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Воскобойникова В. В. Литургические произведения П. Чеснокова в контексте взаимодействия канонического и авторского начал в циклических жанрах православной духовной музыки.

На примере композиторского наследия П. Чеснокова анализируется литургическое творчество авторов конца XIX – нач. XX ст. в контексте взаимодействия традиций богослужebного пения и авторского творческого начала. Рассматриваются принципы построения циклических жанров православной духовной музыки в соответствии с церковным канонem.

Ключевые слова: Литургия, Всенощное бдение, канон, авторское творчество, распев, православная духовная музыка.

Voskoboinikova V. V. The Liturgy compositions of P. Chesnokov in the context of interaction canonical and authorial principals in the cycle genres of orthodox spiritual music.

Composer of the XIX – early XX cent. is the interaction of two aesthetic vectors that is simultaneously applying to the European secular culture and national spiritual and musical tradition. The attention of composers was first of

all attracted the tries of understanding ancient church art and seeking nowadays ways of their interpretation in their own authorial view. In the modern musicology the researching interest is permanent and variable in religious music. The issues of church singing art specifications, clerical singing structure art and content, style of author's work at canonical texts, history and theory of ecclesiastical chant are all subject to scientific observation by domestic scholars (N. Hulianytska, V. Protopopov, T. Vladishevska, D. Liha-chov, O. Kovalova etc.) The art of such an outstanding composer, regent and scientist as P.H.Chesnokov isn't brought to the light among the researches in this sphere. The extremely variable heritage of this artist reflects the main milestones of church art development between XIX and XX centuries and of course it needs detailed studying in the context of cyclic genres of orthodox theological music that is actually the goal of represented study.

The XIX – early XX cent. opens the Renaissance of fundamental principles in ancient music. It encourages the integrated perception of Liturgy The interaction of religious and secular musical systems causes their special synthesis and formation of new genre system.

According to our opinion, the main genre types of Liturgy and Vigil of the studying period can be first of all classified using the principle of using canonical or author musical material and also using the form of cycle organization.

Basing on this, authors approaches to composing musical material of cycles can be differentiated in such a way: 1) totally auctorial compositions; 2) composition based on materials of canonical chants only; 3) combination of original musical material with processing church hymns in one cycle.

Being resembled in the form, dramaturgy, methods of forming musical cycling, each of named above types is totally independent regarding to its organizing idea.

Canonical "composition" is never the product of the author only but it always belongs to catholic church cage. The process of creation the compositions using liturgical texts inevitably leads the author to studying the laws of organization big liturgical cycles and separate hymns. At the same time imitation or processing concrete canons is inherent to the composing in general independently of the sphere. The canons of the secular art can be overcome with innovative creative experience, the canons of church art – with expanding of the system of images and characters and means of expression that bring them to rethinking and renovation.

The genres of Liturgy and Vigil in sacred music of studying period are brightly represented in the art of outstanding composer and regent Pavel

Chesnokov (1877–1944). The special attention is needed for *Liturgy of St. Ioan* op. 42, that was created in 1913 and published by P. Yuhenson edition in 1914. Melodical material of *Liturgy* doesn't consist of harmonious church chants so it's totally authorial. Nevertheless, the character of chants allows to act them in the temple tradition not pop, so it corresponds to the church canons.

The important task for the composer who is choosing concrete chant for a cycle is the search of appropriate harmonious form for him that can help to uncover internal potential of the melody and also to reproduce acoustic features of chant in the sphere of factorial resonance. According to another practice, limits taken by the composer are not the obstacle for creation the original art form – relatively free to its melodical prototype. The example of this we can find in the art of P. Chesnokov, especially op.50, that consists two cycles “Vigil” and “Liturgy”. These compositions are connected not only with the opus there were created based on, but the chant.

Seeking of deep primordial of national spiritual singing and problems of “churchness” that means the corresponding to the “soul” of liturgy cased to the creation of bright liturgy cycle that combined the features of secular and spiritual art. Two cycles of *Vigil* of P. Chesnokov op. 21 (1909) and op. 44 (1915) are the ones of such kind. According to their structure they belong to the third type of cycle highlighted by us – mixed – so they combine harmonious of symbolic, greek, kyiv chants and authorial thoughts.

In thereby, in the compositions of XIX–XX century especially in P. Chesnokov art the new approach to genres of liturgy music is confirmed and it is orientated on the renovation of traditions of orthodox musical art. Canonical that had been indentifying with applied church direction was reawared in the compositions of “Moscow school”. Canon was understood as authentic ancient level of musical language that was represented in the church and national melody. It became the base for the artist who wants to transform traditional norms with his own artist task. Therefore the issue of interaction of canonical church monody with authorial music material that combine in one composition remains extremely prospective scientific research that needs deeply studying.

Keywords: *Liturgy and Vespers, Canon, author's creativity, chant, Orthodox sacred music.*