

REVIEW OF CHORAL CREATIVITY PROTESTANT CHURCHES OF THE BAPTIST DENOMINATION OF KYIV REGION BOUNDARIES OF THE XX – XXI CENTURIES

Pryvalova Olga Hryhorivna,

Graduate Student

Faculty of Musical Arts and Choreography

Department of Musicology and Music Education

Borys Grinchenko Kyiv Metropolitan University

ORCID ID: 0009-0009-3036-1724

The article is devoted to the review of choral creativity of Protestant (Baptist) churches of Kyiv and Kyiv region of the XX – XXI centuries. The purpose of work: to highlight the basic choral liturgical traditions of the Baptist Church and outline the ways of their transformation. Scientific novelty lies in the identification of Protestant (Baptist) choral singing as one of the manifestations of the Christian liturgical tradition. In domestic musicology, for the first time, a review of conductor-choral and composer education was made, and its founders were indicated in Protestant (Baptist) seminaries of Kyiv region. The urgency of the problem. For various reasons, Ukrainian Protestant music is still little known not only to a wide range of listeners, but also to specialists. In isolated cases, it is almost not identified in special areas of Ukrainian musicological scientific literature among other traditions. Therefore, the relevance of the study is due to the importance of synthetic understanding of the choral singing of the Protestant churches of the Kyiv region of the chosen period and its unique place in the history of the development of choral art. Conclusions. Historical and political events that developed in Ukraine in the early 90s of the twentieth century became the basis for the active development of choral singing in the Baptist environment. Opportunities to obtain state higher musical education, which became available to Protestants during these years, gave the church high-class specialists and the opportunity to develop music faculties in the Theological seminaries of the Kyiv region and professionally train regents and singers. This, in turn, influenced the professional level and performance skills of Baptist church choirs and made it possible to overcome the crisis of choral singing that arose in the early 20s of the XXI century, preserve the sound quality, enrich the repertoire and technical capabilities of the performing groups of the Kyiv region, which participated in many state (concert) and church (liturgical) events.

Key words: Protestant liturgical tradition, choral singing, modern Ukrainian Protestant choral music, music collections, Baptist church, regents.

Привалова Ольга. Огляд хорової творчості протестантських церков баптистської деномінації Київщини межі XX – XXI століть

Стаття присвячена огляду хорової творчості протестантських (баптистських) церков Києва та Київщини межі XX – XXI століть. Мета роботи: висвітлити основні хорові богослужбові традиції баптистської церкви та окреслити шляхи їх трансформації. Наукова новизна полягає у ідентифікації протестантського (баптистського) хорового співу, як одного із проявів християнської богослужбової традиції. У вітчизняному музикознавстві вперше зроблено огляд диригентсько-хорової та композиторської освіти та зазначено її фундаторів у протестантських (баптистських) семінаріях Київщини. Актуальність проблеми. З різних причин українська протестантська музика дотепер маловідома не тільки широкому колу слухачів, а й фахівцям. За поодинокими випадками, вона майже не ідентифікується в спеціальних напрямках української музикознавчої наукової літератури серед інших традицій. Тому актуальність дослідження зумовлена важливістю синтетичного осмислення хорового співу протестантських церков Київщини обраного періоду та його унікального місця в історії розвитку хорового мистецтва. Висновки. Історико-політичні події, що склалися в Україні на початку 90-х років XX століття стали підґрунтям для активного розвитку хорового співу в баптистському середовищі. Можливості здобувати державну вищу музичну освіту, які стали доступними для протестантів в ці роки, дали церкві висококласних спеціалістів і можливість розвивати музичні факультети в Духовних семінаріях Київщини та професійно готувати регентів і співаків. Це, в свою чергу, вплинуло на професійний рівень та виконавську майстерність баптистських церковних хорів та дало змогу подолати кризу хорового співу, що виникла на початку 20-х років XXI століття, зберегти якість звучання, збагатити репертуар та технічні можливості виконавських колективів Київщини, які брали участь у великій кількості державних (концертних) та церковних (богослужбових) заходів.

Ключові слова: протестантська богослужбова традиція, хоровий спів, сучасна українська протестантська хорова музика, нотні збірки, баптистська церква, регенти.

Introduction. Protestant choral singing art of Ukraine, in contrast to the similar heritage of Western and Central European countries, is one of the most unexplored branches of church singing, spiritual tradition and musical culture and art. This situation brings a significant imbalance in the processes of scientific and creative comprehension of national history: after all, Protestantism, along with Catholicism and Orthodoxy, and in particular – their musical

composer's creativity and performance, is an integral and significant component of religious history, the history of world Christian movements and musical culture of many countries.

Materials and methods. The Protestant liturgical tradition is analyzed from different angles in the works of O. Zosim, issues of terminology, church traditions, the study of musical collections, the intersection of musical

styles are covered. In the work "Modern Protestant Song and Music Creativity as a Form of Ministry: Problems and Challenges" O. Pšep reviewed the current musical trends in the neo-Protestant churches of Ukraine, conducted a comparative analysis of singing in Baptist, Pentecostal, Adventist churches [1, p. 160-166]. Y. Petrescu in the article "Genres of spiritual music of Protestant churches" defines the peculiarities of the origin of the main genres of spiritual music of Protestantism and their functioning in various denominations [2, p. 122-136].

Methodology of this study: structural and functional method used to study the social and church environment; the diachronic-synchronous method was used to consider choral singing in the unity of its historical development and modern trends; the historical and chronological method made it possible to build a sequence of events in the church environment with the active involvement of choirs; historical and typological method used in the analysis of interdependence, preservation and renewal of performing traditions; the biographical method is due to the need to involve personological angles in the analysis of composer and regent creative activity; generalization method involved with the purpose to summarize the results.

Discussion. Protestantism in Ukraine has deep historical roots, covering more than 400 years of our existence. But it received the most favorable opportunities for development only in the last decade of the twentieth century. This is inextricably linked with the evolution of the state itself. Modern Ukrainian Protestantism is represented by late currents/denominations. They are Baptism, Pentecostalism, Adventism, charismatic denomination, Presbyterianism, also Lutheranism. By the period of perestroika, the policy of state atheism had an extremely painful effect on all Christian denominations. But those churches that opposed the repressive measures of the government, most of all felt its destructive impact. Protestant cells took a position of rejection of state policy, disagreement with anti-democratic laws that nullified religious freedom in the country.

Within the Protestant denomination at that time, anti-social sentiments intensified, which led to the extinction of the activity of churches in the social and cultural life of the country and, as a result, a decrease in the educational, cultural, professional level of believers. Their communication took place only in their religious environment, and Protestants at that time tried to avoid other spheres of life. Issues of public life, politics, national relations, the place of man in the world, issues of science, culture, art – to which Protestants traditionally showed interest – during the time of the policy of militant atheism lost significance for them. At this time, it was impossible for members of Protestant churches to obtain a leadership position, a high professional category, public gratitude or remuneration for work. Kyiv region was under special, total control of the Soviet government, the NKVD and the Communist Party. As a result, Protestants had no opportunity to get an education or develop creatively.

The last decade of the twentieth century gave the Protestant denomination hope for further active life

and development of churches, strengthening its influence in the Ukrainian religious environment. During this period, the attitude of the Protestant (Baptist) church to the cultural life of the country also underwent significant qualitative changes.

Despite the fact that in the 90s of the twentieth century there is a certain degree of cautious attitude of Baptists to elements of secular culture, some forms of youth culture actively penetrate into the life of the community. In many churches, along with the continuation of purely choral traditions, vocal and instrumental ensembles are created. The process of reorganization of the musical ministry is long and in subsequent years recalls its struggle with conservatism. In the second decade of the 21st century, there are still Baptist churches where electric guitars and percussion instruments are not allowed to be used for service, but acoustic guitars and synthesizers sound. Analyzing this fact, it can be argued that previously could cause a negative reaction of the older generation of believers, over time began to be perceived as permissible, normal, and even desirable. A significant factor in this process was the performances of vocal and instrumental Christian groups not only in the religious environment: they popularized Protestant music at secular artistic events, participating in music festivals [3, p. 299-321].

Considering musical creativity as a type of spiritual practice of man, we note that it is one of the means of God's knowledge, through which a person can come closer to understanding the Creator. We also note that the path of the truths of God to the heart of man opens wider through creativity, through art, complementing the influence of preaching, prayer, confession. Famous German Protestant composers Heinrich Schütz and Johann Sebastian Bach, through their work, established the perception and understanding of church music not only as a means of worship, but also as a sermon, a way of interpreting Scripture [2, p. 122-136]. The place occupied by singing in the liturgical tradition of the Protestant church is one of the key ones. He concedes primacy only by preaching the Word of God. Through singing, the glorification of God, worship of Him, confession, request, instruction and instruction are embodied. Music sets up worship in a special way, so it is an integral part of it [4, p. 205].

In Protestant musical terminology, there is a unique term that conventionally denotes a type of choral group: "youth choir." This concept refers to the age of choral singers. And by type, mainly, these are mixed choirs. The quantitative composition can vary from choral ensembles, chamber choirs, to consolidated choirs, with the involvement of 100 or more singers (such groups participated in all-Ukrainian Baptist congresses, conferences).

In churches, choirs of various types are performed: mixed, "youth," male, female, children. Mixed choirs in large churches can be several, so the names "main," "senior," "first," "second," etc.

The first public performance of the Protestant Baptist choir and chamber orchestra took place during the Soviet era, in 1988, in the October Palace of Culture in Kyiv, under the direction of Ivan Mileev. Here, along with

the works of D. Bortnyansky, M. Glinka, S. Rachmaninov, E. Goncharenko, a cantata dedicated to the 1000th years of the baptism of Rus "Millennium" by I. Mileeva.

Choral life in the Baptist denomination of Protestantism cannot be separated from church-wide life and church-wide events. Choral singing, its development, the creation of new choral groups, the preparation of regents, the writing of choral works – all this was not an end in itself for the Protestant musical choral community. United choirs and powerful preparation was carried out as part of the evangelistic process (from the Greek. euangelidzo – carry, pronounce the good news) – activities aimed at converting people to Christianity [5]. This way of preparing and participating in choral life ensured the development of church music and choral culture, the growth of the performing skills of choral groups, the acquisition of new practical experience by conductors and the involvement of a large number of new choristers.

We note the most massive events in the Baptist environment in the post-Soviet period with the involvement of choral groups. In 1996, a Baptist congress was held in Vinnitsa, at which each region was represented by a choral group that performed a program that lasted about 15 minutes. Larisa Denisyuk conducted the Kyiv choir. May 7, 2000 – general church meeting "Towards the Renaissance," held in the Kyiv Sports Palace. The church choir of Kyiv churches, consisting of more than 200 choristers, as well as wind and symphony orchestras, jointly numbering more than 120 orchestra artists, under the direction of Alexander Kreschuk [6, p. 46-47]. 2000, September 6-9 – Second All-Ukrainian Congress of Evangelical Christian Baptists and evangelistic ministries of the Renaissance mission, with the participation of evangelist Victor Gamm. 2003: creation of the Kyiv United Youth Choir (KUYC). Leaders – Vitaly Bolgar, Sergey Belokin, Mikhail Tsypan. 2004 – KUYC participated in the Festival of Folk Choirs at the National Philharmonic of Ukraine. 2007 – Festival "Hope." Venue – Republican Stadium. Kyiv region is represented by the Choir from the Kyiv Association of Baptist Churches, which had a record number of participants: about 1000 choristers. The entire choir can be called a "choral array" because its number numbered 4,000 singers. In the same year, the Festival of Choirs of the Kyiv Region was held, in which 10 leading choral groups of the ECB took part. 2008 – United Youth Choir and Orchestra participated in the Youth Congress of the Baltic States, held in Odessa. 2016 – I All-Ukrainian Music Conference "Service, Creativity, Mission" (April). Missionary Forum (August). The second all-Ukrainian children's festival of creativity (October). The united choir for the celebration of Christmas on the European Square, under the auspices of the R500 (500th anniversary of the Reformation) – more than 1000 choristers. 2017 – on the occasion of the 500th anniversary of the Reformation, in Ukraine 2017 was declared the year of the Reformation – this was approved by the corresponding decree of the President of Ukraine on August 26, 2016 [7]. It was a year rich in events among Protestant churches. In the Baptist churches

this year there were: a trip with an orchestra to the ATO zone (April); II All-Ukrainian Music Conference "Service, Creativity, Mission" (May); National Day of Prayer for Ukraine (June); Thanksgiving holiday (September). Also in 2017, a male choir group sang at the celebration of the 150th anniversary of Baptism in Tbilisi (October) and the Festival of Youth Choirs was held. 2018, January 1 – Christmas concert of KUYC "Oh rejoice, earth!" in the House of Officers of Kyiv, for the military and their families. The head is Vitaly Bolgar. In the same year, the III All-Ukrainian Music Conference "Service, Creativity, Mission" (January) was held.

For a long time, throughout the twentieth century, in Baptist churches for choral singing, the works of European and American authors were used in translation, mainly in Russian, and the works of Russian authors. Among the printed music publications were domestic and foreign. In 1902, a collection of hymns was published in St. Petersburg, mainly for general church singing, "Gusli." The preparation, editing and publication of the publication was carried out by Ivan Prokhanov. In 1924, on the basis of the collection "Gusli," the ten-book "Spiritual Songs" was published, which also gained extraordinary popularity among evangelical churches. This thorough edition was replaced by the equally popular hymn collection "Song of Revival," first published in 1978 by the Union of Unregistered Baptists [2, p. 122-136]. In addition, the following collections were used during the services: "Moneybox," Kremenets, 1930; "Christian soprano" m. Lodz, 1932; "Psalmspivy," m. Kremenets 1937; "Gospel Singer of the Renaissance," Chicago, 1954; "Songs of the Saved," Council of Churches of the ECB, 1975; "Songs of the Christian," New York, 1977; "Collection of Dukhovnich Songs," Moscow, 1984; "Gospel Song," Kyiv, 1988; "Favorite Song," Kyiv, 1994.

Over time, Ukrainian collections based on previous editions are compiled, but most of the works have been translated into Ukrainian and works by modern authors have been added. "Gospel Songs," Kyiv, 1997/compiler O. Kreschuk, "Glorious God" – an author's collection of spiritual songs for choral performance by Sergey Khashchuk (Kyiv, 1998), "Songs of Praise 1" (1998), "Songs of Praise 2" (2001), "Songs of Praise 3" (2002) "Praise the Name of the Lord" (2004), "Bless, my soul, the Lord" (2005, Kyiv), "Sing Glory to God!" (2012) – a collection of songs for the mixed choir of the German composer Klaus Heitzmann, translated into Ukrainian by F. Yuditsky, a collection of choral works "National Day of Prayer for Ukraine" (2016, 2017, 2019). In 2020 a collection of spiritual choral works by modern Ukrainian composers belonging to Protestant communities was published, "You cannot be silent, sing!" It appeared as a result of the All-Ukrainian Festival of Youth Choirs, held on November 9, 2019 in Kyiv, and is a good indicator of the activation of composer creativity and an incentive for the further development of choral performance in the Baptist denomination of Protestantism. The authors of this collection note that it is important to rethink

the form and role of choral singing/service in the modern life of the church so that this "instrument" is effective. Attention is also focused on the development of the national Ukrainian choral tradition.

As already noted, to get higher education, including music, during the reign of the communist regime, members of the Protestant churches had no opportunity. Professional domestic composer creativity in the bosom of the Protestant church, during the Soviet era, did not have the resources for formation and development. Svetlana Ostrova (born 28.02.1961, Kyiv) – a multifaceted musician: composer, organist, conductor, teacher, Member of the National Union of Composers of Ukraine (1999), Honored Artist of Ukraine (2019), who stood at the origins of composer and conductor education in the Baptist musical environment.

In the 90s of the twentieth century in the Kyiv region Baptist fraternities opened training centers. One of the centers of musical and theoretical education of future regents was the Kyiv Theological and Educational Seminary founded in the Kyiv region, the city of Irpin, in 1990 (in 1997 it was renamed the Irpin Bible Seminary (IBS)). Here, in 1992, the music and choral faculty was launched and recruitment for the first correspondence course of training choral conductors was carried out. The faculty was headed by Alexander Kreschuk – a graduate of the Kyiv State Conservatory in 1992, a class of choral conducting of M. Berdennikov and I. Shilova. In 1993, a stationary music department was opened and a male choir of the seminary was created, led by O. Kreschuk.

At that time, future regents studied music theory, harmony, polyphony, solfeggio, arrangement, analysis of musical forms, piano, music literature, choral studies, reading choral scores, vocals, conducting, choral practice, work with the choir. The faculty also had a composer department, where Svetlana Ostrov taught composition and other professional disciplines. In addition, the leading teachers of the music and choral faculty of the seminary were Alexander Kreschuk and Larisa Denisyuk (graduate of the Higher Music Institute named after N. Lysenko (class of choral conducting of I. V. Zhuk). IBS teachers who graduated from the Kyiv Conservatory passed their musical experience and knowledge to future regents: vocals – B. Medyanik, I. Melnichuk, M. Topchiiy; musical literature – N. Polyakov, solfeggio, harmony – L. Afanasyev, piano – I. Gorodnyanskaya. Piano teacher A. Golovanova graduated from the Lviv Conservatory; National Academy of Leading Personnel of Culture and Arts – T. Tregub – teacher of conducting, piano, accompanist. Thus, we can state the high professional level of the teaching staff of the seminary, which provided the opportunity for a thorough musical and theoretical education for future regents.

Since studying at the Faculty of Music of the IBS in the nineties gained considerable popularity, in 2000 the Christian Music Academy (CMA) was opened in Kyiv, the rector of which was appointed by the Council of the Ukrainian Union of Churches of Evangelical

Christians Baptists O. Kreschuk. The training program at the Academy was divided into two levels: the initial – 2 years, and the main – 3 years. Also, students, in addition to the main conductor program, received the opportunity for additional specialization as a accompanist, vocalist, or composer. The best students and graduates became teachers of the choir school (primary music education) or regional regency programs.

The student choir of CMA in collaboration with the Choir and the symphony orchestra of the church "House of the Gospel" participated in studio recordings of albums of sacred music. Also, students regularly made trips with music programs in different cities of Ukraine. The best graduates of CMA after the completion of the study program continued their further studies in state higher educational institutions, namely: in Kyiv Institute of Music named after R. Glier, in Kyiv National Music Academy, in Kyiv University of Culture, in Odessa, Dnipropetrovsk, Kharkov conservatories.

Another educational institution that provided musical education to future regents – the Kyiv Theological Seminary of the Brotherhood of Independent Churches and Missions (KTS) – was opened in 1994 in the city of Kyiv. The music department appeared simultaneously with the opening of the seminary. In the beginning, he trained conductors of church choirs. In the 2010s, he retrained to prepare more universal musical leaders of church services. This happened under the influence of several factors: the active development of ensemble singing, the creation of vocal and instrumental groups, which gradually pushed choral singing into the background, the growth of sound recording quality and a certain crisis of choral singing. The latter was manifested in a critical attitude to the performance skills of church choirs and the great "resource consumption" of the choir as a service unit of the church. With the opportunity to receive new auditory experience through Internet resources, the demanding of listeners (parishioners/believers) to the skill of choral performance, to the formation of musical programs of worship has increased. These facts in the early 2010s caused some decline in choral singing. But in the future – they worked as an incentive for effective changes in the field of choral performance: the activation of professional composer's creativity, the renewal of the repertoire due to modern domestic choral works, the improvement of the methodology for working with choral groups.

Results. Modern Ukrainian Protestant choral music is at the stage of active development, transformation of traditions, comprehension and realization of its potential. This work creates a chronology of the main church events of the All-Ukrainian Union of Churches of Evangelical Christians Baptists of Kyiv region, with the involvement of church choral groups, of the late 20th – early 21st centuries. We find promising further studies of the choral music of Protestantism by denominations, coverage of the life and work of artists who influenced the formation and development of the choral tradition of the Protestant church of Kyiv region.

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