

MUSIC THEATRE BY ARNOLD SCHOENBERG AND ALBAN BERG AND ITS INFLUENCE ON THE UKRAINIAN THEATRE IN 1910–1920TH

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Abstract. In general, despite the grandiose epochal historical upheavals in Europe at the beginning of the 20th century, nevertheless, music theatre found itself in quite favorable conditions with a flexible cultural policy, with an inherent openness to new national phenomena. The circumstances were other in Ukrainian music and theatre art. This is especially noticeable where the policy of ideological centrism and the totalitarian control dominated too much in music with the imposing on composers such the creative method as socialist realism. So every experienced researcher is well aware of the standpoint of the aesthetics of socialist realism in the mid-20th century with ideological accusations of the ideas of bourgeois music culture of Western Europe. Thus, until recently, it was not possible to consider in details the issue of international contiguities between Ukrainian music Avant-garde of the 1900s and European musical theatre in Expressionism trends due to ideological restrictions in scientific research. *The relevance of the study.* In contemporary musicologists thinking there remains the problem of an insufficient of overcoming the inertia of post-socialist ideological dogmas in as consequences from the previous period of Ukrainian music historiography. The problem of the lack of deep study and reassessment of the music-art processes taking place in the Ukrainian music Avant-garde theatre at the turn of the XIX–XX centuries continues to exist. *The purpose of the paper* is desire to grow the researching interest to international contiguities between traditions of Ukrainian music-and-drama theatre, in particular, thanks to Borys Lyatoshynskiy's art creativity, and European music expressionism by A. Schoenberg and A. Berg. It examines the influence of the musical-theoretical views of representatives of the New (Second) Viennese School (Arnold Schoenberg, Alban Berg) on Ukrainian drama theatre ("Berezil" by Les' Kurbas) through the music activities of Borys Lyatoshynskiy as the representative of Ukrainian Avant-garde of the first quarter of the 1900s. *The research methodology* included: methods of biographical analysis (in the case of studying the creativity of personalities such as Arnold Schoenberg, Borys Lyatoshynskiy, Les' Kurbas), comparative studies (in analysis between the intercultural national Ukrainian music theatre and traditions expressionism by New-Viennese), and critical thinking methods (in the reassessment of the meanings of the aesthetics standpoints of previous era).

Keywords: Arnold Schoenberg's art; Borys Lyatoshynskiy's creativity; expressionism; Les Kurbas Theatre; Second-Viennese School; Theatre "Berezil"; Ukrainian music Avant-garde

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Human geniuses live among the ordinary people, as if they came from the separate distant Creative Universe, and then forced to find themselves in the art world of their contemporaries. They often aspire to different goals that are unknown to others. The arrival of such an unusual alien guest from other creative galaxies and his appearance in the artistic world of ordinary people is a real gift to all mankind, given from heavenly heights in order to get rid of the threat of banal spiritual impoverishment. One of such mysterious creative personalities, as if similar to guests from other constellations, was Arnold Schoenberg, discoverer of new ways in the world of musical sounds in the history of art of the early twentieth century. A vivid interest to creative activities of the Austrian musician outside Central Europe has been evoked quite early. So, in the East of the continent, he gave concerts in the pre-revolutionary Russian Empire. The work of Arnold Schoenberg was also intensely interested among musicians in the capital and in the provinces, also in Ukrainian cities. In particular, Schoenberg's conducting in the early 1900-s in Russia with his early symphonic poem *Pelleas and Melisande* infatuated the public with unbelievable power of expression. In the reviews published by the music critic, Viatcheslav Karatygin, are described the personality of Arnold Schoenberg as a small man with nervous strange gestures, but the powerful impact force of his music was compared to that of the art works by Edgar Poe, Fyodor Dostoevsky and Francisco Goya.

By that time, Kyiv was a provincial city at the South of Russian Empire that was wholly oriented towards trends from Moscow and Petersburg. News from the capitals was reaching it quickly. In 1913 Kyiv Conservatory was opened where the graduates of Moscow and Petersburg conservatories successfully worked. Reinhold Gliere (1874—1956), who was known as the first teacher of Sergey Prokofiev, worked as a director of Kyiv Conservatory in 1914—1920. It may be said that he was a representative of the Moscow school in Kyiv. His significance for Ukrainian music-and-theoretical teaching was similar to role of Arnold Schoenberg as a leader of New-Vienna School (Second Viennese School / Neue-Wiener Schule). The favourite pupil of Reinhold Gliere in Kyiv was Borys Lyatoshynskiy [1]. They were the best friends for all over the life [2]. Borys Lyatoshynskiy's name is a leading in Ukrainian music culture for all over the 20th century. B. Lyatoshynskiy, like A. Schoenberg, belonged to that constellation of creative personalities who could be named celestial visitants in relation to the world of ordinary art. Also they could be called as representatives from other arts universes. In Ukrainian cultural context, this art ideas marked overcoming of a great temporal cultural distance; Lyatoshynskiy's creative activity have been a large advance breakthrough to European horizons of music.

In the book "Discourse of modernism in Ukrainian literature" Solomia Pavlychko characterizes the main conflict that determined the development of Ukrainian literature since the first decades of the 20th century as a competition between new modernistic trends and the philosophy of populists ["narodnik?"] movement formed as long ago as in the 19th century [3]. This opposition touched all the areas of art and remained in force for a long time. At first, the cultural policy of the Soviet state was officially aimed at support of leftist and avant-garde trends. However, as the totalitarian regime tried to increase the

isolation of the Soviet culture from the West, it began treating the modernistic trends as harmful and hostile. Nevertheless, before the mass political repressions of the 1930-ies started, there was a time for the cultural breakthrough in Ukraine to happen. The 1920-s were distinguished with many artistic discoveries have been metaphorically named afterwards as “Ukrainian shot revival”. By example of two bright personalities, Borys Lyatoshynskiy and the theatre director Les’ Kurbas, I will try to show how the aesthetics of New Viennese School representatives was consonant with these outstanding and original artists.

Borys Lyatoshynskiy was twenty years younger than his teacher Reinhold Gliere, who was of the same age as Arnold Schoenberg. In his early works the traditions of Russian school predominated that he took from his teacher. While attaining creative independence, he was stimulated by Austrian and German expressionism. Its effect was interpreted in composer’s style through the influences of Alexander Nikolayevich Scriabin. It may be distinctly heard in the music of one-movement First piano Sonata, Opus 13, composed in 1924. In his letter to Reinhold Gliere of 20th January 1925, Lyatoshynskiy called the Sonata his first real piano work and added, “it appeared to be fairly leftist”. Reaction to its execution at the concert confirmed it. As composers wrote in his letter, “except for a few, all the others were perplexed” [1, p. 42].

One year before the Sonata Borys Lyatoshynskiy created the vocal cycle evoking indirect parallels with Schoenberg’s *Pierrot Lunaire*. The cycle is called *Moon Shadows* and includes four romances to poems of the symbolists P. Verlaine, I. Severyanin, K. Balmont and O. Wilde. The Moon plays there a role of a main mystical symbol. Highly coloured sound and intense expression are combined in the music. The note text is written without clefs. Throughout all the cycle the tonal unsteadiness prevails, dissonant chord complexes get no resolution, the texture and rhythmic change often. The vocal part is complicated and has an intricate pattern.

In 1923 the detailed article about Schoenberg’s *Pierrot Lunaire* appeared in the magazine “K novym beregam” (“To new coasts”). It was written by Russian avant-garde composer Nikolay Roslavets¹ who lived by that time in Ukraine and was a professor and rector of Kharkiv Musical Institute. Ukrainian audience was familiar with N. Roslavets’s works and his method of composing music based upon unified constructional system. According to contemporary investigator of composer’s creative activities, “he took the ways that were parallel to later Alexander Scriabin and early twelve-tone composers” (Yu. Holopov) [4, p. 5]. In his article about *Pierrot Lunaire* N. Roslavets highly appraises masterly work of “revolutionary Schoenberg” and draws attention to, as he defines it, non-resolved dissonance between verbal text and music. Compared to refined poetical images of the “impressionist Girault”, in Schoenberg’s music one can hear “ringing of metal, droning of propeller and roar of motor-car sirens”. By N. Roslavets’s conclusion, “ferro-concrete Pierrot”, child of industrial gigantic city, has defeated “moon Pierrot” that was created by poet’s fantasy [5, p. 33].

Very likely, Borys Lyatoshynskiy could be familiar with N. Roslavets’s article. Newly organized, progressive journal “K novym beregam” (“To new coasts”)

¹The article about Arnold Schoenberg was published in the third issue of the magazine, shortly after his article devoted to Anton Webern that was published in the first issue.

was edited by the famous Moscow critic and musical figure V. Derzhanovsky. In his time he was one of the organizers of the Contemporary Music Nights in Moscow, and then he became an active participant of the Association of Contemporary Music that was created there in 1924. In 1926 Lyatoshinskiy joined similar association that was established in Ukraine.

Theatre director Les' Kurbas was seven years older than Lyatoshinskiy and two years younger than Alban Berg. He was struck out of active artistic life in 1933 and finished his life in Stalin's camps at Solovki Islands. During sixteen years that his fate granted to him to embody his innovatory ideas, he managed to build new Ukrainian theatre. Kurbas was born in Western Ukraine territories that belonged by that time to the Austro-Hungarian Empire. From his very childhood he was brought up in the theatrical environment. His parents were the actors. Before starting his theatrical career, he has got comprehensive humane education. It has stimulated his interest in philosophy, aesthetics, and history of culture and defined his subsequent longing for theoretical development of his theatrical ideas. He fluently spoke several languages, had an excellent understanding of music, played piano, was interested in the newest trends in painting, and had a real talent for literature and journalism. Like Arnold Schoenberg, Kurbas was theorist and practical worker, as well as teacher and tutor. By his efforts, new actors' and theatre directors' school was formed in Ukraine.

German and Polish cultures played the decisive role in formation of Kurbas's innovatory ideas. In 1907—1908 he lived in Vienna and studied at the philosophical faculty of Vienna University, the he continued his education in Lviv University. In 1911 he came back to Vienna to finish his university education. He started his practical activities as an actor in Lviv students' theatre, and then he became an actor and achieved significant success with the traveling theatre of the "Rus'ka besida" society, where his parents played previously.¹ Initial Kurbas's experience is somewhat similar to the beginning of the life-way of Richard Wagner, Gustav Mahler, as well as Arnold Schoenberg. All of them were confronted with intrigues and indifference, with hard conditions of work in provincial theatre troupes and low professional level of actors, singers, and musicians. Struggling with routine forged their unbending will to fight. Their common features were uncompromisingness, ability to be steady in their purpose in spite of unfavourable circumstances.

In spring 1916 Les' Kurbas was invited to Kyiv to the first stationary Ukrainian theatre as an actor for leading roles. And in the troupe that was the embodiment of the best theatrical achievements, the problems of Ukrainian theatre became obvious to him. There, in another part in Ukraine, Kurbas realized how dangerous for Ukrainian theatre was unoriginal following of Russian culture, which was more developed and gained high prestige in European context. Main repertoire that attracted the audience and the manner of performance produced a wrong image of Ukraine as a patriarchal country with rural population, isolated from the contemporary civilized world. It made Kurbas to break with official stage.

¹Before that he took part in very unusual folk team "Hutsul theatre" where the highlanders from the Carpathian high-mountain villages performed.

He managed to unite the group of talented young people. They created “Young Theatre”, troupe of new type that was based on the studio forms of the work. The first Kyiv season of “Young Theatre” was opened in September 1917, in a difficult instable time of revolution, permanent change of powers, civil war and disruption. Then the conditions of his work would be changing as well as the teams created by him, but every performance that he directed would embody new aesthetic programme breaking old traditions.

It astonishes how much Kurbas managed to do in times when most of people had just to struggle for existence. Natural contacts with European culture were interrupted because of war and revolution. However, when the war was finished, Kurbas got the access to German press and live information in friendly letters from abroad. Then his article “New German Drama” appeared in the magazine “Muzaget”, which was founded in 1919. Like many other editions of that time, the magazine existed just for one year. Nevertheless, it has played its role of avant-garde edition. Unlike apologists of proletarian art, it supported the national art in which the individual elements were underlined, not collective ones. And all the publications were threaded with the idea of importance for new generation of Ukrainian artists to be emancipated from Russia and to share European knowledge and experience.

Kurbas also wrote about it in his article. In theatrical life of Germany he has found “the feeling of insurgent and boiling elements”. German criticism attracted him with “red-hot debates” about new artistic ideals. According to him, new art was created by youth — strong, rooted, “with high culture, with high intelligence and with mercilessness of geniuses”. Mood of that youth seemed to be similar to aspirations of the like-minded Ukrainians. Kurbas characterizes German theatrical expressionism in details and comes to a conclusion that in Germany this concept is treated wider than in Ukraine and Russia. Thus, he calls Mayakovsky a typical expressionist by German classification [6]. The major tone of Kurbas’s article is kept in a spirit of dynamics and oratorical pathos of Mayakovsky’s verses. He perceives new German drama as a healthy and viable art, and at the same time ironically mentions the clichéd image of “rotten and backward West”.

Ukrainian theatre of 1920-ies was really interested in the dramas of the German expressionists. Kurbas also made a start from the aesthetical principles of expressionism while developing the programme of transformation of Ukrainian theatre. In spring 1922 he managed to realize his main theatrical project and created artistic association “Berezil”. By his conception, the performances have been prepared there simultaneously with training, scenographers searched for new solutions, and the directors’ laboratory worked. All that promoted uniting of the representatives of different arts and extensive realization of theatrical experiments. Name “Berezil” was descended from the archaic Ukrainian name of the spring month March and symbolized romantic dream of spring renovation that had to involve all the Ukrainian art of revolutionary epoch. The first programmatic performance directed by Kurbas in new association was “Gas” after Georg Kaiser’s play. Kurbas explained the aims of this performance in the magazine “Barricades of Theatre” that had been created as a forum of the artistic association “Berezil”. In the very first phrase he stated: “By our trend in art, we belong to expressionists” [7, p. 572].

The next Kurbas's programmatic performance became the stage version of the novel *Jimmie Higgins* by Upton Sinclair who was popular then in the Soviet Union. The performance was premiered on November 29, 1923 and staggered by the novelty of sophisticated scenic image. By its form it was similar to symphonic score. There were used the principles of montage composition, new structural ways of treatment of multi-level scenic space, sharp and conventional modes of actors' play. Concerning our topic, *Jimmie Higgins* is interesting for some parallels with A. Berg's *Wozzeck*. Like Berg, Kurbas used all the means to show the fate of the "little man" who is unable to defend himself and his family in the world of aggression, war and violence. And like Berg, he has transformed Sinclair's social novel into "drama of social protest and compassion"¹ [8]. Bold scenic metaphors were used to show the painful sharpness of protagonist's emotional experience². Cinema shots that were made for the performance allowed Jimmie's instantaneous passages from real space of the stage to the conditional space of silver screen showing his confusion and extreme stress. In the scene of Jimmie's interrogation and in the final scene when he goes distracted, his thoughts were pronounced in collective recitation by the group of actors who expressed the character's mental disorder not only with words, but also with plastic means. An opposite conditionally-grotesque principle was used to create the images of allegoric figures and characters that had no individual features. They acted mechanically, like clockwork puppets, in accordance with a strict rhythmic pattern that was set by director.

Kurbas's theatrical system was based upon the technique of "*peretvorenniya*" (approximately this can be translated as a technique of reincarnation / transformation), that meant the re-creation of life reality by means of figurative language of theatre. When in 1980-ies, after the long years of veil of silence and prohibition, the interest in Kurbas's personality and his theatrical system awoke again, the researchers addressed to old actors in order to clarify what did Kurbas really mean by that term. Then Roman Cherkashyn³, who had been an actor in Kurbas's theatre during the last five years of its work, gave following interpretation: "The term «*peretvorenniya*» can not be translated directly, because Kurbas gave to it his own, completely definite meaning that was the principle of creative substitution of new, aesthetical reality for the reality of life. That new reality in Kurbas's theatre was based not on scenic tradition (like in Japanese theatre, for example), but on extensive ability for associative and figurative thinking as a substantial feature of modern intellectual art" (Roman Cherkashyn) [9, p. 24].

In the season of 1926/27 "Berezil" was given the status of model state theatre. The company was transferred from Kyiv to Kharkiv that was the capital of Ukraine then. In May-June 1927 Kurbas got a chance to visit Germany and to acquaint himself with the theatrical life there. In Hamburg he saw the per-

¹That is H. F. Redlich's description of Berg's opera.

²The wife and children of this American worker died in the accident at the factory, and then he was recruited to army against his will and became the soldier of First World War. Finally, being unable to withstand tortures and pangs, he went mad.

³Maryna Cherkashyna-Hubarenko (who is one of the co-authors of the publication) had heard memories told to her from her father. Roman Cherkashyn became both a director as well as a famous theatre pedagogue in Ukraine, he wrote a lot about Les Kurbas as about his teacher.

formance of G. Buechner's *Wozzeck* ("Woyzeck") on the stage of German Drama Theatre. The performance he saw in Hamburg made a strong impression on Kurbas and strengthened his earlier desire to stage "*Wozzeck*" in his theatre. Upon his return from the journey, Kurbas held the introductory discussion with the actors. It was clear that he had thoroughly considered the play beforehand and outlined the plan of its stage realization. During this discussion he also mentioned the performance of Alban Berg's opera in Leningrad and quoted Igor Glebov's article about "*Wozzeck*".¹

Like A. Berg, who used strict musical forms in his opera, Kurbas planned to realize his performance within similar strict formal pattern. According to him, the future performance should be like a circle, a perfect geometrical form, and be a kind of perfect mechanism. He imagined stage design as "an internally complete system of forms and transformable merely technical devices" [9, p. 392].

In the end, G. Buechner's play was not staged in "Berezil". However, the idea of Alban Berg's strict musical forms has been realized soon in one of the most paradoxical Kurbas's performances. It was completely unusual interpretation of "Dictatorship", the play by his fierce opponent Ivan Mykytenko. In other theatres this propagandistic play of manners was staged as a realistic performance of topical content. Kurbas turned it into bright musical performance built on conditional methods. According to Natalia Kuziakina, researcher of Kurbas's creative activities, "musical structure of "Dictatorship" with its unexpected recitatives /.../ is rather a reverberation of quest by D. Shostakovich and Vienna group of "atonal" music. "Nose" by Shostakovich and "Wozzeck" by Berg are to the greatest extent close to what Kurbas strived for in "Dictatorship": he arranged the scenes where unexpected changes from recitative to singing and visa versa appeared to be transitions of characters from one state to another" [9, p.40–41]. There is also evidence by Yuliy Meitus, composer of the music to "Dictatorship". He recalls how unusual for drama performance was musical solution proposed by Kurbas. The first scene was constructed as sonata allegro with exposition, development and reprise, scene of wedding party had a form of rondo, and dramatic scene from the fourth act, with the attempt to kill main positive character, was solved as a theme and twelve variations (Yu. Meitus) [10, p. 189].

From the very start of his activities, Kurbas translated into reality his ideas of synthesis of arts as a basis of modern theatre. And from that point of view, Schoenberg's musical and theatrical ideas were congenial to him. Practice of not only Kurbas, but also other representative of Ukrainian avant-garde was evidence of new understanding of the nature of theatrical synthesis. In avant-garde performances each component — verbal text, scenography, dresses, actors' play, and music — acquired its original role, like voices of polyphonic texture. The most difficult way for the penetration of those innovative ideas was to the Ukrainian opera stage, although its own directors' school was forming and talented avant-garde artists worked there. As to new Ukrainian operas, with the exception of Borys Lyatoshynskiy's "The Golden Hoop" (1929), they did not come into contact with new tendencies of contemporary western stage.

¹The article was published in "Pravda" newspaper on 17 June 1927.

As distinct from Russia, where its own world-known opera school already existed, Ukrainian authors still had to create it.¹

Of all the operas written then, “The Golden Hoop” was distinguished for completeness of its own artistic conception and professional skill. In B. Lyatoshynskiy’s opera action is constructed in accordance with the laws of musical drama, the score is penetrated with through symphonic development, harmonic language includes complicated sound complexes and matches with multi-layer polyphonic texture. Colour of archaic times, of legendary past of Carpathian Ukraine is expressively reconstructed in music. Ancestral, communal psychology of the mountain dwellers, nature’s influence on human fates and, by the contrast, aggressive cruelty of Tartar conquerors make basis of the conflict. Like Scandinavian myths for Wagner or figure of Moses from Old Testament for Schoenberg, it was the way for Lyatoshynskiy to represent the mysterious action based on the material from national past and penetrated with symbolism and to turn characters into the symbols of extra-personal ideas.

“The Golden Hoop” was staged in four Ukrainian theatres, but the opera caused sharp discussion in press. Since early 1930-ies recognition of connection of Lyatoshynskiy’s creative work with Schoenberg and expressionism turned into serious political accusation. Programmatic article by the composer Valentyn Kostenko under the title “German expressionism and its influence on Ukrainian music” (the journal “Krytyka”, 1930, No. 4) is evidence of it. V. Kostenko was an active member of the Association of Proletarian Musicians of Ukraine, which began establishing its diktat at that time and bringing into discredit dissidents who did not follow its programme. And author explicitly points out that B. Lyatoshynskiy belongs to such dissidents.

V. Kostenko calls the aesthetics of expressionism like a decadent trend of bourgeois culture and regards it as certainly alien to proletariat as well as to the general task of creation of proletarian music.² He dwells upon Schoenberg’s creative work, writes about evolution of his style and draws attention to such features of his expressionist techniques as “prevailing of counterpoint over harmonic means, asymmetry of structure, illogical peculiarity of melody construction, unrhythmicalness, atonality and so on...” (Valentyn Kostenko) [11, p.131]. Among the followers of A. Schoenberg, Alban Berg should be named with his opera “Wozzeck”. According to Paul Hindemith, he was the most outstanding German expressionist.

V. Kostenko says, the importance of expressionism for Ukrainian composers may consist only in some technical innovations. At the same time, they have to reject categorically its class ideology and decadence. Nevertheless, it has not happened because some of them followed the influence of expressionism without due critical attitude to it. V. Kostenko regards B. Lyatoshynskiy’s creative work as a main example of such a non-critical perception. He describes composer’s career as a transition from the primary assimilation of traditions

¹The operas of Ukrainian classic composer Mykola Lysenko were mostly oriented towards practice of Ukrainian music-and-drama theatre, and his big historical opera “Taras Bul’ba” was not staged during composer’s lifetime. Thus, Ukrainian opera theatres that were created in mid-1920-ies had to form the tradition of staging Lysenko’s operas right from the outset. Besides, his scores needed editing because they were not adapted for the sound of contemporary opera orchestra.

²According to Valentyn Kostenko, aesthetics of expressionism manifested itself most obviously in music, as it had no concrete support in the material world.

of Russian classic composers to the works dominated by atonal principle, complicated sound complexes, sophisticated rhythmic, heavy polyphonic structure. It affected the content of his music detrimentally, where “extreme pessimism, decadence mood, and ideological essence, alien and hostile to our aspirations” were revealed. The author of the article notes that Soviet musical community has already criticized negative tendencies in the works of this talented and musically erudite composer. B. Lyatoshinskiy took this criticism into account, therefore, according to V. Kostenko, in opera “The Golden Hoop” he addressed to more acceptable themes and made a step towards normalization of his musical language.

Comparison of the style of young Ukrainian modernist Borys Lyatoshinskiy with western models of art can also be found in the fundamental summing-up article about “The Golden Hoop” in the first two issues of the journal “Radians’ky Teatr” (“Soviet Theatre”), in 1931. Describing musical language of the opera, author points to “Lyatoshinskiy’s renunciation of traditional tonal harmonization and fully definite attempt to construct the opera by atonal principle”. And there was also given the detailed explanation of atonality principle for the readers, according to author’s interpretation. He dwells on Schoenberg’s theoretical conception and writes following: “Being representative of atonal music, Schoenberg affirms that atonality is a formal feature that has already lost its constructive sense and is tied to the work externally, artificially, and it does not follow from the internal need of musical expression: according to Schoenberg, any note may be a keynote, therefore search for keynotes is not grounded. Therefore, any combination of the tones of twelve-step, tempered, and chromatic scales is possible, and Schoenberg gives multi-level chords containing almost all the twelve tones, without distinction of dissonance and consonance” (G. Maifert) [12, p. 193].

The authors of both quoted articles admitted B. Lyatoshinskiy’s skill and drew attention to the merits of his opera. However, their softening reservations could not prevent final verdict of guilty. “The Golden Hoop” was not fulminated anonymously in the central organ of Communist Party in an article like “Confusion instead of music” in *Pravda* newspaper, where Dmitri Shostakovich’s opera “Lady Macbeth of Mtsensk” was run down. However, Ukrainian composer’s opera actually shared the fate of two Dmitri Shostakovich’s operas and was excluded from the repertoire of Ukrainian opera theatres for many years.

In the afore-mentioned V. Kostenko’s article an attitude towards aesthetics of German expressionism and towards Arnold Schoenberg’s music-theory school (Neue-Wiener Schule) was definitely formulated. Soon after that the First Congress of the Soviet Writers took place in Moscow, where new ideological formula was put into force and definition of the style of socialist realism was found. This style canon was set as a model for all Soviet art. And one year before that congress Les’ Kurbas was removed from leadership in “Berezil” being subjected to grave ideological accusations. Borys Lyatoshinskiy has not shared Kurbas’s tragic fate as a GULAG prisoner, he would continue to work in conservatory, compose music, and his works would be performed and published. However, Borys Lyatoshinskiy, like Dmitri Shostakovich, would be forced to live with permanently split mind, fighting against himself, and till his last days he would feel pressure of party functionaries and defend himself against critical attacks.

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