He considers the acquisition of formal essence by constellations from the standpoint of *semiotics* (as the science of signs). After all, music is a means of transmitting information, a kind of sign system. Accordingly - the combination of these signs and the interdependence between them for the creation and development of thought, which is information – should be understood with the help of *linguistic analytics*.²²

Constellations in Bohdan Kotyuk's creative method do not correlate in any way with the quotation of choral melodies or sacred hymns. This can be argued by his religious upbringing not in Latin, but in Greek Catholic rites. As a result, B.Kotyuk's religious beliefs acquired a completely different spiritual and musical content. But the orthodox dogmas of the formation of the musical sphere of sacred space do not lie in the circle of its constellations as symbolic associations.

Even the intonations of religious ritual melodies, which are traditional for Ukrainian folklore, are very rare for the intonation field of Bohdan Kotyuk's organ works. For example, only the hint of intonation is perceived between the melody of the development of the verse “*Way to Heaven*” and the carol “Heaven and Earth”. To analyze these nuances of creative thinking in the study involved a wide analytical palette of cognitivism. In particular, the researcher's attention was focused on the application of cognitive styles in identifying the nature of individual thinking^{23 24}

Bohdan Kotyuk also uses certain external effects in his organ works. An example is the almost bar-by-bar embodiment of programmability (as can be seen from the text that the composer instructs the narrator to recite) in the symphonic poem *Bethlehem*. It is interesting that it is here that the composer uses the technique of self-citation, which is not characteristic of his creative

²² McLuhan, Marshall. *The Gutenberg Galaxy: The Making of Typographic Man*. [Галактика Гутенберга. Становлення людини друкованої книги.] Kyiv: Nika-Centre, 2002.

²³ Kholodnaya, Marina. *Cognitive styles about the nature of the individual mind*. [Когнитивные стили о природе индивидуального ума.] St. Petersburg: Peter, 2004.

²⁴ Thagard, Paul. *The Cognitive Science of Science: Explanation, Discovery, and Conceptual Change*. Cambridge: MIT Press, 2012.

method. Because it is at the culmination of the symphonic poem that the author's carol *Christ the Savior* sounds literally [see notes “Children's songs” carol “Christ the Savior”].

However, in most of his works, the composer almost avoids the effects of sound and color. He completely rejects the tempting desire to create a spectacular confrontation between clusters and textural shimmering. His creative intention and psychological activity are centered around the significant expressiveness and emotional impact, which is the true nature of intonation.

Bohdan Kotyuk considers intonation to be the driving force that determines the formation of musical thought, and its formation necessarily has a logically thought-through functionality that corresponds to the laws of speech. At the heart of his writing technique is polyphonic linearity, but not in the Baroque formative sense, but as a wave-like movement of individual lines that create an energetic phenomenon, revealing the psychological processes that underlie the composer's thinking. In this regard, there is a connection between the heuristic-creative compositional process and the energetic concept of musical formation of the Austrian theorist and music psychologist *Ernst Kurt*.^{25 26 27}

Based on the concept of E.Husserl's free variation in fantasy, such a creative method of composer B.Kotyuk can be described as a concept of the inner horizon of experience. Since language is one of the most important tools of communication in society, music – if we reject its purely emotional side – acquires a similar meaning.

This inner horizon of experience in the work of B.Kotyuk can be characterized by the presence of several very important factors. It will not be expedient to analyze them from the standpoint of rhetoric, which prescribes intentional structuring of texts. After all, the composer himself can sometimes control the course of his own thoughts in the creation of music. Rhetoric traditionally puts the “I” of the author in the role of administrator of the text palette in all senses, and, consequently, the author is able to literally predict the reaction of the audience. In the case of delving into the creative method of B.Kotyuk, we are convinced that the type of analytics proposed by the French philosopher J.Derrida is more appropriate. Derrida's deconstruction does not fix the possibility of the author's complete control over his own text. Thus, applying the

²⁵ Kurth, Ernst. *Die Voraussetzungen der theoretischen Harmonik und der tonalen Darstellungssysteme*. Bern, M. Drechsel, 1913.

²⁶ Kurth, Ernst. *Musikpsychologie*. Berlin: Max Hesse Verlag, 1947.

²⁷ Rothfarb, Lee. *Ernst Kurth as Theorist and Analyst*. Philadelphia: University of Pennsylvania Press, 1988.

method of deconstruction of J.Derrida, we can identify the ambiguity of the arguments and explore the “contradictions” that are embedded in a hidden sense, i.e. – discourse.^{28 29 303132}

First of all, it is a constellation that becomes the impetus for the formation of a dichotomous grain. Due to the internal potential energy, which is embedded in the linearity of intonation in combination with the fricative nature of the harmonic vertical and textural and acoustic findings, the composer's thought is formed. These are the semantic principles of the formation of the drama of the whole and large in form symphonic poems “*Sanctus*”, “*Lauda Nostra*” and in each of the analyzed *vercetti* and *ricercare*, among which primarily indicative is “*Benedictus*”.

An example of a musical “new building” that does not fit into any of the traditional basic musical forms is the symphonic poem “*Sanctus*”. Presenting this work from the concert stage in his announcement B.Kotyuk repeatedly pointed to the constellations that formed the basis of the drama of the work. These are associations that are very close to the poetic lines of *Bohdan Ihor Antonych* “**Great Harmony**”:

*On the highest crests of mountains – is He,
on the deepest bottom of the sea – is He,
in the sky, in the chambers of mountains – is He,
in every night, in every day – is He.
You hear Him in the rustle of wind and the gurgling foam of the sea,
everywhere, He is everywhere – Great and Indivisible.
Yet He is greatest inside the most desolate walls
and in a child's prayer.
When you call in the night – He is there,
when you call for help – He is there,
when you search – He is there,
you already have Him for He is within.
He gives melody to every thing.
He is harmony, He is a musical chord,
He is the tuning fork tuning your heart,
He is Perfect, Majestic Sound.*

The composer perceives these poetic lines as a direct association with the presence of the Almighty in our lives everywhere and at all times. And it was she who inspired him to build a dramatic composition “*Sanctus*”.

²⁸ Derrida, Jacques. *Give time*. [Дарувати час.] Lviv: Litopys, 2008.

²⁹ Yermolenko, Volodymyr. *Derrida, or Return*. [Дерріда, або Повернення.] Lviv: Old Lion Publishing House, 2017: 227 – 246.

³⁰ Derrida, Jacques. *Body of Prayer*. co-authored with David Shapiro and Michal Govrin. New York: The Irwin S. Chanin School of Architecture, 2001.

³¹ Cobussen, Marcel. *Deconstruction In Music. – The Jacques Derrida*. (Dissertation). Rotterdam: Erasmus University, 2002.

³² Holenstein, Elmar. *Roman Jakobson's Approach to Language: Phenomenological Structuralism*. Bloomington and London: Indiana University Press, 1975.

We observe three different types of interpretation of constellations by the composer in his three symphonic poems. If in “*Bethlehem*” it is a literal following of narrative programmability, including quotations, in “*Sanctus*” it is a series of constellations, each of which presupposes the presence of an Unearthly Higher Might, and in “*Lauda nostra*”, the initial constellation becomes the driving force full of potential energy, which allows further stylistic development to even stylistically rethink the dichotomously interpreted thematic grain at its core: the question is the answer. This dichotomous pair contributes to the development of the dramaturgy of the work to achieve maximum emotional tension.

3. Features of the study of the process of musical creativity of the composer.

Summarizing the results of a comprehensive analysis of the heuristic-creative process of organ music by Czech composer P.Eben and Ukrainian B.Kotyuk, we conclude that the heuristic-creative method of these composers with a general conceptual orientation towards sacralization still has its individual-specific parameters. In the organ work of P.Eben we observe the opposition of two spheres of the sacred and the profane, and a separately interpreted category of the sacred, as the main compositional ideology.

As examples of sacredness in its purest form, based exclusively on the traditions of Catholic rites, Petr Eben's interpretation of the Holy Scriptures analyzed several works at once: among them “*Laudes*”, “*Sunday music*”, “*Symphony Gregoriana*”. P.Eben's address to the Old Testament theme, which is the basis of “*Biblical Dances*”, “*Windows*”, can also be interpreted as a separate type of sacredness. A special role in the composer's work was played by the Protestant interpretation of the Bible, which P.Eben uses in his sacred expression in Lutheran, Calvinist and Anglican manifestations. But a special attention deserves his deep immersion in Czech Protestantism, which has its roots in the Hussite movement, but was especially revealed in the next 150 years as the Czech Brethren. Here we have several vivid examples, including “*Ten Choral Preludes*” for organ, quite frequent citation of individual melodies of Czech chorals in the organ cycle “*Job*” and in “*Labyrinth of the World and Paradise of the Heart*”. In the latter, P.Eben's boundless compositional imagination constantly resonates with Moravian folk-song melody.

In the study of the process of organ creativity of Petr Eben, it is necessary to outline the transition from sacralization to secularization, which acquires the meaning of aesthetic credo. The composer interprets secularization as an aesthetic category in terms of the convergence of

interfaith differences to the point of practical blurring of the boundaries between the dogmas of different churches. The most convincing examples of Eben's interpretation of this convergence are the equivalent use both in the author's programme of the work and in quoting hymns of chorales and separate formal constructions in the general musical flow of free improvisation in “*Job*” and “*Labyrinth*”.

To reveal the peculiarities of the composer's thinking of the Ukrainian composer Bohdan Kotyuk, a number of organ works of different sizes and scales were analyzed. Their main feature is the revelation of the category of sacred. We have overlooked a number of works by the composer, which have the meaning of profane in their basis, in particular – these are such large-scale works as Concert for organ “*Dona Nobis Pacem*”, as a response to Russia's 2014 invasion into Ukraine. “*Concertante para tres*” for two pianos and an organ was named in Spanish due to the partial operation of the flamenco style. The profanity cycle “*Step by Step*”, which has the subtitle “*Four moves for organ pedals*”, where the organist is likened to a dancer, also has a profane character.

But not all works of sacred significance that B.Kotyuk wrote for ensembles with a leading role of the organ were mentioned in the dissertation. In particular, this applies to prayers: *Devotion* “*Christ, to meet you*” for soprano, flute, Pan Flute, harp and organ, *Hallelujah* “*Praise the Lord*” for organ, soprano, baritone, violin and trumpet and Stochastic composition “*Psalm 150*” for baritone-narrator, organ, drums, cymbals, 2 trumpets, trumpets, horns and organ and - in which the leading thought – is the Praise of the Lord. And other works with the organ: “*Ave Maria*” for the Pan Flute and the organ, “*Tête-à-tête*” for the organ and celesta, “*Aeolian harp*” for the organ, harp and Pan Flute.

4. The revelation of the dichotomous essence of the artist's activity as one of the aspects of scholarly research.

One of the aspects of innovation in the doctoral research was the discovery of the dichotomy within the framework of organ creativity, as well as partly in the revelation of the binary essence of the artist's activity. The works of two of our contemporaries were chosen as indicative elements in the organ culture of the Czechia and Ukraine.

Both Petr Eben and Bohdan Kotyuk are the creators of new music scores, but there is another side of their activity that both creates unity between them, and, at the same time, contrasts with its external features in relation to the heuristic-creative process of the composer. This other

dichotomous aspect in the study was the analysis of the propaganda of each of the composers of their own creative activity through the cultivation of professional achievements.

Another unifying factor for both artists was their deep commitment to the didactic process. P.Eben became one of the leading apologists for the reform of children's music education according to the system of Karl Orff. Bohdan Kotyuk, however, put into practice his own concept of children's music education at school through mastering sopilka (the flute) as a national musical symbol and delving into traditional culture through the study of folklore.

This dichotomous series, which characterizes the activities and work of the composer, should be expanded and other aspects of music making that were addressed during the doctoral study should be outlined. The dichotomy, which is present in the characterization of the author's idea and the actual sound of the work, was examined. On the other hand, the text itself, which is created by the composer, has its hidden dichotomous features, which are manifested in the comparison of the process of creating music with the process of its perception.

An important innovative perspective in the study was the in-depth revelation of the ideological and philosophical system, aesthetic and artistic values that conceal various religious movements. The dichotomy also emerges as a result of identifying the various priorities underlying interfaith disputes.³³

Since religion, apart from its sacred essence, has always carried with it ethical and educational missions, its influence on the formation of the cultural and artistic environment is undeniable. And, perhaps most importantly, the dichotomy is also the opposition of innovation to tradition. It is difficult to determine which side is more important. Without knowledge of tradition, the artist is not formed as a socially demanded unit, without a deep penetration of the artist into his own past into the roots from which he grew up, there can be no flourishing of creative ideas.

At the same time, without looking forward into the future, without looking for a new unknown, the artist remains a good craftsman and can not claim his place among future generations. This dichotomous unity between tradition and innovation also passed as a separate counterpoint throughout the dissertation.

³³ Kiselyov, Oleg. *The phenomenon of ecumenism in modern Christianity: a philosophical and religious analysis.* [Феномен екуменізму в сучасному християнстві: філософсько-релігійнознавчий аналіз.] Kyiv: MP Drahomanov National Pedagogical University, 2009.

CONCLUSIONS.

The topic of this doctoral study contains a fairly wide range of knowledge, which led to the use of analytical apparatus from various scientific fields. If we characterize the issue in the order that is indicated in the very title of the doctoral dissertation, the philosophical and religious aspect comes to the fore. It concerns the revelation of the dichotomy between the categories of the sacred and the profane.

Art historians and critics have already worked out certain criteria of boundaries and outlined the main features of the categories of sacred and profane in establishing the characteristics of spatial cultural and material values: in architecture, in fine arts, in icon painting; and also in the temporal poetic-communicative utterances contained in the Holy Liturgy, spiritual, literary, poetic and artistic works.

In the art of music, which exists in time (and at the same time in a certain acoustic environment or space), such scientific analysis is still too rare. A method has not yet been proposed by which the establishment of the main features of these aesthetic categories could be carried out. Moreover, there is still a lack of clarity and preciseness in revealing the essence of the categories of the sacred and the profane. Apparently, the ambiguity of the musical expression itself is causing this.

1. Heuristic-creative process through the prism of dichotomy.

The ambiguity of music is especially true of organ art, which in the Czech Lands and Ukraine today is on the way to renewing its status of elitism. The topic of the dissertation focuses on the difference between sacred and profane in organ music. The concretization of the field of embodiment of this dichotomy required the application of historical and musicological review within the framework of organology, i.e. the science of musical instruments.

The focus on the organ narrowed the need for broad musicological generalizations about the achievements of Czech and Ukrainian composers. And paying special attention to the creative, organizational, pedagogical and compositional achievements of only two modern representatives of the Czech and Ukrainian peoples put in the focus of attention of the researcher artistic figures of Petr Eben and Bohdan Kotyuk.

Spontaneous parallels between them are not coincidences. In our fast-paced times, this is evidence of intercultural integration. Immersion of the composer (regardless of his

nationality) in the field of organ art requires deep spirituality and professionalism. As a result, in the life and creative path of artists who are representatives of different cultures, there are similar collisions, which lead to similar results in terms of spiritual and real essence.

Petr Eben and Bohdan Kotyuk are two creative personalities who were not chosen for the purpose of comparative characterization or opposition of creative achievements. Nor was the in-depth analysis or detection of the confrontation between the two types of expression the goal of scientific research.

The main meaning of the analysis of organ creativity of the representatives of Czech and Ukrainian culture was the penetration into *the individual creative method of the composer*, who concentrates a significant part of his creative work around the embodiment of the categories of sacred in music texts. It is from such positions that the entire course of scientific research should be interpreted. To reveal the peculiarities of the origin of the structure and the real sound of music texts created by the composer, it was necessary to go through all the separately selected seven stages of the theme coverage throughout the seven chapters.

The role of music in the culture of any nation at the advanced stage of its development acquires a special status. Due to its temporal and phonetic nature the communicative essence of music is related with *linguistics* or more specifically with its components such as *poetics, grammar, syntax and semantics*. Based on these positions, *linguistic methodology* was used in the analysis of music texts.

Among the main indicators of inventive nature, we emphasize the disclosure of the role of philosophers, religious figures, architects and organ builders and musicologists, who all together contributed to the evolution of both organ and compositional art.

To reveal the topic along with a wide range of different scientific methods, priority was given to cognitive methodology. This path has made it possible to cover the most diverse areas of human activity related to music, almost encyclopedically. In addition, the application of cognitivism contributed to the in-depth revelation of the process of creative innovation in the composer's craft.

Returning to the diverse topics contained in the doctoral dissertation, it is necessary to determine the main purpose of the scientific apparatus and analytical methodology in a clear formulation of the main task set by the researcher in her dissertation.

1. Immersion in philosophical and religious issues was necessary to reveal the category of sacredness, which has a rather abstract meaning, and therefore requires careful analysis in its

interpretation and determination of the author's position among the extremely extensive interpretation of the sacred category by reputable scholars.¹

2. Restrictions on organ art in the topic of the dissertation contributed to the concentration of scientific research on a musical instrument in the framework of its application when participating in a prayer to the Almighty.²

3. The choice of cultures of two peoples – the Czech and Ukrainians – is motivated by the scientific commitment of the Ukrainian researcher in the Czech music-pedagogical and scientific-artistic environment.

2. Innovations in doctoral dissertation research in the elucidation of the Concept.

Considering the dissertation research work as an innovation process, it is necessary to dwell separately in the *Conclusions* on those innovations that have been embodied as a result of the study. In direct correlation with the category of the sacred in art is the “Sublime Appeal” in the form of a prayer. *Prayer is a way of thinking*. It is inherent in both verbal and musical expression. Emphasizing the intimate nature of the appeal to the Almighty in the form-genre of prayer, it is worth noting the innovative application of the term “prayer” to abstract in its semantic essence musical constructions.³ It was prayer that formed the basis for assessing the degree of sacredness of the composer's musical expression.

Another novelty in the doctoral dissertation is the gradual dismemberment of the process of formation of musical thought, taking into account the non-programmability of abstract expression. To determine the qualitative characteristics of this type of information transfer in the work, the Concept of free variation in fantasy with its external and internal horizons of *Edmund Husserl's* experience was used.⁴ The outer horizon is associated with programmability and citation, which contributes to the concretization of musical semantics, the inner horizon of experience (in the innovative interpretation of the researcher) contains an associative image-symbol or *constellation*.

¹ Derrida, Jacques. *Body of Prayer*. co-authored with David Shapiro and Michal Govrin. New York: The Irwin S. Chanin School of Architecture, 2001.

² Derrida, Jacques. *The voice and phenomenon: introduction to the problem of the sign in Husserl's phenomenology*. [Голос и феномен и другие работы по теории знака Гуссерля.] St. Petersburg: Aleteia, 1999.

³ Cobussen, Marcel. *Deconstruction In Music. – The Jacques Derrida*. (Dissertation). Rotterdam: Erasmus University, 2002.

⁴ Husserl, Edmund. *Experience and judgment. Research of genealogy of logic*. [Досвід і судження. Дослідження генеалогії логіки.] Kyiv: PPS-2002, 2009.

The term “constellation” proposed by *Walter Benjamin*⁵ is also used in the dissertation in an innovative way - as an impulse full of potential energy. This is the energy of linear intonation, deeply studied by *Ernst Kurt*.⁶ Due to its potential energy, the constellation is capable of overgrowing and even developing into a large-scale dramatic composition.

A certain innovation should be considered the use of scientific analytics in the consideration of the creative process based on the *hermeneutics* of *Martin Heidegger*,^{7 8} as an interpretation of a musical phenomenon from the standpoint of supranational intuition. This type of interpretation was used by analysts in previous eras, but in relation to the process of composer's thinking, its application was almost the first time. In fact, the very act of penetration of the researcher into the process of compositional thinking in the dissertation was based on the positions proposed for the application of the formation and formation of linguistic constructions by *Jacques Derrida*.⁹ This is a reference semantics that narrowed the characterization of the meaning of the message to sacred content, as well as a *method of deconstruction*, which provides for the possibility of ambiguous interpretation of meaning due to the impossibility of complete control of the author's own thought process.

In the process of analyzing the works to identify the characteristic techniques of textural and semantic expressiveness in the dissertation for the first time used the characteristics of modern visual graphic arts.¹⁰ So for the first time it is proposed to draw an analogy between a sharply concentrated bright sound image and the technique of wall painting – graffiti. The brightly sharpened expressiveness of *graffiti* is presented as a direct analogue of music clusters, in their unexpectedly bright sequence.¹¹

At the same time, another type of artistic visual expression is *texture* (a type of post-pointillist orientation), which in modern painting conveys the state of shimmering air. It was used to characterize the neutral contrasting background in the musical works of Petr Eben next to graffiti.

A dichotomous pair of philosophical categories of the sacred and the profane also received an innovative interpretation in this doctoral study. On the one hand, it is the daily exchange of

⁵ Benjamin, Walter. *Selected*. [Вибране.] Lviv: Litopys, 2002.

⁶ Kurth, Ernst. *Musikpsychologie*. Berlin: Max Hesse Verlag, 1947.

⁷ Heidegger, Martin. *The road to language*. [Дорогою до мови.] Lviv: Litopys, 2007.

⁸ Saussure, Ferdinand de. *Course in General Linguistics*. New York: Philosophical Library, 1959.

⁹ Derrida, Jacques. (1999). *op.cit.*

¹⁰ Asoyan, Aram. *From Diderot to Derrida. Philosophical and aesthetic foundations of art criticism*. [Ом Дидро до Дегрида. Філософсько-естетическіе основи художественної критики.] St. Petersburg: Aleteia, 2016.

¹¹ Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. [Постмодернізм, або Логіка культури пізнього капіталізму.] Kyiv: Kurs, 2008.

information, or the communication of one's thoughts by an individual to other people or society, which often concerns the objective world, material values and physiological needs of the person himself. On the other hand, it is a prayer with which a person in solitude addresses the Almighty.

But due to the in-depth consideration of the causal links that led composers to different religious denominations, at some points the term *secularization* justifies the possibility of partially blurring the boundaries between the categories of the sacred and the profane.

The concept of *Gadamer's*¹² philosophy of hermeneutics on the basis of the phenomenological method of structuring a musical work was the basis of the concept of one's own interpretation of the sacralization of the composer's thought in the process of creating compositions for the organ. The phenomenon as a result of such an approach was chosen not the very idea of the composer, which he laid down in the sounds. Moreover, it is not even about semantics, as the literal meaning of the idea itself, which is a phenomenon. It is not even about pragmatics, which reveals the meaning of this idea, but the process of thinking of the composer, as the movement of potentially embedded energy in the sound image.

¹² Gadamer, Hans-Georg. *Hermeneutics and poetics*. [Герменевтика і поетика.] Kyiv: Univers, 2001.

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