

THE WAR TOPOS IN IVAN NEBESNYI'S WORKS (ON THE EXAMPLE OF "MESSAGE FROM UKRAINE" AND "...WHILE RECALLING...")

OLENA YAKYMCHUK¹, OLENA RIEZNIK²

SUMMARY. The works of the Ukrainian composer Ivan Nebesnyi (born in 1971) are well known not only in Ukraine, but also abroad. His works are performed by both domestic and foreign musicians. The composer's works feature the theme of war. In the symphonic work "Message from Ukraine" (2010, 2014) and the choral cycle "...While Recalling..." (2023), the author illustrated not only his personal reflection but also generalized the traumatic experience of many Ukrainians' generations. In the choir cycle the author conveyed subtly the state of praying, the secret communication with God, personal and collective asking for help. In "Message from Ukraine" the Ukrainians' existential worldview during the war is depicted with musical means. Both works were performed at Ukrainian and foreign concert venues.

Keywords: Ivan Nebesnyi's work, the theme of war, symphonic work, choral work.

Introduction

War always was one of the basic plots of art. Since 2014 it entered actively into Ukrainian artistic space and became a top priority theme for domestic artists, musicians, writers. The artists comprehend it through personal stories, traumatic experience, and collective memory. Their works transform the pain and resistance into artistic images, form a social dialogue, help rethink

¹ Olena Yakymchuk, Ukrainian National Tchaikovsky Academy of Music, Horodetskoho Str., 1-3/11, Kyiv, 01001 Ukraine, PhD, Doctoral Student for the Department of History of Ukrainian Music and Music Folklore. E-mail: mirigol@ukr.net

² Olena Rieznik, Zhytomyr Ivan Franko State University, Velyka Berdychivska St., 40, Zhytomyr, 10008, Ukraine, PhD, Associate Professor for the Department of Art Education. E-mail: reznik_olena@ukt.net



reality, consolidate the nation. The role of art enhances considerably in confrontation of the authoritarian ideology and the democratic values. The anti-war nature of the artists' activities is directed to the support of Ukraine. They attract the world's community's attention to the country, which defends its independence and European values.

Musicologists O. Berehova³, V. Dutchak, H. Karas, N. Kukuruza, and V. Fedorak⁴; I. Lokshuk, O. Cherednychenko, O. Kopeliuk, I. Sediuk and S. Pototskyi⁵; O. Vereshchahina-Biliavska⁶ pay close attention to the work of Ukrainian composers during the Russian Ukrainian war in various aspects.

Among the latest studies about Ivan Nebesnyi's oeuvre there is L. Nazar-Shevchuk's publication about the premiere of I. Nebesnyi's ballet "Shadows of Forgotten Ancestors"⁷. The K. Cherevko's article deals with the consideration of I. Nebesnyi's chamber music⁸. The author of this article analyzes the role of Ivan Nebesnyi's music for plays⁹. However, the works on the war theme were not studied earlier on.

Therefore, two Ivan Nebesnyi's pieces, associated with the war theme (the symphonic "Message from Ukraine" and choir cycle "...While recalling..."),

³ Berehova, Olena "Art of the unbreakable: Ukrainian composer's creativity against Russian aggression" In *Musicological thought of Dnipro region*, vol. 27(2), 2024, pp. 115–114. DOI10.33287/222446

⁴ Berehova, Olena; Dutchak, Violetta, Karas, Hanna, Kukuruza, Nadiia, and Fedorak, Volodymyr "Intercultural communication in crisis conditions of the new wave of Ukrainian emigration" In *Brazilian Journal of Education, Technology and Society*, vol. 17, 2024, pp. 315–333. DOI <http://dx.doi.org/10.14571/brajets.v17.nse4.315-333>

⁵ Lokshuk, Iryna, Cherednychenko, Olha, Kopeliuk, Oleh, Sediuk, Ihor, and Pototskyi, Stanislav "Resilience and resistance: Ukrainian art under martial law" In *Amazonia Investiga*, vol. 13(82), 2024, pp. 70–80. <https://doi.org/10.34069/AI/2024.82.10.5>

⁶ Vereshchahina-Biliavska, Olena "The image of man and the world in contemporary music: anthropological dimensions of the work of Ukrainian composers in the socio-cultural continuum" In *Scientific notes of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University. Series: History*, vol. 47, 2024, pp. 90–98.

⁷ Nazar-Shevchuk, Liliia "Light from shadows: about Ivan Nebesny's ballet "Shadows of Forgotten Ancestors". In *Music. Ukrainian online magazine*, May 4, 2024. <https://mus.art.co.ua/svitlo-vid-tiney-pro-balet-ivana-nebesnoho-tini-zabutykh-predkiv-iii-chastyna-vsezahalne/> (07.02.2025)

⁸ Cherevko, Kateryna "Chamber music of Ivan Nebesnyi: at the intersection of tradition and innovation" In *Ukrainian music*, vol. 3–4 (50–51), 2024, pp. 141–147 <https://doi.org/10.32782/2224-0926-2024-3-4-50-51-15>

⁹ Yakymchuk, Olena "The role of Ivan Nebesnyi's music in the play 'On Sunday early morning she was digging potion herbs' ". In *Scientific collections of the Lviv National Music Academy named after M.Lysenko*, vol. 51, 2024, pp. 56–61. <https://doi.org/10.32782/2310-0583-2023-51-09>
Yakymchuk, Olena "Ivan Nebesnyi's Music for Plays: Syntactic Aspect" In *Bulletin of the Kyiv National University of Culture and Arts. Series: Musical art*, vol. 7(2), 2024, pp. 149–157. <https://doi.org/10.31866/2616-7581.7.2.2024.316723>

are considered in this article. The semantic specificities of symphonic and choral scores are analyzed; the peculiarities of the author's composer style are elucidated.

"Message from Ukraine"

The Ukrainian composers' artwork, born by the war, can be divided conditionally into two categories. The appearance of the first one was caused by the artist's acute emotional reaction to the awful events; the second one generalizes tragic and traumatic experience. Ivan Nebesnyi's "Message from Ukraine", for electric guitar, men's choir and symphonic orchestra (2010, 2014), and the choir cycle "...While Recalling...", based on Ukrainian prayers (2023), belong to the second category. Despite affiliation with different genres, both works illustrate not only the composer's personal reflection on the war events but also generalize the experience of many millions of Ukrainians.

"Message from Ukraine" appears as a bright sound-expressive picture. I. Nebesnyi wrote it in 2010. It was important for the composer to fix the messages, characteristic for Ukrainian music¹⁰. However, the seven-minute address turned out to be prophetic. The story of the wonderful country, its fight for existence is recreated in the symphonic piece's score – in the narrative of nowadays. The cast is rather original, too. It seems at first glance that the electric guitar, man's choir and symphonic orchestra have different generic and semantic meanings. Though, the composer chose timbres, whose combination creates many-voiced pictures of joint fight.

The electric guitar symbolizes the voice of disfigured but unconquered Ukraine. Even though this instrument is used in different styles of music – from blues to punk-rock and metal – it is mostly associated with rebellion and liberty. It is this semantics that is laid in "Message". The men's choir symbolizes the prayer of a multimillion people. It performs the chant from the Great Vespers "Lord, I Call Upon Thee, Hear Me". This type of choir is tightly connected to the church singing traditions and is associated with strength, wisdom, and stability. Church acoustics enhance the sound of the men's choir and create a feeling of space and greatness. It symbolizes the strength of spirit, faith, and invincibility. Fragments of peaceful life and military attacks are portrayed expressively in the symphonic score. The voices of the instruments recreate a bright sound palette of military events.

¹⁰ Kovaleva, Alla "Ivan Nebesnyi: 'I thank my fate I am able to make music'" In *Music. Ukrainian online magazine*, December 12, 2020 <https://mus.art.co.ua/ivan-nebesnyy-ya-diakuiu-doliza-te-shcho-meni-vdaiet-sia-zaymatysia-muzykoiu/> (11.02.2025)

The premiere of the piece took place in 2010 at the festival “Season Premieres”, performed by the Honored Academic Symphony Orchestra of Ukrainian Radio¹¹ under the baton of the People’s Artist of Ukraine Volodymyr Sheiko¹². The author made the second edition of it in 2014; since then, it is performed in concerts, thematically connected to the Maidan events¹³ and the 2014 war.

Oleh Pavliuchenkov created a video version of I. Nebesnyi’s “Message from Ukraine”, having used photos and video records of Russian Ukrainian war chronicles. Visual content complements audio one and gives an idea of the awful events, portrayed in music¹⁴. The video clip was used during the performance of the piece at the concert “Symphony mainstream. Message from Ukraine” on 11 July, 2022¹⁵ in the Recording House of Ukrainian Radio by the Honored Academic Symphony Orchestra of Ukrainian Radio (conductor – the People’s Artist of Ukraine Volodymyr Sheiko). In the conductor’s opinion, combining the music and the video is effective, since visualization enhances the music’s influence on the hearers¹⁶.

¹¹ Honored Academic Symphony Orchestra of Ukrainian Radio (1929) – leading symphony orchestra in Ukraine, one of the oldest symphony orchestras in Europe. It made over 10 thousand records of symphony music for the Fund of Ukrainian Radio. Live broadcasts and records of the orchestra sound regularly on the radio «Culture», on the First channel of Ukrainian Radio; they are broadcast on the TV-channel UA:Culture, and also on foreign radio stations.

¹² Volodymyr Oleksandrovych Sheiko – Ukrainian conductor, Honored Art Worker of Ukraine, People’s Artist of Ukraine, laureate of the National Prize of Ukraine named after Taras Shevchenko. Recorded by the Symphony Orchestra of Ukrainian Radio under the baton of V. Sheiko, the works of the luminaries of domestic musical art and those of young composer generation sound regularly on air of national channels and the European language community “European Broadcasting Union” of 56 world’s countries.

¹³ Maidan is a Ukrainian way of upholding of personal and public freedoms in respond of arbitrariness and despotism of the authorities. During the last 30 years the basic people’s movements concentrated geographically around of the Maidan of Independence in the centre of Kyiv; intellectually, they were based on the idea of individual and collective freedom of choice as a main social value. The First Maidan, the Revolution on the granite, 1990, was an important factor of Ukraine’s obtaining independence. On the Maidan of 2004, the Orange revolution, people defended their right for the fair election. The last Maidan of 2014 defended European course of the state and was continued by military defending of its territories.

¹⁴ Ivan Nebesnyi “Message from Ukraine” <https://www.youtube.com/watch?v=IQ9w79lgO-0> (27.01.2025)

¹⁵ Mori, Yevhenii “Symphonic ‘Message from Ukraine’ – the first recording concert took place at the Recording House” In *Public. Culture*, July 13, 2022. https://suspilne.media/culture/260001-simfonichniy-mesedz-z-ukraini-u-budinku-zvukozapisu-vidbuvsya-persij-koncert-zapis/?utm_source= (10.02.2025)

¹⁶ Sikorska, Iryna “Volodymyr Sheiko: ‘Message from Ukraine’ “ In *Music. Ukrainian online magazine*, September 24, 2020 <https://mus.art.co.ua/volodymyr-sheiko-message-z-ukrainy/> (07.02.2025)

The piece consists of the Introduction, four sections and the Coda. The first section characterizes peaceful life, the second one recreates the aggressor's invasion, the third reflects the victims' prayers, the fourth – cruel military attacks.

The brief seven-measure Introduction portrays the beginning of the day. The harmonics of the electric guitar and the vibraphone's sounds create a pleasant atmosphere, an effect of ethereal space. Nature is gradually awakening from sleep.

In the first section the narrative continues – a new day is coming to birth. The woodwind instruments recreate nature's sounds and the bird's voices; the string instruments depict the sunrise. It seems that its light fills all the space. The string group's soft sound becomes stronger; it conquers the diapason. Two upward waves of the strings confirm a warm sunny day's start. The second part, dynamically more powerful, leads to a breakdown in music. The blow happens. The musical events change dramatically. The second section begins – the aggressor's attack.

The penetrating timbre of trumpets permeates the orchestra sounding. The woodwinds' trills, the brass' repetitions, the percussion's *tremolo* depict chaos, destruction of habitual life. At first destroying replicas appear in turn in different orchestral parts, but they unite, step by step, in unison, and therefore the feeling of chaos increases. Finally, the mess of various pitch and rhythmical formula merges into a dissonant chorale of the brass instruments.

In the third section the score contains the three clearly outlined sound layers: the electric guitar as the voice of the country, the male choir – the nation's prayers, and the symphony orchestra as the theatre of war. The timbre of the electric guitar interferes with the chaos of battle. It is the voice of Ukraine, which is speaking to the whole world. It sounds like a protest of arbitrariness and an appeal to all humanity to stop the aggressors and prevent the tragedy. Huge leaps up and down, long *glissando*, *tremolo*, and *vibrato* create an expressive, emotionally tense oration. It makes an impression as if a humanitarian catastrophe was announced on the radio.

The men's choir joins the electric guitar with a traditional Christian chant from the Great Vespers "Lord, I Call Upon Thee, Hear Me"¹⁷. It is a prayer request for help and kindness; it conveys humble and hope, defines the need for God's mercy. The prayer is compared with the incense, which rises

¹⁷ The text is derived from Psalm 140 (141): 1-2: "Lord, I am calling you, hear me. Hear me, Lord. Let my prayer come down as an incense before thee, and the offering of my hands as an evening sacrifice".

to God as a spiritual sacrifice. It unites millions of people, victims of war. Their voices penetrate through the cannons (short motives of the woodwinds and the strings). The solidity of the sounding is palpable in each choral vertical. In the context of the narrative of "Message" sacredness and dramatism are combined in the male choir's sounding.

The third layer of the symphonic score is one-measure-long motives of the woodwind and the string instruments, which break into the prayer's sounding as a vortex. They remember short shelling's. Prickly accents of the strings and winds in a high register are seething between the sounding of the electric guitar and the choir.

The solo of the electric guitar, built on the prayer's tune, becomes a peculiar epilogue of the sacral chant. In the clear chord support of the orchestra, it gains the sound of a peremptory slogan – the affirmation of the position of the country, which is fighting for its own existence. The composer emphasized the steadfastness of the appeal by the consonance. The harmony consists only of the main triads. It is the highest degree of consistency in the score.

The fourth section portrays war theatre. The counteraction of the two musical spheres, a sarcastic march and an aggressive mess, occurs in the mind of the hearer. For a while the clear rhythm of the strings' march and the sequences of the winds, sounding in a random order, are in counteraction. They accumulate an inner tension until the explosion occurs – and then there is silence. Music returns the hearer to the theme of the Introduction; it is an allusion to peaceful everyday life. The literal repetition reminds of the true values – the right of the human for existence and freedom. Despite all wandering, life goes on. What it will be like depends only on us.

"...While recalling..."

In the choir cycle "...While recalling..." (2023) I. Nebesnyi combined three Ukrainian prayers to a higher power and dedicated it to all who lost his relatives during the war in Ukraine.

The premiere of the work took place on domestic and foreign stages on April 30, 2023 at the concert "Making the way to the light" at the Ukrainian Art Festival "Bouquet Kyiv Stage" (Tbilisi, Georgia), and on October 7, 2023 at the International Festival "Kyiv Music Fest" (Kyiv, Ukraine), performed by the chamber choir "Kyiv", conducted by the People's Artist of Ukraine Mykola

Hobdych. The conductor's subtle feeling of the author's text was supported by the sounding of the leading choir collective. The hearers responded to the lyricism of I. Nebesnyi's prayer chants with emotional compassion.

The choir cycle "...While recalling..." consists of three parts: "The Prayer of Morning Intentions", "The Prayer of the Warrior", and "The Prayer to the Guardian Angel". Glorification of the God is absent in the chants; instead of that, the sphere of plea is conveyed softly and carefully; it defines the sacredness of the spoken words: I am asking for support, for help.

The main characteristics of I. Nebesnyi's works are cordiality, deepening into themselves, respectful attitude to their own land, etched in our people's mentality. They are embodied in the choir cycle "...While recalling..." at the level of verbal and musical language.

"The Prayer of Morning Intentions". The morning prayer is an obligatory part of many religious practices. It combines several functions in itself: expressing gratitude to the God for the possibility to live one more day (*Lord, let me live this day with dignity*); asking for blessing, help, and protection in everyday affairs; since the war began, from the Ukrainians' lips the existential asking is sounding – to survive throughout the day. The person praying gives his own thoughts to the God's judgement (*You guide my thoughts about all people...*). It is spiritual purification, the moment of inner concentration, the possibility to clear the thoughts of all the negative and to get filled with serenity.

The chant has two parts – the static and the dynamic ones. The developed Introduction *brumendo* with the help of long note values creates a sound semiosphere of diatonic and chromatic tones. The absence of words gives the hearer a possibility to plunge into timbral and sonoric sounding, to concentrate on the harmony extracts. However, the feeling of complete inner serenity is absent. It fluctuates between consonant and dissonant choral verticals, which seek stable tones (E.g. 1). The resolving only happens in measure 17.

E.g. 1

"Молитва ранішніх намірів"

Largo
Медитативно, з внутрішнім спокоєм
♩ = 50-54

Іван Небесний

The musical score is written for a soprano solo and a choir. The tempo is Largo, and the mood is meditative. The score includes dynamic markings like *pp* and *p*, and lyrics "Y(oy)..." which are repeated throughout the piece. The score is in 4/4 time, key of B minor (two sharps). The tempo is marked as Largo, and the mood is "Медитативно, з внутрішнім спокоєм" (Meditative, with inner calm). The tempo is also indicated as ♩ = 50-54. The score is for measures 1-16.

Ivan Nebesnyi "The Prayer of Morning Intentions", measures 1–16

The first (static) part combines four sentences of repeated structure. The beginning of *soprano solo* with *II^b* note of the minor scale sharpens the intonation. The soloist's part is based on the alternating of the *I* and *II* steps' neighboring tones. The tune has traits of melodeclamation, which make it sound like a talk to the God. The suspension points at the end of the sentences mean uncertainty today. This state is enhanced by musical intonation; the sentences ended on the unsteady *II* step (*cis*). Only one lexeme "Lord" is present in the choral accolade; it is, in a way, a semantic pillar. The choir creates a harmony support for the soloist. Changing of *B minor* and *G major* harmony diversifies the immobility of the first part.

In the second part the dramaturgical development gets more dynamic. "Give us the strength to believe!" – the feeling of unity and internal force sounds in the everyday prayer. Every person praying becomes a participant of the great spiritual battle for life. The upward sevenths in the solo part become a stimulus for further development of the morning prayer's energy.

THE WAR TOPOS IN IVAN NEBESNYI'S WORKS
(ON THE EXAMPLE OF "MESSAGE FROM UKRAINE" AND "...WHILE RECALLING...")

The melody of women's voices goes up through the diapason of two octaves (measures 45–48) (E.g. 2). It reminds by its semantics of the upward motion of the string instruments in the first part of "Message from Ukraine" – the move to the light. Besides, it is a characteristic feature of I. Nebesnyi's composer style as a symbol of optimism, of spiritual rise.

E.g. 2

45 poco accel. Драматично,
з войовничюю строгістю

дай ві - ри - ти, дай нам си - лу ві - ри - ти!

дай нам си - лу, си - лу ві - ри - ти!

дай нам си - лу ві - ри - ти!

си - лу, си - лу ві - ри - ти!

Ivan Nebesnyi "The Prayer of Morning Intentions", measures 45–48

The culmination is marked by widening of the diapason, awakening of inner energy. Dynamic and emotional filling symbolizes augmentation of the number of voices in the unified prayer for peace and fairness. Such an enlightenment, illuminated by optimism, continues in "The Prayer of the Warrior". "The Prayer of Morning Intentions" gets finished by *soprano solo* (Lord), which sounded at the beginning of the work. The last choral vertical *brumendo* softens the sharp sounding of the *II* ♭ note.

I. Nebesnyi pays special attention to the inner state of the performers. Therefore, he scrupulously marked the mood in all parts: *meditatively, with inner serenity* (Introduction); *meditatively, with melancholy* (the first part); *with hope, expecting, gradually more and more dramatically, with elements of militancy* (the second part); *dramatically, with bellicose severity* (culmination). They tune the musicians to correspondent tone of saying the prayers.

The structure of the second part “The Prayer of the Warrior” comprises two sections. The first one, as it is in “The Prayer of Morning Intentions”, has static prayerful character. The choral score is rather transparent in it: the base part is kept on the tonic (e), the tenor’s part is built on the first three steps of the main key (e, *fis*, g), the soloist’s recitation covers the first and the second steps (e, *fis*). Two-measure phrases have agogic deviations – small *accelerando* and *ritenuto*; it ruins the chant’s statics. The tonic’s domination, minimal diapason in the tenor’s and the soloist’s parts, and *basso ostinato* define calm state without extra emotions, and inner strictness of the first section of “The Prayer of the Warrior”. The bells at the beginning of each phrase enliven the sounding, add the choral score lightness and transparency.

In the second section of “The Prayer of the Warrior” I. Nebesnyi portrayed the prayers of millions of Ukrainian women for the defenders. The choral accolade of the women’s parts turns into a polydeclamative prayer where each performer sings the word combination “*Lord, have mercy and preserve them*” in a random order and *tempo ad libitum* (the author’s remark) (E.g. 3). The divisi in the bass part diversify harmonical filling of the score (*A-dur* – *a-moll* – *E-dur*). The piece finishes itself in *E-dur*, which continues the general conception of the dramaturgy – musical and emotional enlightenment.

E.g. 3

7 **ДІЛІКАТНІСТЬЮ** **росо accel.** 7

(дані послідовності повторювати у довільному порядку, у довільному темпі ad libitum)

69 *pp* Госпо ди, поми-луй їх, Госпо ди, по-ми-луй їх,

(дані послідовності повторювати у довільному порядку, у довільному темпі, кожен виконавець ad libitum)

pp Госпо ди, по-милуй їх. Збере-жи їх, Госпо ди.

(дані послідовності повторювати у довільному порядку, у довільному темпі, кожен виконавець ad libitum)

pp Збе-ре-жи їх, Госпо ди, по-милуй їх.

(дані послідовності повторювати у довільному порядку, у довільному темпі, кожен виконавець ad libitum)

pp Госпо ди, помилуй Госпо ди, по-ми-луй і збе-ре-жи їх.

(дані послідовності повторювати у довільному порядку, у довільному темпі, кожен виконавець ad libitum)

pp Го-споди, по-ми-луй їх. Збережи їх, Го-спо-ди.

p Ти по-буль тут, мій

У(оу)...

Ivan Nebesnyi “The Prayer of the Warrior”, measures 69

In the last phrase the composer gathers scattershot voices in a choral vertical (*Credo!*) in the sign of affirmation of the faith, of the summary of the Christians' basic ideas.

The third part "The Prayer to the Guardian Angel" is the lightest chant among others from the cycle. It portrays the image of the angel as a symbol of purity, sacredness, presence of the grace of God. Gradual motion of long note values dominates in choral parts. Major sounding gives solemnity and sublimity to the prayers. Upward perfect fifths in the soprano part make the sounding lighter, elevating those who are praying to the God's Light.

In general, in the choral cycle I. Nebesnyi focuses on semantically important lexemes of the canonic text (*I believe (Credo); Lord; Lord, give us strength; Lord, have mercy on them; Lord, have mercy and preserve them*). The last one, sung in "The Prayer of the Warrior" with women's voices, becomes like Ukrainian women's prayer for the saving of the defenders. At the level of verbal speaking the endings of the phrases are marked by three dots; it demonstrates cautious and gradual entering of the person into the praying state.

At the musical level the prayer is conveyed by narrow diapason of the choral parts and of the part of the soloist. Its melody ("The Prayer of Morning Intentions", "The Prayer of the Warrior") is intonationally like melodeclamation, therefore it resembles the talk to God. Gradual motion and long notes dominate in the choral parts; all these convey inner serenity and concentration of the person praying. In the culmination of the first part changing of musical events happens: the texture is condensed, the diapason of the choral score is widened. The upward motion (the *anabasis* figure) symbolizes enlightenment. The general dramaturgical development goes from deep sorrow to bright joy: it is outlined in the culmination of the first part, the second part is finished in an eponymous major key (*E-dur*), the third one sounds entirely in a major key (*A-dur*).

The prayer semantics is realized on the dynamic level (*mp – mf*), in the agogic deviations, marked by the author (*poco accelerando, poco ritenuto, molto rubato, a tempo*).

The most important of all is the intonation of the praying person's communication with the God and with the angel; the music and the author's clues point to this. The score is replete with the composer's instructions, which remind the person about the character of the communication with the Savior (*calmly, without any extra emotions, with inner strictness; meditatively, with inner serenity; with hope; gradually more and more dramatically, with elements of militancy; elegantly, tenderly, with delicateness; sublimely, with elements of solemnity*).

So, the choral cycle has reflected a consonant prayer of the Ukrainians to the Higher Forces with asking for support and blessing for every day of their life.

Conclusion

Today the topos of war is represented by different musical genres – from intimate and lyrical songs to the full-scale symphony scores. Only two works, associated with the theme of war, are considered in the article. The composer's personal reflection and generalized traumatic experience of many generations of the Ukrainians are represented in them. In the choir cycle the author conveyed subtly the state of praying, the secret communication with God, personal and collective asking for help. In "Message from Ukraine" the Ukrainians' existential worldview during the war is depicted with musical means. There is hope in each of them. It radiates in the upward move of the melody, in the tendency to major keys as a symbol of optimism and sublimation, sincere prayer, spiritual enlightenment.

I. Nebesnyi's works, in which the theme of war is represented, are consonant to H. Havrylets' "The Prayer to the Holy Mother" (2022), V. Sylvestrov's "Tears" (2023), Three Spiritual Chants (2023), V. Poliova's "Hymn to the Holy Mother", which were performed in the concert programs, mentioned above. Their sacral words contain the prayer for humanity's saving.

REFERENCES

- Berehova, Olena "Art of the unbreakable: Ukrainian composer's creativity against Russian aggression" In *Musicological thought of Dnipropetrovs'k region*, vol. 27(2), 2024, pp. 115–114. DOI10.33287/222446
- Berehova, Olena; Dutchak, Violetta, Karas, Hanna, Kukuruza, Nadiia, and Fedorak, Volodymyr "Intercultural communication in crisis conditions of the new wave of Ukrainian emigration" In *Brazilian Journal of Education, Technology and Society*, vol. 17, 2024, pp. 315–333.
DOI <http://dx.doi.org/10.14571/brajets.v17.nse4.315-333>
- Cherevko, Kateryna "Chamber music of Ivan Nebesnyi: at the intersection of tradition and innovation" In *Ukrainian music*, vol. 3–4 (50–51), 2024, pp. 141–147
<https://doi.org/10.32782/2224-0926-2024-3-4-50-51-15>
- Kovaleva, Alla "Ivan Nebesnyi: 'I thank my fate I am able to make music '" In *Musica. Ukrainian online magazine*, December 12, 2020 <https://mus.art.co.ua/ivan-nebesnyy-ya-diakuu-doliza-te-shcho-meni-vdaet-sia-zaymatysia-muzykoiu/> (11.02.2025)

- Lokshuk, Iryna, Cherednychenko, Olga, Kopeliuk, Oleh, Sediuk, Ihor, and Pototskyi, Stanislav (2024). "Resilience and resistance: Ukrainian art under martial law" In *Amazonia Investiga*, vol. 13(82), 2024, pp. 70–80.
<https://doi.org/10.34069/AI/2024.82.10.5>
- Mori, Yevhenii "Symphonic 'Message from Ukraine' – the first recording concert took place at the Recording House" In *Public. Culture*, July 13, 2022.
[https://suspilne.media/culture/260001-simfonicnij-mesedz-z-ukraini-u-budinku-zvukozapisu-vidbuvsja-persij-koncert-zapis/?utm_source=\(10.02.2025\)](https://suspilne.media/culture/260001-simfonicnij-mesedz-z-ukraini-u-budinku-zvukozapisu-vidbuvsja-persij-koncert-zapis/?utm_source=(10.02.2025))
- Nazar-Shevchuk, Liliia "Light from shadows: about Ivan Nebesny's ballet "Shadows of Forgotten Ancestors". In *Music. Ukrainian online magazine*, May 4, 2024.
<https://mus.art.co.ua/svitlo-vid-tiney-pro-balet-ivana-nebesnoho-tini-zabutykh-predkiv-iii-chastyna-vsezahalne/> (09.02.2025)
- Nebesnyi, Ivan, "Message from Ukraine".
<https://www.youtube.com/watch?v=IQ9w79lgO-0> (27.01.2025)
- Sikorska, Iryna "Volodymyr Sheiko: 'Message from Ukraine'". In *Music. Ukrainian online magazine*, September 24, 2020. <https://mus.art.co.ua/volodymyr-sheyko-message-z-ukrainy/> (07.02.2025)
- Tukova, Iryna "Art Music and War: Ukrainian Case 2022" In *Musicologica Brunensia*, vol. 58(2,) 2023, pp.193–204 <https://doi.org/10.5817/MB2023-2-12>
- Vereshchahina-Biliavska, Olena "The image of man and the world in contemporary music: anthropological dimensions of the work of Ukrainian composers in the socio-cultural continuum" In *Scientific notes of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University. Series: History*, vol. 47, 2024, pp. 90–98. DOI: <https://doi.org/10.31652/2411-2143-2024-47-90-98>
- Yakymchuk, Olena "The role of Ivan Nebesnyi's music in the play 'On Sunday early morning she was digging potion herbs' ". In *Scientific collections of the Mykola Lysenko Lviv National Music Academy*, vol.51, 2024, pp. 56–61.
<https://doi.org/10.32782/2310-0583-2023-51-09>
- Yakymchuk, Olena "Ivan Nebesnyi's Music for Plays: Syntactic Aspect" In *Bulletin of the Kyiv National University of Culture and Arts. Series: Musical art*, vol.7(2), 2024, pp. 149–157. <https://doi.org/10.31866/2616-7581.7.2.2024.316723>

