



Liturgical Choral Art of Stepan Spiech

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ABSTRACT

The relevance of the study is conditioned by the fact that understanding the integrity of Ukrainian musical culture encourages its analysis in two manifestations – in mainland Ukraine and in the diaspora. The purpose of the study is to highlight the contribution of the composer Stepan Spiech from Germany to spiritual and canonical art since this is an understudied issue. The leading methods used in the study are historical and cultural – to consider the liturgical Ukrainian choral music of the second half of the 20th century in historical dynamics; source and textual – to identify the primary sources of the composer's works; musical and stylistic – to characterise the evolution of the musical component in the context of sacred music; personological – to develop a creative portrait of the composer. The study examines the liturgical choral art of one of the representatives of the Ukrainian diaspora – Stepan Spiech for the first time. Posting videos of the Liturgy on platforms like YouTube aligns with the use of innovative technologies in education. This could inspire further exploration of how technology can be used to enhance music education and research. The main focus of the study is on the textual analysis of the Divine Liturgy of Saint John Chrysostom, which has two volumes and its performance by Ukrainian choirs in 2021. The study develops a new scientific field – musical diaspora studies, expanding the compendium of knowledge about Ukrainian liturgical music to introduce it into textbooks for students of music institutions, include it in the repertoire of choral groups, and acquaint researchers of the world with original music.

Keywords: Liturgical Choral Art; Choral Music; Ukrainian Diaspora; Germany; Stepan Spiech.

INTRODUCTION

Mascot The leading form of musical creativity of Ukrainians is choral singing, and its liturgical type, which belongs to church services and performance in the church, has more than a thousand years of history of its development. Ukrainian liturgical choral music developed from monody to a polyphonic work of cyclical form since the christianisation of Kyivan Rus in the 10th century (Olianina, 2023). The image of the Virgin Mary occupied a prominent place in Byzantine hymnography and Ukrainian monody. The studies on typology and allegory of this problem by the German researcher Hannick (2005), used by Ukrainian musicologists, synchronises searches for sources of sacred music. Having established itself in the works of Mykola Dyletskyi, Maksym Berezhovskyi, Artemy Vedel, and Dmytro Bortnianskyi in the 17th – 18th centuries, at the beginning of the twentieth century it was performed in the Ukrainian language in the compositions of Mykola Leontovych, Kyryl Stetsenko, Yakov Yatsynevych. A review of the holistic development of church music in Ukraine from Kyivan Rus to the middle of the 20th century, from ancient monodies to Parthian polyphony and liturgical composition, by musicologist Antonowycz (1990) from the Netherlands, shows the importance of Ukrainian cultural legacy and its resonance with European culture.

However, the natural development of genres of spiritual, canonical, and paraliturgical creativity was forcibly interrupted by the atheistic regime of the Soviet government in Ukraine. In the era of totalitarianism, the church was outside the state and the creation of spiritual music could not be discussed. The 70-year-old spiritual abyss had to be filled by composers of the Ukrainian diaspora – Oleksandr Koshetz, Mykhailo Haivoronskyi, Andrii Hnatyshyn, Myron Fedoriv, Hryhory Kytasty, Ihor Sonevtskyi, Zenovii Lavryshyn, Roman Hurko, and others. They took on the mission of preserving the traditions of church singing. The centre of their attention is the Ukrainian church chants of the Byzantine rite, which were carefully preserved in their true ritual purity: the cultural interests of composers abroad were aimed not so much at finding new forms of church music as at universalising the old ones.

Karas (2012) emphasises: “A review of the spiritual and musical literature of Diaspora composers shows that its development took place in three areas. The first represented the author's works, their own compositions on canonical texts. These are primarily cyclical forms of church rites (Liturgy, Memorial service, Vespers, Matins, Church wedding, Paraklesis). The second is the processing of old single-voiced liturgical melodies (troparion, echos). The third is paraliturgical creativity: cyclical paraliturgical forms (choral concerts), paraliturgical works (songs to the mother of God, accompanying songs to church saints and feasts, folklore spiritual legacy (koliadky, shchedrivky, psalms, cantus). In elaborating the genres of paraliturgical music, diaspora artists turned to stylistic models: composers of the 18th century (A. Hnatyshyn – the adaptation of works by D. Bortnianskyi; I. Sonevtskyi – following A. Vedel's style); Peremyshl school (A. Hnatyshyn, M. Fedoriv); Lysenko's stylistics (I. Sonevtskyi)”.

The conservation trend is most productively represented in the church-religious music of composers of the diaspora. Although the work of artists of this area was aimed at restoring the national tradition, their works are characterised by a search for melody, shaping, and harmony. The liturgical cycles created by them, paraliturgical works that helped preserve the Ukrainian cultural and spiritual identity of emigrants, are now returning to Ukraine as a spiritual legacy that needs to be actualised in scientific discourse and concert-performing and spiritual practices (Cherepanyn, 2018).

Among them, Stepan Spiech (1922-2009), a composer, singer, deacon, regent, and musical graphic artist in Germany, was an important figure. The study by Nimilovich and Khrypun (2012) is devoted to the comprehension of Stepan Spiech's compositional, performing, and vocal activities, which was one of the first to draw attention to this little-known in Ukraine representative of the musical culture. Nimilovich and Khrypun (2012) discussed choral music in the works of S. Spiech, as a prominent representative of the Ukrainian diaspora in Germany; however, he focused on individual works, without exploring the author's Liturgy. In part, various facets of the artist's creative personality were covered in the studies and monograph of Karas (2010; 2012; 2021) and Karas (2021). Mentions of the composer can be found in various reference books and studies. The centenary of the composer's birth, celebrated in 2022, actualises the appeal to his spiritual legacy and its understanding based on the rich source material – printed publications of his Liturgy (Spiech, 1979; Spiech, 2009a) and its performance by choirs in Ukraine in 2021 (Episcopal Divine, 2009), interviews with members of the artist's family (Figure 1).



Figure 1. Poster of The Jubilee Concert for The 100th Anniversary of The Birth of Stepan Spiech

The research gap that should be described in the study is the lack of comprehensive exploration and understanding of the contribution of the German composer Stepan Spiech to spiritual and canonical art, particularly in the context of Ukrainian music. This research aims to address this gap by providing a detailed analysis of Spiech's work, his influence on the genre, and the broader implications of his contributions within the field of Ukrainian liturgical music. The primary objective of the article is to comprehensively illuminate the contribution of the German composer Stepan Spiech to the realm of spiritual and canonical art, as this particular theme has not been adequately explored to date.

LITERATURE REVIEW

To describe the diverse and multifaceted art of Spiech (1979), Nimilovich and Khrypun (2012) wrote: "All his life the composer and singer was distinguished by exceptional determination, desire, and ability to work hard on himself. From an early age, he set himself the goal of reaching the heights of musical art and serving Ukrainian songs in this field, popularising them in the world." Since the age of ten, Stepan took part in church choirs in Ukraine, America, and Germany, which actually developed a multi-faceted personality in him. His dreams of a musical career were interrupted by World War II, and the young man left his picturesque Lemko region for Germany. In Munich, he received a thorough education – he studied with famous musicians: the pianist Clare Frühling-Gerlach and the outstanding tenor Orest Rusnak. Then he travelled to the United States – at the Ukrainian Music Institute (UMI) in New York he studied solo singing with Ivanna Pryma and composition with Volodymyr Hrudyn. It was there that S. Spiech tried his hand at composition and wrote his first works. Nine years he spent in America disclosed the singer's singing and acting talent due to the acquaintance with such creative personalities as pianist R. Savitskyi (also director of UMI), directors Y. Hirniak and O. Dobrovolska (unconquered bereziltsi), conductor L. Krushelnytskyi (leader of the choir "Dumky" in New York) conductor Alberto di Natale (at the Gunda Jordan Opera Studio).

Having returned to Germany in 1959, S. Spiech continued to sing, joined the pedagogical repertoire, composing a songbook for young people (Yevshan-potion, 1963), which has a strong national-patriotic, spiritual orientation, distinguishing it from other similar collections of choral works" (Karas, 2010). In 2005 S. Spiech published the album "Kompozytsii" with his own works based on the words of Ukrainian and German authors, including in Ukrainian translation (Spiech, 2009b). These are works for choir, solo songs, duets, tercets, melodic recitations. Nimilovich and Khrypun (2012) indicates that "the composer preserves the style of romanticism: the breadth and convexity of phrasing, in the piano accompaniment of his works uses unfolded arpeggio chords, in the right, parallel tercets and sextets are used; the vast majority of compositions in the accompaniment are characterised by the use of three-dimensional texture. The author also appeals to neo-folklore, because his choral and vocal compositions are characterised by the enrichment of musical language through appeals to the ancient layers of folklore: Ukrainian folk songs and dance music." (Figure 2).



Figure 2. Image Of S. Spiech Based on The Words of Nimilovich (2012)

During the Munich period, S. Spiech was very productive in public and creative activities. He primarily performed as a solo singer. "Since 1962, S. Spiech increasingly prepared programmes in which he involved his compositions. Thus, on July 20, 1962, a musical and literary evening was held in Munich (Deutschen Lyceumclub), which featured Stepan Spiech (tenor and composer), Anne-Marie Wagner (piano), Elizabeth Sulger-Goebing (reader), Amanda Schaefer (poet). The concert was announced as "an evening of outstanding Ukrainian composers, performers and Ukrainian poetry in German". S. Spiech's great program, which presented the choral and vocal works of the composer, took place on January 31, 1976, in the meeting hall of the Society of Ukrainians of Germany in Munich. <...> On the year of the 100th anniversary of Stanyslav Lyudkevych's birth, on October 5, 1979, a concert dedicated to this anniversary took place in Munich. S. Spiech presented three solo songs by S. Lyudkevych: "Ya y ne zhaluiu", "Oi, verbo, verbo", and "Cheremoshe, brate mii". On June 9, 1982, the author's concert of S. Spiech took place, organised by the Central Representation of Ukrainian Emigration in Germany" (Nimilovich, 2012).

Another facet of the artist's work begins in Munich. All his life he remained a deeply religious man (he was a Greek Catholic). According to his wife Iryna, since 1959 Stepan belonged to the church of St. John Nepomuk in Munich-Ludwigsfeld (Figure 3), where he was a chorister, sometimes a conductor, and from 1981 to 2005 – a deacon. That is, the artist devoted forty years until his last days to serving the Almighty in this church. It should be noted that this was the German Catholic Church, in which Germans and Ukrainians sang together. They studied and sang the Liturgy of S. Spiech in Ukrainian. S. Spiech also maintained contacts with the Greek Catholic community in Munich, the cathedral choir led by M. Phil.



Figure 3. The Church of St. John Nepomuk in Munich in 2016

Deeply studying the traditions of church music and having taken part in various church choirs and deacon training, S. Spiech turns to spiritual music as a composer. This gave impetus to the writing of religious songs, and later the Hierarchical Divine Liturgy of St. John Chrysostom in Ukrainian for mixed choir (Spiech, 1979), dedicated to the newly built cathedral in Munich. As his wife Iryna recalls, the composer started working on it in 1974, wrote a lot and constantly, used musical notes from Rome. The composer aimed to write the Divine Liturgy, enriching it with the character of Ukrainian song for applied performance in the Ukrainian Church of the Diaspora, to support and develop the national and cultural development of future generations (Yatsiv and Yasynskyi, 2022).

METHODOLOGY

During this study, a range of research methods were employed to comprehensively investigate various aspects of Ukrainian liturgical choral music, particularly focusing on the work of composer Stepan Spiech. These methods included: Theoretical Methods included analysis, terminological analysis, synthesis, concretization, generalization, and the method of analogies. They were used to critically examine and refine the study's theoretical framework and to draw meaningful comparisons between different aspects of the research. Interviews were conducted with individuals knowledgeable about Stepan Spiech's work, notably his family members. These interviews provided valuable insights into his creative process and the initial performances of his Liturgy.

The study involved in-depth investigations into the experiences of choral groups that had performed Spiech's Liturgy, as well as observations during the preparation and execution of sound recordings of the Liturgy. These empirical methods offered practical insights into the performance and reception of the music. Historical and Cultural Method provided a historical and cultural context for the evolution of liturgical Ukrainian choral music during the second half of the 20th century. It helped to understand the subject within its broader historical dynamics. Source and Textological Methods were used to identify primary sources related to Stepan Spiech's liturgical compositions, particularly sheet music publications of the Liturgy in two volumes published in Germany. Textual analysis was also applied to examine the lyrical and liturgical elements of his compositions. Musical and stylistic methods were employed to analyze the musical components of Spiech's liturgical compositions within the context of sacred music. This included an examination of musical style, structure, and various musical elements. Personological Method was used to construct a comprehensive portrait of Stepan Spiech, considering his multifaceted roles as a composer, singer, music and public figure, and regent. It aimed to understand his influence and contributions in cultural and musical spheres. The study was conducted in three stages:

At the first stage, the search for musical sources, biographical information about the composer, theoretical analysis of existing methodological approaches in cultural, art history, and musicology scientific literature were conducted, the problem, purpose, and methods of research were highlighted.

At the second stage, the analysis of S. Spiech's liturgical music based on sheet music and concert performances was conducted.

At the third stage, the study was completed, theoretical and practical conclusions were clarified, and the results obtained were generalised and systematised.

By employing this diverse range of research methods, the study aimed to provide a comprehensive exploration of Stepan Spiech's contributions to Ukrainian liturgical music, offering insights into both the historical context and the contemporary significance of his work.

RESULTS

Obviously, the family spirit, the atmosphere of high cultural relations determined the future artistic path on which S. Spiech set foot. The special features of the composer's style were clearly manifested in the spiritual legacy of the artist, most clearly in the Divine Liturgy. His interest in choral spiritual music is connected with the search for an internal concentrated style of reflecting the intonational sphere that originated in the composer on Ukrainian lands, preserved and transferred to distant lands of emigration, and became the grain of the Ukrainian nation's identification. S. Spiech did not strive for modernisation, but in his works, one can feel the artist's unique character. The composer often uses in his work individual melodic turns, built on the principle of the roll call of female and male voices, tercet and sextet motions of the melody, which are characteristic features of Ukrainian folk polyphonic singing. In December 1979, with the support of the Bishop, Apostolic Exarch Platon Kornyljak, the first volume of the Hierarchical Divine Liturgy of St. John Chrysostom in Ukrainian for mixed choir (500 copies), on the occasion of the 20th anniversary of the Apostolic Exarchate in Germany, was published (Spiech, 1979). The music graphics and technical design were made by S. Spiech himself, and the graphic design of the cover was done by the famous artists Sviatoslav Hordynsky and Vasyl Konashevych (Figure 4). The liturgy was arranged based on the prayer book "To you, O Lord, I lift my soul", published in Rome in 1971 with the permission of the Major Archbishop and Cardinal Josyf Slipyj.

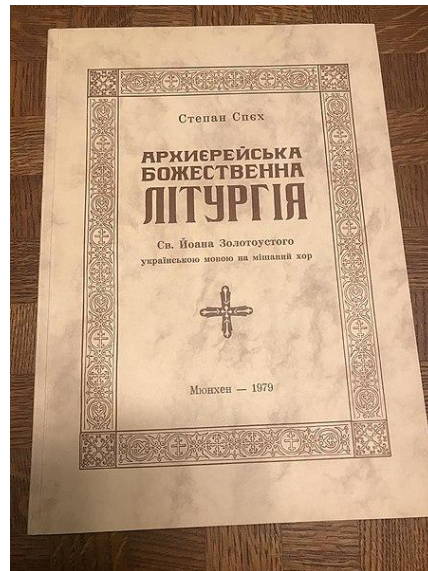


Figure 4. The Cover of The First Volume of The Hierarchical Divine Liturgy of St. John Chrysostom in Ukrainian for Mixed Choir

The composer wrote in the preface: "In this new composition, I tried to combine the old Slavic church style with elements of Ukrainian folk music, while consciously avoiding excessive modernism, unnecessary chromatism or annotations, the influence of ancient Greek melody" (Spiech, 1979). The publication includes, in addition to the main musical presentation of the liturgical rite, variable parts related to the largest church holidays (the first and third Antiphons, the Trisagion – "Vy, shcho v Khrysta", Irmos – "Velychai, dushe moia", "Anhel spovishchav"): Christmas, Vodokhreshche, the Resurrection of the Lord, Pentecost. A separate section in the collection contains arrangements of church songs "Viruii, Hospody", "O, Vsemohuchyi Otche" (text by S. Spiech), "Siaie zironka chudova" (text by V. Pryima), "Velykodni dzvony" (text by L. Khraplyva), "Sohodni Voskresennia" (by N. N.), "Blahoslovenna zirka yasna" (text by R. Kupchynskyi) (Spiech, 1979). In his introductory speech to this volume, the rector of the Ukrainian Free University Volodymyr Yaniv emphasised the millennial tradition of Ukrainian church singing and called S. Spiech's Liturgy the worthiest celebration of the Millennium of Christianity in Ukraine (Spiech, 1979). **Figure 5** illustrates this structure.

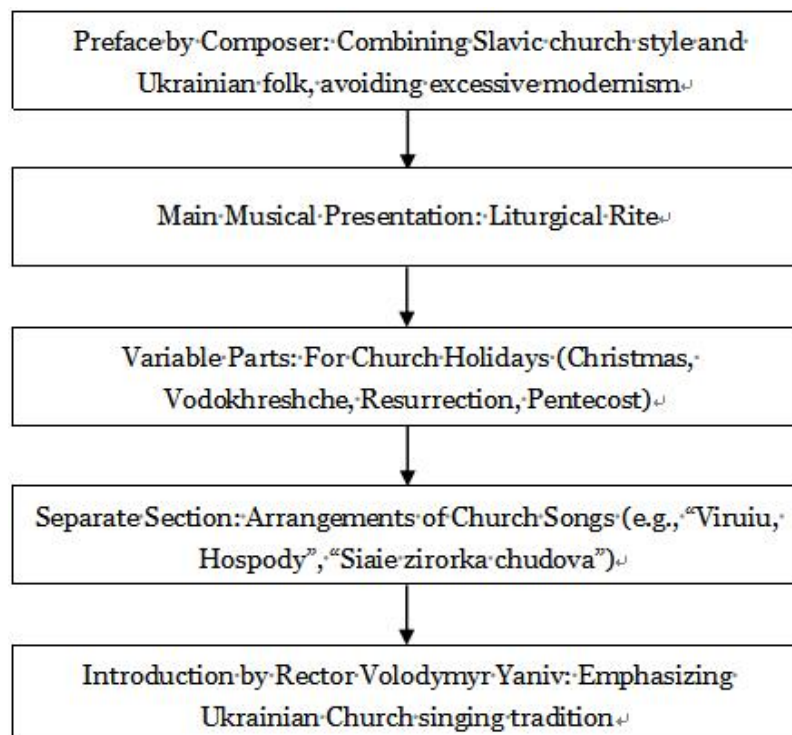


Figure 5. Scheme of The Composer's Liturgy

The second volume in two volumes was published in Munich in 2009 on the occasion of the 30th anniversary of the dedication of the Cathedral of the Intercession of the Blessed Virgin Mary and Andrew the Apostle. In the first volume, the musical text is signed in Ukrainian (Kostyuk, 2018; Spiech, 2009a). The music graphics and technical design were done by S. Spiech himself, and the graphic design of the cover was done by web designer Monica Spiech. The second volume is intended for fans of Ukrainian liturgical choral singing who live in Europe and do not know the Cyrillic script, so the author used Latin letters for ease of reading the literary text of the prayer. S. Spiech's long deacon and regent practical activity, good knowledge of the features of choral writing, and compositional talent encouraged the artist to new creative pursuits. The new volume was expanded and underwent certain changes. The changes affect certain parts of the liturgical cycle, improving the texture of the presentation, sometimes complicating the musical material, and the appearance of new intonations in the melody. The whole Liturgy is permeated with one tonal plan (C major, G major), in these tonalities the main litanies and their separate parts are written.

In the first issue of the Liturgy "Nekhai bude imia Hospodnie" in the second volume, the Ukrainian translation was used, so the grouping was changed due to the increase in the composition of the literary text, and in the third repetition, the melodic line of the theme is more detailed. Complications of harmonic presentation occur in the Great Litany, in which due to the appearance of altered sounds (Fa #), the 5th and 8th utterances and small litany and short utterances are changed (No. 19, 33, 36, 38, 40, 44, 45, 46, 95, 96, 101). The texture was also improved in "Sviaty Bozhe" (No. 29). The composer supplemented the harmonious sound of each syllable of the text and changed the melodic theme of the utterance "Slava...i nyni", which in the second volume received a broader and more logical development.

In the first volume, No. 30 "Alyluia" is presented in two versions. The second part was written by a composer for choir and two soloists (soprano and viola) – an independent choral work, large in size and using complex expansive melodic constructions with tonal deviations and syncopated rhythms. Due to the complex textured presentation, this part is not included in the new volume. Changes in the melodic material also occurred in No. 47 "My kheruvymiv". The second verse of the part "I zhyvotvornii troitsi" received a new melodic development with variable repetition of the solo quartet and choral sound. In the text "pisniu spivaiuchy" the composer used the intonation "Alyluia" from the first volume, which was not included in the new collection.

In the first volume, the central prayer "Viruii" (No. 56) was written for solo and chorus accompaniment. The second volume contains a completely new part written by the composer with new thematic material. The exposition of the work is homophonic and harmonious with the use of recitative reading of the prayer text, which is a characteristic phenomenon for the traditions of national church singing. The melodic theme of the words "chesnishu vid kheruvymiv" in No. 65 "Dostoino" received a new development. Sequential upward movement in semitones, high tessitura, and dynamic tension lead to the culmination of the part. The pleading litany No. 74-79 was also composed in a new way. An extended new ending appeared in No. 86 "Yedyn sviat". Harmonious renewal and sharper sound were received by No. 88 "Blahosloven, khto yde" and No. 89 "My bachyly svitlo istynne". Improvement of choral presentation in the new volume occurs due to changes in the harmony, direction, and logical accents of melodic material, completeness of textured presentation, and frequent use of tercet and sextet melodic motions, which is inherent in the tradition of Ukrainian polyphonic choral singing.

The liturgy of S. Spiech meets the requirements of the church rite, is full of original content, is characterised by a special melody and prayerfulness, inner concentration. In it, the composer adheres to the canonical norms of the cycle. Each of the parts of the Liturgy preserves the artistic-semantic, structural-substantive, and emotional components that are characteristic of the church rite and enhanced by the richness of the composer's creative thinking. The liturgy has a perfect cyclical structure, which corresponds to the structure of liturgical services. It is united by a single intonation and melodic theme, on which the main litanies and short utterances are built. The above intonations are used in separate large parts of the cycle. For example, "Slava...Iedynorodnyi Synu", "Otche nash", "Dostoino". Separately connected by a single melodic inversion Anaphora ("Mylist myru", "Sviat", and "Tebe ospivuiemo") and the conclusion of the work ("My bachyly svitlo istynne", "Nekhai spovniatsia usta nashi", and "Vidpust"). This makes the Liturgy an integral liturgical cycle.

In addition, the composer achieved an original innovative embodiment due to the use in the musical language of traditional elements of samolivka for church singing and intonations of national song folklore. Such a composer's interpretation is an example of the emergence of a new original liturgical cycle with national intonations and characteristic features of the sound of spiritual works. Stylistic orientation, naturalness, and choral presentation make this cycle extremely melodic, having an impressive depth of musical content and expressive intonation. Divine Liturgy of St. John Chrysostom by S. Spiech in Ukrainian for a mixed choir was performed for the first time in the Church of St. John of Nepomuk in Munich-Ludwigsfeld on July 10, 1977. It was

performed by the German mixed choir "Madryhalnyi kruzhok", directed and accompanied by Anne-Marie Wagner. During the Holy Liturgy, the choir was conducted by a composer who also sang tenor parts. Soloists were Evelyn Lambertz (soprano), Razvitta Shen (viola), and Bohdan Sharko (baritone). "As the Hierarch's Holy Liturgy, it was performed in the Cathedral of the Intercession of the Blessed Virgin Mary and Andrew the Apostle in Munich on the feast of the Exile of St. Spirit of 1978. Sent by His Eminence Bishop Platon Kornyljak in the service of the choir of St. John under the direction of the composer" (Spiech, 1979). More than forty years after its creation, it first appeared in Ukraine.

The first premiere of the Hierarch's Divine Liturgy of S. Spiech took place in Lviv on June 25, 2021, in the Church of St. Josaphat as part of the celebrations of the 20th anniversary of Pope John Paul II's visit to Ukraine and the proclamation of the New Martyrs of the Ukrainian Greek Catholic Church with the participation of the Honored Academic Chapel of Ukraine "Trembita" under the direction of conductor Serhii Yakobchuk. The Liturgy was presided over by His Eminence Bishop Ihor, Archbishop and Metropolitan of Lviv, with the concelebration of His Eminence Bishop Mykhailo, Bishop of Sokal-Zhovkva, His Eminence Bishop Yaroslav, Bishop of Sambir – Drohobych, His Eminence Bishop Peter, Auxiliary Bishop of the Sokal-Zhovkva Eparchy, hieromonks of the Congregation of the Most Holy Savior, and invited clergy. The composer's family attended the Liturgy – son Stepan and daughter-in-law Natalia.

The second volume of the Hierarchical Divine Liturgy of Stepan Spiech took place in the Archcathedral and Metropolitan Cathedral of the Resurrection of Christ of the UGCC in Ivano-Frankivsk on July 9, 2021. The project (video) was initiated and moderated by Hanna Karas, Doctor of Arts, Professor of Music Education and Conducting at the Vasyl Stefanyk Precarpathian National University of Arts, who spoke about the composer after the Liturgy (Episcopal Divine, 2009; Cumacenko, 2019).

The liturgy was presided over by Archbishop and Metropolitan of Ivano-Frankivsk Reverend Cyrus Volodymyr Viityshyn, with the participation of the administrator of the Archcathedral and Metropolitan Cathedral and the pastor of the parish of the Resurrection of Christ of the UGCC in Ivano-Frankivsk, metropolitan archpriest Yuri Novitskyi, archdiocesan ecclesiarch, priest Ivan Zhuk, and archdeacon Andrii Tuz. Musical accompaniment to the service was performed by the Metropolitan Chamber Choir "Kredo" of the Archcathedral and Metropolitan Cathedral of the Resurrection of Christ of the Ukrainian Greek Catholic Church under the direction of the Honored Worker of Culture of Ukraine, Candidate of Art History, Associate Professor of the Department of Methods of Music Education and Conducting of the Educational-Scientific Institute of Art of the Vasyl Stefanyk Precarpathian National University Zhanna Zvarychuk. Patrons of the project are the family of composer S. Spiech from Germany – wife Mrs Iryna, son Stepan, and daughter-in-law Natalia. The producer of the project is Roman Dzundza, Doctor of Philosophy (NGO "Centre for Creative Industries and Technological Innovations"). Audio Recording – Oleh Ponomarov "Indigo Music Ukraine".

At the request of the family, a video recording of the performance of the second volume of the Liturgy of S. Spiech is posted on YouTube, which allows listening to it anywhere in the world. The performance of this Liturgy by the Metropolitan Chamber Choir "Kredo" has the following features: deep divine and mysterious revelation of the meaning of the prayer word, the exaltation of God, temple style of interpretation, rigour, restrained dynamics, catholicity, the high culture of choral singing, ensemble form, understanding of the liturgical style, sense of motive, and organic unity of the choir with the bishop and priests. Undoubtedly, this is facilitated by the long-term hard work of the regent and choir members, constant liturgical practice. Moreover, the choir took this work in a special way, adding sincerity, restrained emotionality, and spirituality to its interpretation.

The performance in Ukraine of two volumes of the Divine Liturgy of S. Spiech once again confirmed its proper artistic level and makes this Liturgical cycle a valuable asset for the repertoire of modern choirs in Ukrainian churches. When examining S. Spiech's liturgical contributions, [Table 1](#) presents a comparative analysis that highlights the key differences between the first and second volumes of his Divine Liturgy.

Table 1. Key Differences Between The First and Second Volumes of Spiech's Divine Liturgy

Element	Volume 1	Volume 2
Year published	1979	2009
Language	Ukrainian (Cyrillic)	Ukrainian (Cyrillic), Latin transliteration (Latin)
Changes to music	Minimal	More changes to improve texture, complexity
Text settings	Less repetition	More repetition in some parts
Tonal plan	Mainly C and G major	Mainly C and G major
Melodic	Simpler	Some new melodic themes introduced

Element	Volume 1	Volume 2
material		
Texture	Thinner	Fuller, more voices added
Harmony	More consonant	Added dissonance at times
Solo parts	Limited	New solo parts introduced
Size	Smaller	Expanded, more parts added
Stylistic model	Old Slavic church style mixed with Ukrainian folk elements	Builds on Vol. 1, more innovative style

DISCUSSION

One of the key outcomes of this study was the establishment of a historical typology of liturgical music in the Christian tradition. This typology, inspired by the work of Zosim (2019), categorizes liturgical music into three periods: the early Christian Liturgy, the middle period, and the modern and contemporary period (16th – 21st centuries). This typology provides a valuable framework for understanding the evolution of liturgical music over time and served as a foundation for analyzing Stepan Spiech's contributions in the context of this historical development. The study also shed light on the role of the Ukrainian diaspora, particularly in Germany, in preserving and enriching sacred music traditions. This finding resonates with the ideas presented by M. Antonenko (2020), emphasizing the significance of diaspora communities in safeguarding sacred music as a vital component of Orthodox culture. By showcasing Spiech's work, the study underscored the contributions of diaspora composers to the broader musical heritage.

A noteworthy discovery was the in-depth musical and stylistic analysis of Stepan Spiech's Divine Liturgy. This analysis not only highlighted the compositional complexity of the liturgy but also provided insights into Spiech's unique musical language and style. By using source, textological, and musical-stylistic research methods, the study offered a comprehensive examination of the liturgy's structure and musical nuances. The research went beyond theoretical analysis by implementing a project – the video recording and posting of Stepan Spiech's Divine Liturgy on YouTube. This cultural product made the liturgy accessible to a global audience, allowing people from different parts of the world to listen to and analyze it (Humeniuk, 2018). This approach aligns with the modernization of educational systems and the use of innovative technologies in disseminating cultural and musical knowledge (Hromchenko, 2022; Nesterenko, 2023). Through the use of the personological method, the study developed a multifaceted creative portrait of Stepan Spiech. This included his roles as a composer, singer, music and public figure, and regent. This comprehensive portrayal not only enriched our understanding of Spiech's contributions but also emphasized the multifaceted nature of artists in the cultural sphere.

In summary, the outcomes of this research were well-justified based on the diverse methodological approaches employed. They provided valuable insights into the historical development of liturgical music, the role of the Ukrainian diaspora in preserving cultural traditions, the musical intricacies of Spiech's Divine Liturgy, the accessibility of cultural products through modern technology, and the multifaceted nature of Stepan Spiech's creative personality. The incorporation of references and the analysis of these discoveries have contributed to a more comprehensive understanding of the study's significance.

CONCLUSION

The study reveals that Ukrainian liturgical music in the 20th century flourished both within mainland Ukraine and the diaspora. Composers abroad contributed to various genres of liturgical and paraliturgical music, preserving national traditions while infusing contemporary styles. The extensive experience of choral practice in the Ukrainian diaspora, particularly in the second half of the 20th century, served as the foundation for Stepan Spiech's original Hierarchical Divine Liturgy. This composition continued the development of Ukrainian church singing traditions, enriching the cultural and spiritual heritage.

The study's findings are valuable for educators and students in music, theology, and cultural studies, as well as professionals in the arts and culture sector. Modernizing Ukraine's educational system and integrating innovative teaching methods, including technology like YouTube, can facilitate the dissemination and analysis of sacred music, such as Spiech's Liturgy. Additionally, the availability of choral sheet music and video recordings in Ukraine can enhance the curriculum of music and theological schools, covering various subjects like choral studies, musical forms analysis, Ukrainian music history, artistic style evolution, vocal and choral performance history, chorology, choral conducting, and liturgical studies.

Throughout the study, new research questions emerged, including the relationship between diaspora

composers' liturgical music and that of mainland Ukraine, the influence of Christian traditions from other nations, and the nuances of interpretation. These questions highlight the ongoing significance of exploring the intersection of cultural, religious, and musical dimensions in Ukrainian liturgical music.

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