

Определена роль духовенства в повышении профессионального уровня хоровых коллективов музыкальных обществ.

**Ключевые слова:** хор, богослужбное исполнение, духовенство, национальная культура, концертное исполнение.

**Kateryna Cherevko "The role of spiritual choirs of Galicia in the artistic life of the region in the second half of the nineteenth – early twentieth centuries".** The article is dedicated to consideration of spiritual choirs in Galicia in the artistic life of the region of the late nineteenth – early twentieth century. Church choirs that became known hotbed of music in Galicia, played an important role in the cultural life of the region. It is worth mentioning some of them: the choir of Lviv Theological Seminary and Stavropigiysky Institute, St. George's Chapel, the choir of the Cathedral of Przemysl. They brought up future regents and singers, who promoted spiritual and secular choral works of artists not only of the last century (Bortniansky, Berezovsky, Vedel), but also contemporary composers. On one hand the manner of performing choirs passed general lyrical mood and "chamber" of performance, on the other hand it embodied purely regional tradition of choral singing, established in Przemys School of Composition.

Lviv performing choral traditions in the early 60's nineteenth century centered around Lviv Theological Seminary and the choir of Stavropigiysky Institute. The manners of choral singing of both groups differed, because they were based on measurements of different styles. So, the seminary choir was based on the choral performance style, instead the choir of Stavropigiy – on the "traditional" for sacred music «samuyilivka» (samolivka). The popularity of both performing styles forced the raise of public interest to church choral singing throughout Galicia.

The first chorus, which played a determinant role in the development of choral art in Galicia was the choir of young pupils of Lviv Theological Seminary. The story of the choir begins in 1874, when the seminary was opened. Not surprisingly, most composers of the nineteenth century were trained in this legendary institution. Future famous conductors, singers and composers (O. Nyzhankivskyi, J. Kyshakevych, Kurp'yak, Lozinski, Ivantsev et al.) got educated here.

The choir of Stavropigiysky Institute during the regency of P. Bazhansky became another group that influenced the formation of spiritual choral performance in Galicia. Music and teaching activities of Bazhansky contributed to a new generation of performers.

In the 80-s of the nineteenth century spiritual choral performance goes beyond the church as a result of its concerts. Other religious and secular

groups began following the choirs of Lviv seminary and Stavropigiysky Institute. Thus, spiritual songs were included in the repertoire of secular groups. Joint concerts were taking place both in churches and concert halls of Lviv, attracting a wide enough audience of listeners.

Afterwards such traditions spread to various towns and villages in Western Ukraine. «Passion Psalms» were the most popular form of concert performance of sacred music.

Popularity of church choral music in Galicia promoted spiritual enrichment of population. Many concerts of liturgical music were dedicated to various significant events and religious holidays. In performance practice of Lviv choirs was considered a tendency to enrich their creative potential by expansion of the repertoire and therefore professional growth. Repertory heritage of these groups focused on works of not only Ukrainian, but also foreign composers.

Further distribution of professional choral performance in Western Ukraine was due to small groups of choirs of Lviv seminary and Stavropigiysky Institute that were going out to participate in religious services or anniversary celebratory events. Performing of complex choral compositions by Lviv choirs contributed to the overall rise of the professional level of local choirs.

In the last decades of the nineteenth century secular choirs of musical societies joined the practice of creative journeys of spiritual choirs. The leading role belongs to the choirs of "Boyan" that had a rich performing repertoire of various stylistic directions. The society organized numerous schools and courses for rural Regents, which greatly influenced the professional level of performance. A number of conductors, soloists and musicians appeared with the formation of "Lviv Boyan" in 1891.

"Lviv Boyan" concert program included works of Ukrainian, Russian and foreign composers. This combination of works made it possible to show the original style of Ukrainian sacred choral music.

The successful activity of choirs of musical societies was due to its regents that got vocational education being priests. Knowledge acquired through liturgical performance, they brought to secular groups.

Thus, choral liturgical performance in Western Ukraine in the second half of the nineteenth – early twentieth century had a strong professional background. The defining feature of spiritual choral performance of that period is a combination of religious, national and regional singing traditions.

**Keywords:** choir, liturgical performance, clergy, national culture, concert performance.