7. Kachmarchik, V.P. (2008). German flute art of the XVIII – XIX centuries. Doneck: Jugo-Vostok [in Russian].
8. Levin, S. (1983). Wind instruments in the history of musical culture. Leningrad: Muzyka [in Russian].
9. Usov, Ju. (1989). The history of foreign performance on wind instruments. Moskva: Muzyka [in Russian].
10. Jurgenson, P.B. (1973). Oboe. Moskva: Muzyka [in Russian].

УДК 782.3

DOI 10.15421/221811

Shchitova Svitlana,

Ph.D., Associate Professor,

*Professor and Head of „History and Theory of Music” chair of
M. Glinka Dnipropetrovsk Academy of music*

тел. (093) 151 - 99 - 81

e-mail: shchitova@i.ua

Savoniuk Hanna,

*Master of „History and Theory of Music” chair of
M. Glinka Dnipropetrovsk Academy of Music*

тел. (096) 386 - 09 - 09

e-mail: annasavonyuk@gmail.com

SCRIPTURE – SOURCE OF COMPOSER’S INSPIRATION (to the 500year of Reformation)

The aim of this article is retracing stage-by-stage development of passions and to argue actuality of genre on the modern stage, defining text biblical basis as invariable and significance. Bible became an uniting factor for all times, for believers of confessions and creations of different forms and genres, among that liturgies, masses, spiritual concerts, passions. The genre of passions has centuries-old history. The most ancient reminiscence about passions are related yet to the rituals of resurrection of Egyptian God Osiris. In the article the value of activity of M. Luther reveals not only for forming of new church confession; his musical reforms, that became the important stage in development of many genres are retraced too, including passions. **Methodology** of

research is based on comparatively-historical method, methods of induction, genre-style analysis, that allows to consider the certain standards of modern passions and defines their place in cultural space. **Scientific novelty** is research of genesis of genre with the weighty role of M. Luther in claim of protestant chorale as the basis of passions in XVI – XVII. Scientific novelty is appeal to the standards of modern musical creation, which are not insufficiently studied and require the proper analysis. In the article it is suggested to classify passions on the text filling as „classic” („biblical”), „mundane”, „mixed”. **Conclusions.** In the article the historical process of development of passions from sources to contemporaneity is retraced. Activity of M. Luther that first translated Scripture into German became a great incitement. In-process from the protestant chorale by Luther a parallel is conducted to modern western (John Debney) and Ukrainian passions (Alexander Kozarenko), in which the catholic model of genre is indicated by a composer only in the title of work, and old church slavonic antiphonal backgrounds become the basis of all composition with their Ostrozhskiy tune.

The key words: Bible, Christ, genre, Precept, passions, Reformation.

Щітова Світлана Анатоліївна, кандидат мистецтвознавства, доцент, професор та завідувач кафедри „Історія та теорія музики” Дніпропетровської академії музики ім. М. Глінки

Савонюк Ганна Олексіївна, магістрант кафедри „Історія та теорія музики” Дніпропетровської академії музики ім. М. Глінки

Священне писання – джерело композиторського натхнення (до 500-річчя Реформації)

Мета статті – простежити поетапний розвиток пасіонів і довести актуальність жанру на сучасному етапі, визначивши текстову біблійну основу як незмінну та значущу. Біблія стала з'єднуючим фактором для всіх часів, для існуючих конфесій і творів різних форм та жанрів, серед яких – літургії, меси, духовні концерти, страсті (пасіони). Жанр страстей має багатовікову історію. Найдавніші спогади про страсті пов'язані ще з ритуалами воскресіння єгипетського бога Озіріса. У статті розкривається значення діяльності М. Лютера не тільки у формуванні нової церковної конфесії; простежуються також його музичні реформи, які стали важливим етапом у розвитку багатьох жанрів, у тому

числі пасіонів. **Методологія дослідження** спирається на порівняльно-історичний метод, методи індукції, жанрово-стильового аналізу, що дозволяє розглянути певні зразки сучасних пасіонів і визначити їх місце у культурному просторі. **Науковою новизною** статті є виявлення генезису жанру зі значущою роллю М. Лютера у ствердженні протестантського хоралу як основи пасіонів у XVI – XVII ст. Новим у роботі можна вважати звернення до зразків сучасних музичних творів, які недостатньо вивчені та потребують належного аналізу. У статті пропонується класифікувати пасіони за наповненням тексту як „класичні” („біблійні”), „мирські”, „мішані”. **Висновки.** У роботі простежено історичний процес розвитку пасіонів від витоків до сучасності. Великим поштовхом для розповсюдження текстів Священного Писання стала діяльність М. Лютера, який вперше переклав Святе Письмо німецькою. Від протестантського хоралу М. Лютера проведено паралель до сучасних західних (Джон Дебні), а також українських страстей (Олександр Козаренко), в яких католицька модель жанру надана лише у назві твору, а базисом усієї композиції українського автора стають старослов'янські антифони з їх Острозьким наспівом.

Ключові слова: Біблія, жанр, Заповіт, пасіони, Реформація, страсті, Христос.

Щитова Светлана Анатольевна, кандидат искусствоведения, доцент, профессор и заведующая кафедрой „История и теория музыки” Днепропетровской академии музыки им. М. Глинки

Савонюк Анна Алексеевна, магистрант кафедры „История и теория музыки” Днепропетровской академии музыки им. М. Глинки

Священное писание – источник композиторского вдохновения (к 500-летию реформации)

Цель статьи – проследить поэтапное развитие пассионов и доказать актуальность жанра на современном этапе, определив текстовую библейскую основу как неизменную и весомо значащую. Библия стала объединяющим фактором для всех времён, для существующих конфессий и произведений разных форм и жанров, среди которых литургии, мессы, духовные концерты, страсти

(пассионы). Жанр страстей имеет многовековую историю. Древнейшие воспоминания о страстях связаны еще с ритуалами воскресения египетского бога Осириса. В статье раскрывается значение деятельности М. Лютера не только в формировании новой церковной конфессии; прослеживаются также его музыкальные реформы, которые стали важным этапом в развитии многих жанров, в том числе пассионов. **Методология** исследования опирается на сравнительно-исторический метод, методы индукции, жанрово-стилевого анализа, что позволяет рассмотреть определенные образцы современных пассионов и определить их место в культурном пространстве. **Научной новизной** является исследование генезиса жанра с весомой ролью М. Лютера в утверждении протестантского хорала как основы пассионов в XVI–XVII вв. Новым в работе можно считать обращение к образцам современных музыкальных произведений, которые недостаточно изучены и требуют надлежащего анализа. Предлагается классифицировать пассионы по текстовому наполнению как „классические” („библейские”), „светские”, „смешанные”. **Выводы.** В статье прослеживается исторический процесс развития пассионов от истоков до современности. Большим толчком для распространения текстов Священного Писания стала деятельность М. Лютера, который впервые перевёл Священное Писание на немецкий. От протестантского хорала М. Лютера проведена параллель к современным западным (Джон Дебни) и украинским страстям (Александр Козаренко), в которых католическая модель жанра указана украинским композитором только в названии произведения, а базисом всей композиции становятся старославянские антифоны с их Острожским напевом.

Ключевые слова: Библия, жанр, Завет, пассионы, Реформация, страсти, Христос.

The problem of the represented research is to find the answer to the question: can passions refer to works which do not correspond to their Western European canon? The actuality is the appeal to significant, rather well-known, but little-studied samples of modern passions, their analysis and comparisons, which can be used at lectures in musical colleges and universities.

The literature review. The subject of the article provides for the consideration of bibliographic sources in several directions. Among the literature about Martin Luther's activities - the monographic works by H. Schilling, E. Solovyov's „Martin Luther and his time. Undefeated heretic”, Helen White [1], which details the most important stages of the life and activities of the great reformer. About the significance of the role of the Holy Bible proves the book of Conrad Edel „How the Bible appeared”, the article by V. Medushevsky [2]. Spiritual music in the modern space is studied as a whole (A. Tkachenko's dissertation, where the whole section is devoted to the study of the place of spiritual music in the works of Ukrainian composers [3]), and, directly, according to separate genres. Among the last, the passion which deserve our attention [4]. But the topic that remains about the study of passions in their contemporary interpretation is not sufficiently filled.

The purpose of this article is to draw attention to the importance of the world event – the 500th anniversary of the Reformation. In this regard, it seems necessary to reveal the significance of M. Luther's activity in the formation of a new church denomination and the influence that made him translation the Bible on the state of the church service and some genres, in particular, on the explored genre of passions.

The object of the study is the genre of passions since the beginning of its existence to date, with an appeal to the works of the turn of the XX–XXI centuries, which became **the subject** of research. These are the works of contemporary composers: „The Passion of the Christ Symphony” by American composer John Debney and „The Passion of our God Jesus Christ” by the Lviv composer Oleksandr Kozarenko.

Presenting main material. Primitive life and its manifestations are identified with the concept of syncretism. Over time, separated from each other, music and the word began to exist independently (the word – in the form of prose and poetry, music - both vocal and instrumental), and connecting in folk art, in authors' compositions. With the advent of writing, the word gets a special meaning, the proof of it become books. There are five of the oldest books in the world: The Book of the Dead, the Sinai Code, the Diamond Sutra, the Two Gospels, the Ostromyrov Gospel. All ancient books were made by hand with incrustation of precious stones and equated to almost works of art. The Holy Scriptures (Bible, Scripture) was no exception. By the middle of the XV century it

was distributed exclusively by rewriting by hand, but constantly checked with the original and carefully kept.

The Bible (βιβλία, „the Bible”), translated from the Greek as a „collection of books”, consists of two parts: the Old and New Testaments, and informs about the plan of God's salvation for all mankind. The Old Testament (39 books), which is the sacred book of the Jews and has been around for several thousand years, was completed four hundred years before the birth of Christ. New Testament (27 books), which was written during the I-II centuries of era, tells about the times since the birth of the Messiah. The original texts of the Bible were written in three ancient languages: Hebrew, Aramaic, and Ancient Greek. After more than one century before its complete writing, the Bible repeatedly tried to destroy - to ban, burn (even during the Reformation), but it had no results. The collection emerged from nowhere again, and today its edition has the largest circulation in the world, moreover it is translated into different languages and dialects.

The Bible is not only the oldest monument of the whole world, but also a multi-genre collection, which is an example of ancient culture and writing; a historical monument; an indisputable example of art, because its carefully checked language is perfect and does not contain errors; an example of folklore; a collection of love poetry; manual for education; unsurpassed spiritual work. In the words of V. Medushevsky, „amazingly expressed in it the law of interaction of the vital horizontally and divine vertical, raising all the earth to heaven and making it into heaven” [2].

Martin Luther's work was a major impetus for the dissemination of the texts of the Scriptures. It was for twenty years, from 1522 to 1542, that he translated for the first time in the Scriptures German. The name of Luther is connected with the beginning of the Reformation in Germany. In the explanatory dictionary of V. Zorin is determined that the Reformation (*Latin Reformatio* - changes, transformations) - „socio-political and ideological movement of the XVI-XVII centuries in Europe, directed against Catholicism as an ideological monopolist and Catholic church as a feudal structure” [5]. Gradually, the wave of the Reformation captured almost the whole of Europe, reflected in the arts.

This year is the limit, which separates exactly half a millennium from the beginning of the great Reformation. The next year, 2018, will mark the 535th anniversary of the birth of its initiator, Martin Luther.

Originally an Augustinian monk, then a professor at the University of Wittenberg, Luther in 1517 spoke out against indulgences, developing a program to reform the church, relying solely on the text of the Bible. 95 theses about indulgences became the point of reference in the history of Protestantism, with one of the areas of which is Lutheranism. Luther reduced the number of Pope's representatives in Germany; wrote down the Small and Great Catechisms, which were included in the „Book of Consent” (*Das Konkordienbuch*) – the collection of religious documents of the Lutheran Church.

It is known that Luther – the author of about thirty chorales - knew well the history and theory of music. His most important works are Formula Masses („*Formula missae*”, 1523), German Masses („*Deutsche Messe*”, 1525–1526). Thanks to Luther, worship became more accessible and clear, because:

- The church service was translated into German;
- removed from the worship all that did not correspond to the Bible;
- the mass and service of the official, borrowed from the Catholics, began to be performed not only in Latin, but also in German;
- the funeral mass was canceled;
- Public singing of stanza songs (Protestant chorales) after that sounded in German. It is known that it was thanks to the chorale that the folk song melos entered the German professional music;
- community singing became strictly diatonic, with a minimum of divorce (as opposed to the Gregorian chorus), which required less professionalism from the performers.

In recent years, Luther devotes more than 400 theological works to the writing of further reforms. Translated by Luther the Bible became a literary model for the German literary language. The works of Luther awoke a general interest in the Holy Scripture not only in his country, but also among all Christian nations. Thus, the Ostroh Bible is the first full edition of the canonical biblical text in Church Slavonic, appeared already in 1581, that is separated from the Lutheran Bible by about fifty years.

Many of the advanced artists of that time were influenced by the ideas of Martin Luther, because „his sermons and compositions carried a light that awakened the consciousness of thousands of people” [1, 109]. But the translated Bible was distributed and became a connecting

factor for all time, for believers of existing denominations and works of various forms and genres, including liturgies, masses, spiritual concerts, passions (or passions).

The genre of passion has a long history. Passions in the ancient world were called rituals associated with the resurrection of the Egyptian god Osiris. Since the times of the Great Reformation, the interest of Biblical themes has grown in, first of all in Germany, and with it passions. The friend of Martin Luther and the first cantor of the Protestant church was the composer, poet, music theorist Johann Walter (1496-1570), many of his works, including „Passion for Matthew” and „Passion for John”, have been written by him. After him, passions appear in the works of many composers, in particular, G. Sheutz, G. Handel, and the culmination of the development of the genre are unsurpassed examples of passions by Johann Bach.

In our time, referring to passions, composers have many possibilities for a different interpretation of this multi-faceted genre, depending on the various choices of literary basis. The origin of modern passions can be: The Gospel of one of the four disciples of Christ - John, Mark, Matthew, or Luke; canonical texts of different confessions, which are used by the author in full or in part: are supplemented or processed; canonical texts, combined with the texts of modern librettist, with other texts of the Scriptures; The author's own text is related to another modern, tragic topic.

Perhaps the existence of all the texts of the Gospels in one macro cycle. Thus, the passion for the four Evangelists was written before the 250th anniversary of the birth of the Bach to order the Bach Academy in Stuttgart. Four composers from different parts of the world offered their own unique version of passion. One of the most unusual means used by composers at the present stage is the search for non-standard set of instruments. An example of passion with a special use of set of instruments is the „Water passions” by the Chinese composer Tan Dun [4].

The language of writing a musical piece of passion also provides many directions for interpreting this genre. Consequently, a work can be written: in the ancient language of the Scriptures or in its modern transcription; in the language of any country in the world; different languages in the scope of one work.

The number of Christian denominations today amounts two thousand, and the number of languages with dialects in its number is approaching seven thousand. Consequently, purely theoretically, there can be a large number of modern passions in various cultural-linguistic interpretations. Y. Lotman emphasizes that „... *the natural language is one of the leading factors of national culture, the language model of the world becomes one of the factors regulating the national picture of the world*” [6]. Today, there are „Suffering and the death of our Jesus Christ” by Husar and Orban’s „Passions”, written in Hungarian, „The Passion for Matthew” by Rosseau in Flemish, four Passion Gagnidze in Georgian. At the beginning of the XXI century, the „Passion for Mark” by Siksten – in Swedish, „The Suffering and the Death of Jesus Christ for Four Evangelists” by King and „Passion for John” by Chilchott – in English, „Passion for the Luka” by Tsupaky – in Greek, „Russian passion” by Larin [4] and others. The only example of the Ukrainian reading of the genre is the work of O. Kozarenko.

In the XX – XXI centuries there are passions with an updated interpretation of the biblical plot. In some works, the vital line of Jesus is not unique and runs in parallels to other themes. For example, in the work of the contemporary American composer Adams, "The Gospel of Another Mary" (oratorical passions), a peculiar mix is used – from the Old and New Testament, representations and legends of the Passion of Christ from Lazarus and his sisters Mary and Marfi. Includes also the texts of memoirs by Dorothy Dey, works by Primo Levy, Rosario Castellanos, Nicaraguan poet Ruben Dario.

Modern passions require additional reflection and proper classification according to national or linguistic principles, according to the plot content. It is proposed to distinguish separately: „classical” („biblical”), „secular”, „mixed” passions. The first type of passions include works written on biblical texts and texts borrowed from the corresponding church services of any denominations. The second type includes compositions that present any life stories that are not part of the Scriptures. Passions of the third type combine the first two types. To the „canonical” passions we present the passions of Metropolitan Hilarion, Alexander Kozarenko, „Passion for Mark” by J. Bach, reconstructed by Jorn Boysen. The second type of passion includes the work of John Debney, to the third – the passion of Krzysztof Penderecki.

The question arises: there are many works written in the genre of passions, is it lawful to regard all compositions as passions? To determine the genre must remain its core, without which the genre will disappear. It is clear that the genre of passions cannot exist without the constant plot line associated with Christ, taken from the Bible. The unchanging protagonist of the Passion gives us the right to compare the interpretation of his image (on the example of the solo fragments of Christ) in pastimes of the Western and Ukrainian models – „The Passion of the Christ Symphony” by John Debney, the author of the music for the eponymous film „The Passion of Christ” and „The Passion of Our Jesus Christ” by Alexander Kozarenko.

The first part of The Passion of Debney, „Prologue – The Garden”, begins with an orchestral sketch of a picture of the Gethsemane Garden, preceding the solo of Christ. It serves as an overdrive not defined by the author. The first and only one in all the work of Jesus’ solo is quite concise in size and in the range (the melody does not exceed the quintus), tantalized, enriched with forelagas, and melismatics, is built on only one verse from the Bible [Luke 22: 39–46]. This item is not an aria in the broad sense of the word. In the exposition of the image of Christ, Italian is used („Padre allontana da me questo calice”), but in its style individual intonations of the solo are reminiscent of ancient oriental motifs.

An appeal to the era of „early modern day” is the work of Alexander Kozarenko, who uses ancient Old Slavic antiphonies with their passionate nasty. The basis of the first part of „Passion ...” is the author’s motive (la-fa-salt-fa), which causes the association with the theme of Dies Irae and, transforming, turns into the theme of Christ. In the first and only (as in Debney) Christ’s solo, the intonation of the theme of accession develops: then the range of the leading motive (la-fa-salt-fa) increases to the septa, the declining intonations turn into questioning. The culminating tutti of the orchestra and chorus at the end of the chapter sounds like a scream all over the world, as a symbol of the suffering of the whole world.

It is possible to make some generalizations about the genre of passions in our time.

1. Based on the number of parts and time of the sound of works, we note the attraction of composers to write more concise works.

2. Not all elements of the genre (arias, choruses, recitatives) can be present in the work (in Debney there is no recitative).

3. The presence of the main character – Jesus Christ – is obligatory.

4. The tendency to update due to the use of non-standard, new sounds, old instruments, etc. (in Debny – duduk, in Kozarenko – frusto).

Composers, referring to the genre of passions, do not claim to be compared with Bach because they consciously call their works differently. They are aware of the responsibility they take: the theme of life and the death penalty of Jesus Christ sets a high level of attitude towards the writing and execution of the work.

Conclusions. For the genre of passions of the last century, the characteristic features are:

- the search for new forms for a new perspective of the vision of a lifelong sacred theme;
- change of the canons and rules of writing the work;
- access to authentic instruments, texts for the purpose of their revival, preservation and updating;
- a combination of a new vision of the world with an ancient theme for adaptation and better perception of the listener of ancient plots and a sense of reality of what is happening;
- use of technical means for reproduction of the plot and communication of times;

The theme of salvation associated with the life of the Messiah is lifelong, therefore its modernization will always be relevant at every stage of existence. The task of artists to seek new techniques for its reproduction, preservation, renewal and enrichment of the genre.

Prospects for research. The genre of passions, due to the scale in terms of understanding the meaning, form and its varieties, as well as a different textual basis, requires a more detailed analysis, with possible comparisons and conclusions regarding contemporary composing tendencies in the writing of a work.

Список використаних джерел і література:

1. Уайт Э. Великая борьба. Київ: Джерело життя, 2012. 608 с.
2. Медушевский В. Евангелие как сущность божественной красоты музыки. <http://www.musnotes.com/articles> (дата звернення 25.08.2017)

3. Ткаченко А.І. Українська сакральна монодія в сучасній композиторській творчості: дис. ... канд. мистецтвознав.: 17.00.03 „Музичне мистецтво”. Львів, 2016. 184 с.
4. Рау Е.Р. Современные пассионы: лики жанра в XX – XXI веках. <http://scjournal.ru/articles/issn> (дата звернення 08.09.2017)
5. Зорин В.И. Евразийская мудрость от А до Я: толковый словарь. Алматы: Словарь, 2002. 408 с.
6. Лотман Ю.М. Анализ поэтического текста. Ленинград: Просвещение, 1972. 272 с.

References:

1. Uajt, Je. (2012). Great fight. Kyiv: Dzherelo zhyttia [in Russian].
2. Medushevskij, V. The Gospel as the essence of the divine beauty of music [Electronic resource]. Retrieved from <http://www.musnotes.com/articles> [in Russian].
3. Tkachenko, A.I. (2016). Ukrainian sacral monody in contemporary composer's work. Candidat's thesis. Lviv [in Ukrainian].
4. Rau, E.R. Modern passions: faces of the genre in the XX – XXI centuries [Electronic resource]. Retrieved from <http://scjournal.ru/articles/issn> [in Russian].
5. Zorin, V.I. (2002). Eurasian wisdom from A to Z: explanatory dictionary. Almaty: Slovar' [in Russian].
6. Lotman, Ju.M. (1972). Analysis of the poetic text. Leningrad: Prosveshhenie [in Russian].