

Mythopoetics of Borys Liatoshynsky's 1910–1930s:
the wagnerian context
Міфопоетика Бориса Лятошинського 1910–1930-х років:
вагнеріанський контекст

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Abstract. The mythopoetics of Borys Liatoshynsky's work is a little-researched phenomenon by modern musicology. Meanwhile, the "projections" of the myth, the outlines of the mythological plot, image, and motive, woven into the artistic plan, open new horizons for understanding the author's concepts. The myth appears to be the key to deciphering the depths of interaction between the author, the work, and the character. Given that Liatoshynsky's artistic ideas of the 1910s–1930s were modernistic, his artistic concepts have absorbed almost all the leading phenomena of European music of the first half of the twentieth century. They became the basis for the further development of Ukrainian musical culture. Without resorting to mythopoetics it is impossible to understand them in their diversity, complexity and contradiction. Mythopoetics, in the context of Liatoshynsky's explorations, is manifested through the reflection of other European cultures, passionary personalities, and the realization of the myth of the hero in the works. This can be seen in the symbolistic chamber works of the 1920s, in operas in which the hero's sacrifice acquires the epic scale of Greek tragedy, and in symphonic works whose characters are characterized by the duality of interpretation of the good and the evil. Wagner's projections in the works of Borys Liatoshynsky of the 1910s and 1930s can be traced in two ways. On the one hand, due to the mythopoetic symbolism of the intentions of the Ukrainian composer, the kaleidoscopic discreteness of symbols-images-myths, obtained from the work of Scriabin, a consistent Wagnerian. A deeply tragic attitude showed itself to be an alienated imagery of concepts during an attempt to heal the traumatic experience of the First World War and the Civil War. On the other hand, the Wagnerian version of the heroic myth became basic for Liatoshynsky and was used in opera and symphonic concepts. This confusion of the myth, its symbolic and tragic context, was traumatically reflected in the fate of his Second and Third symphonies, and in its general form is embodied precisely in opera ideas.

Keywords: mythopoetics, Borys Liatoshynsky, opera "Shchors", opera "Golden Hoop", Richard Wagner.

Problem statement. The mythopoetics of composers' work is never stable or complete in the constructive sense. Every time it is noticeable on different levels-dialogues: the dialog between composer and the main character of his work, the dialogue between the researcher and the artist, the dialogue between the artist and cultures, which, in essence, make the interpretation of personal mythologies clear in creative ideas. However, the "projections" of the myth, its outline (the plot, mythological image, topic, etc.)

are woven into the concept, and uncover new horizons of understanding of the artist's intention. Here, the myth becomes a kind of a key which deciphers the depth of the autocommunication between the artist, his work, and its protagonist. In the context of Liatoshynsky work, this becomes clear through the reflection of European culture trends, passionary personalities, and implementation of the hero's myth. This is evident in the symbolism of his chamber works of the 1930s, in sacrifice of the protagonist in his

operas, in the protagonist of his symphonic works of dual interpretation of the good and the evil. In this context, the figure of Richard Wagner is important as the one that defined the direction of the art and life of Borys Liatoshynsky in 1910–1930.

Let us dwell into several aspects of the problem which include the composer's reception of Wagnerian mytho-creation. Here Lyatohsinskiy rediscovers myths in the stylistic field of symbolism and acts as a successor of Wagner mythological theater. Here "the mythopoetic thinking plays the role of the artist's worldview, and becomes his artistic method, because it is the result of poetic act as an act of myth creation. At the same time the mythopoetic becomes the object and the method of exploration of work of art or methodological principle of a given artist" [4]. The novelty of this research lies in the description of the components of Borys Liatoshynsky's mythopoeitics as reflections of mythological concepts of Richard Wagner, their outlines in the plot, imagery, motives woven in the artistic universe of Ukrainian author which become the key to decipher his ideas.

The purpose of this research is to conduct the comprehensive analysis of Wagnerian mythologies in the work of Borys Liatoshynsky on the example of his chamber-vocal and opera works.

One of the tasks is to give a comprehensive analysis of Wagnerian mythology as a landmark phenomenon in the work and life of Borys Liatoshynsky in 1910–1930s and to define its impact on the artistic priorities of Ukrainian composer.

The research. At the early stage the German culture had a strong presence among the significant priorities of the composer. In his musical composition class Reinhold Gliere planted the principles of the Russian academic stylistics, which were linked to the traditions of Sergei Taneev school, and actively promoted German culture, the ethnic representative of which he was himself. Out of 18 romances that were written in 1913–1914, 15 were written to the poems by Russian poets and three compositions were written to the works of German poets — H. Heine (translated by S. Nadson and A. Tolstoy) and R. Hauen-schild, better known by his pseudonym Max Waldau.

This can be the evidence of certain expansion processes that took place in Kyiv's artistic circles of that time, with just one dominant culture, while others, being subjected to assimilative influences were ignored as less valuable for the mainstream academic discourse. Neither Polish influences, which were ethnically native to Liatoshynsky, nor Ukrainian influences, which were territorially native to composer, were found in Liatoshynsky's work until 1926, when the *Overture on Four Ukrainian Folk Themes, op 20* was written. The Polish theme will be revived only in the mature period of the composer's work. It is natural that the year when the composer returned to his origins was 1953, when J. Stalin died and gradual cultural revival began. In 1930–1940s — during the times of the Stalin's terror — the Soviet composer had no nationality, much less as compromising as Polish origins.

Aleksander Skryabin's art had a deep impact on Liatoshynsky's mythopoeitics. The origins of the Skryabin symbolism lie in the aesthetics and mythopoeitics of Wagner. Dynamic inspiration, characteristic timbre of orchestral color, inner concentration and somewhat magical expressiveness, exaltation in outlining of the imagery and meaning define Skryabin as well as Wagner's artistic concepts.

It is evident from the sources that Liatoshynsky was deeply impressed by the Skryabin's socio cultural and stylistic image. It absorbed principles of Wagner but "exists beyond the boundaries of Wagnerian form, strives for new ways of expression: for a new harmony, new rhythmic structure, a further change of orchestra — it is very much like he is continuing the novations of Wagner but in more categorical way" [1, p. 204]. Liatoshynsky was an active supporter of Skryabin, whose influence is seen in a number of compositions written in 1910s. Liatoshynsky also turned to Skryabin, an activist of new music, and his works when improving his piano skills¹.

Almost complete archive of "Russian musical newspaper" (*Russkaya Muzikalnaya Gazeta — RMG*)

¹ In the composer's diaries from 1914 we find entry about him playing "Enigme" (op. 52 № 2) at home.

of 1897–1917 can be found at the archive of the Memorial museum of B. Liatoshynsky in Kyiv. Notes in pencil or bookmarks can be found on the pages of the newspaper just opposite the news about events associated with Skryabin. There is a bookmark in RMG issue 16/1906 at the piece about the concert of Vera Skryabina, the first wife of A. Skryabin. In the newspaper *Kyivska Mysl'* from November 23, 1913 we read about the first concert of Skryabin in Kyiv². The second visit of A. Skryabin to Kyiv took place just before the death of the composer — in March 1916. It was then when Liatoshynsky was listening to Skryabin's performance. The documents, which are kept at the Memorial cabinet-museum, prove that Liatoshynsky visited Skryabin's concert on March 3, 1915. From sources we learn that in addition to concerts a number of meetings with students of Kyiv Conservatory took place. It is possible that Liatoshynsky, who was the student of composition class by R. Gliere, was present at these meetings. On October 1915 the Kyiv branch of IRMT organized a symphonic concert of Skryabin's works under the direction of R. Gliere³. There is a news in number 21–22 of RMG, May 15–22, 1916, about the evening in memory of Skryabin, organized by Kyiv branch of IRMT, where the poet Vyacheslav Ivanov read the essay "Skryabin's View on Art", and the famous pianist Alexander Goldenweiser performed a number of works by O. Scriabin, including Sonata No. 10. On March 30, 1916, a concert of the symphony orchestra of the conservatory was held under the direction of R. Gliere, dedicated to the anniversary of the composer's death.

In addition to polyphony, R. Gliere intensively taught his students in harmony, orchestration, analysis of musical forms and composition. According to B. Liatoshynsky, the teacher was constantly aware

² It is known that in his first performance Skryabin played *Nocturn for the Left Hand* from op. 9, *Preludes* op. 11 and op. 16, *Etudes* op. 8, *Mazurkas* op. 3 and op. 25, *Sonata № 3 fis-moll* op. 23, pieces *Desire* op. 57 and poem *Enigma* op. 52, № 2.

³ The concert program included *Concert for Piano and Orchestra* op. 20, *Symphony № 3 c-moll* op. 43 and *Le Poème de l'extase* op. 54.

of harmony. In the third year of the conservatory, Liatoshynsky and his fellow students were forced by Gliere to make a harmonious analysis of literally all the works by Skryabin [12, p. 69]. It is known that in his works of the 1910s, Liatoshynsky often introduces unprepared detentions in order to create the seconds of friction. It is important for him to achieve the dissonance of romantic texture (early Scriabin), for which he often involves diminished fourth and other chromatic intervals in the melody.

The mystical image of Skryabin has always worried Liatoshynsky. This is linked with the tragic death of Julian Scriabin in June 1919, the son of an outstanding composer. His father's talent was fully transferred to Julian, who in 1918 entered the Kyiv Conservatory in the composition class of R. Gliere. B. Liatoshynsky, who was senior student, at the request of Gliere, tutored Julian, who instantly became the star of the conservatory, because "... his every movement, every touch of his personality breathed strong, albeit unconscious, talent" [2, pp. 241–242]. Subsequently, this mythopoetic of the lost young soul will be reflected in the chamber and vocal works of the 1920s through frankly tragic images — "the shadow of death that awaits outside the door" (Two romances on poems by Maurice Maeterlinck).

The features of symbolism, which inspired the work of Scriabin, were directly reflected in Liatoshynsky's search. In many ways, symbolist experiments can be linked to Wagner and the influences of letters mythopoetics on the formation of the doctrine of symbolism⁴. Like Wagner, his followers sought to embody the principles of a holistic worldview in their plans and actively explored a form that could reflect the fullness and diversity of being. It is obvious that "musicians did not manifest symbolism, but joined it mainly through plots, literary characteristics and poetic texts of their own musical works" [7, p. 15]. Therefore, literary symbolism influenced the music of that

⁴ Close links between Wagner and Skryabin can be traced in *Misteria* and *The Previous Action* — as a consequences of his interest to the ancient cultures, especially of Ancient Greece, in the basis of its interpretation in contemporary times.

period and manifested itself through the imagery and, through the use of plastic-pictorial or sound-imitating elements as expressive means of symbolist ideas.

Borys Liatoshynsky was also inspired by the poetry of the symbolists. In the 1920s, he created a number of romances, the musical material of which was powerfully enriched with appropriate symbolics. The artist is interested not so much in historical time as in a person outside of society. For example, analyzing the composer's creative work in the romance genre, we find out that the circle of images-states covers the extra-real, alienated, un-viable as a paradox of imperfection, the instantaneous of human existence. A striking example is "Moonlights", four romances for a high voice and piano, op. 9 (1924) to the words of poets-symbolists. The tense and sharp sound of this work correlates with the expressionist style of the composer's new musical thinking.

Due to the deep trauma of World War I and Civil War, the mythopoeics of death is reincarnated in the artistic discourse of the 1920s. The openly tragic images as a kind of symbols of the artistic existence of Ukraine in the civil time are called back to life. The hero of B. Liatoshynsky seems to be older than the artist, and therefore prone to self-contemplation, focusing on the past. Often in chamber works, Borys Liatoshynsky describes death as the main antithesis to being. Such a stream of consciousness of the Master revolves around the unattainable, ephemeral, transient, and essentially tragic. Another area of the spatial presentation of the hero is revealed through images frankly tragic, conditioned for the presence by fiction and phantasmagoria.

Everyday reality transforms a romantic young man into an introverted artist, who seeks for creative refuge in self-dwelling or even in meditation. Existential orientation of Liatoshynsky's worldview was influenced by aesthetics of modernism, Wagnerian sense of tragicality of being that is the condition of human existence. This will be embodied through the diverse semantics of death at the level of imagery and meanings.

These characteristics formed a certain kind of artist's worldview that was subconsciously inspired

by eschatological and utopian ideas. From the point of view of the meaning and imagery inspiration, Liatoshynsky's chamber-vocal works were connected to Wagner's ideas through the special understanding of music in its ontological sense. Among the main components are: the idea of atonement (for guilt, sin, curse) as, in romances on the poems of M. Maeterlinck; the artist as a prophet and his cultural mission; the unrequited love as the universal foundation of drama; the tragedy of the limits of being, the outpouring of death, and the interdependence of fatum. Accordingly, among the expressive means — the so-called leitmotivization of art through characteristic, complicated harmonies, the corresponding type of textured organization of musical fabric, unrestrained movement that expands the tonality, the emergence and active use of a 12-step tonality, a conscious departure from the tonal completeness of the works, which will become an expression of the composer's artistic exploration.

The Wagnerian "subconscious discreteness" characteristic to symbolist-artists can be traced in Liatoshynsky's desire to express himself through the allegories and symbols, — the articulation of ideas, each of which plays the role of a myth, followed by its inclusion into the concept and construction of a personal myth. In this context, the model of writing a musical work, consonant with the Schelling intellectual insight, is indicative. In Liatoshynsky's letters to Marharyta Tsarevich in 1914–1915 on the basis of the semantic allusions his own process of creation is gradually revealed. The influences of Wagner's ideas, which were themselves drawn from the works of Arthur Schopenhauer, about the superiority of intuition over intelligence in understanding the world, the romantic idea of the domination of feeling over the mind, the emotional principle over the rational, and therefore the understanding of musical art as such, which reveals the sphere of feelings as one of the most intimate in nature becomes evident from these letters.

The sound field of study in the composition class of R. Gliere was inspired by professional respect for the achievements of R. Wagner. Many years after

graduating from the conservatory, B. Liatoshynsky in August 1934 wrote to his teacher about his success in interpreting Wagner's work before his solo conductor's performance in the last philharmonic concert of the 1933–1934 season: "... On the 12th, I will conduct again. In the first section there is the whole suite from my opera⁵, and in the second, first, Marharyta Oleksandrivna will sing Mozart's aria with the orchestra and variations on his theme, and there will also be Wagner's overture "*The Flying Dutchman*". But now I know this overture as my own, and not as it was yours. In general, I will conduct the whole concert by heart. It will be the closing of the season. I will try to use all the important instructions that you gave me this time" [13, p. 257]. A short but meaningful quote illustrates the importance of the German composer in the professional development of Liatoshynsky both as a composer and, as it turns out, as a conductor.

A big number of scores by Wagner in the archive of the Memorial cabinet museum of Liatoshynsky is an evidence of the authority that German composers had. The big part of scores collection is so-called pocket scores designed for the audience to follow when listening to the live or radio performance. The most used pocket scores, judging by the weared pages, were *The Twilights of Gods*, in three volumes published by Mainz: B. Schott's Söhne publishing house. Each volume has a BM autograph on it. There is no published date, but it is obvious that the books were printed before 1917. There is a score of *Parsifal* printed by the same publishing house and with autograph BM on the title page. It is obvious that the score of *Faust Overture*, published by Breitkopf & Härtel publishing house in Leipzig, in the early 20th century was frequently used. In this collection of Wagner's scores there are pocket editions of *The Introduction and Death of Isolde* (Moscow: Muzgiz, 1932), *Rustle of the Forest from the musical drama "Siegfried"* (Moscow: Muzgiz, 1932), *Overture to the opera "Rienzi"* (Moscow: Muzgiz, 1954).

⁵ The composer meant dances from the opera *The Golden Circle*.

In the collection of Wagner's printed works we find *Selected Ouvertures* (Tannhäuser, Lohengrin, Faust) for 4 hands, translated by G. von Bülow (Moscow: Chez P. Jurgenson, before 1917). translated by G. von Bülow (Moscow: Chez P. Jurgenson, before 1917).

There is also a copy of Nuremberg Meistersingers, *Duets for Piano and Fisharmony* translated by August Reinhard (Mainz: B. Schott's Sohne, early twentieth century). Among the claviers we find *Gold of the Rhine* with Russian and German text (St. Petersburg, 1904), *Valkyrie* — a clavier without text with an autograph of Alexander Tsarevich (Milan, before 1917) and the score of *Nuremberg Meistersingers* (Leipzig, C. F. Peters, before 1917). *Duets for Piano and Fisharmony* translated by August Reinhard (Mainz: B. Schott's Sohne, early twentieth century). Among the claviers we find *Gold of the Rhine* with Russian and German text (St. Petersburg, 1904), *Valkyrie* — a clavier without text with an autograph of Alexander Tsarevich (Milan, before 1917) and the score of *Nuremberg Meistersingers* (Leipzig, C. F. Peters, before 1917).

Given the wide array of Wagner's published works, it can be concluded that Liatoshynsky was deeply immersed in the stylistic and stylistic contexts of his work. Mythological plots attracted the Ukrainian composer with their novelty of building operatic stylistics and the expressive depth of Wagnerian variant of the late romantic stylistic discourse. It should also be noted that the music of the German composer was quite popular in the first decades of the twentieth century in Kiev's academic environment. This is evident from the four-handed translations of overtures and vocal numbers of operas for various instrumental companies.

The 1920s, described by Liatoshynsky as the "period of artistic atrocities⁶" shows characteristic markers

⁶ The art of 1920s was a *terra incognita* for the composer according to his own testament in the later life. In his letter to Lva Chetvertakova he mentioned the planned performance of *Sonata for Viola and Piano* (1926). The composer writes with obvious grief: «On [November — I. S.] 18th or 19th Olha Parkhomenko will play the Reinhold Gliere concert. But there will be one more performance

of modernism in the work of the composer. Unique features of Liatoshynsky's modernism, in our opinion, are the stylistic and compositional components with a German "flavor". His expressionist style and his modification of the late-romantic composition of the idea made Ukrainian modernism possible. After all, according to O. Kazarenko, in Liatoshynsky's artistic explorations of the 1920s several modern stylizations converged as "the work according to the particular stylistic model [...]. Thanks to the diverse stylistic orientations of Ukrainian composers, it was an important period of accelerated mastery of contemporary aesthetic experience, and putting themselves into the European context for the national musical culture (5, pp. 146–147). In this period, Liatoshynsky actively worked on improving his own visions of forms and genres and at the same time was looking for new means of expression. Later, its totality created the so-called glossary of the author's modernistic expressionism and the role of Wagner's mythopoetic in this quest is paramount.

From the sources we learn that the artist actively replicates the ideas of new music, and its advanced innovations. Even during the 1920s and its ideology of national communism, he is a Kyiv dandy — especially radio judging by the photos of that time — who is aware of all the technical innovations. Possessing this rare technical treasure he was able to listen to almost all the leading radio stations in Europe. If we add to these the advantages of the classical education at the Faculty of Law of the University of St. Volodymyr, where an impeccable knowledge of several foreign languages and Latin was cultivated, we can argue that Liatoshynsky was actively immersed

of my work that is "late" for 34 years. On November 13, in her solo concert for piano, at Small Hall [of Kyiv Petr Tchaikovsky State conservatory — *I.S.*] she will play my Sonata for Viola and Piano in three parts, that go on without intermission, and which was written in 1926 (!!). It was, as it is described, the period of my crimeful formalistic mistakes and crimes. This Sonata — is one of them. It is obvious that I have not fully realised my potential for, after 34 years, I still like this Sonata and I am sorry that I walked far away from the harmonies that are present in it [8, sheet 2].

in the European cultural space with its premieres and experiments. He lived as if over the ideological and cultural guidelines of the USSR regarding the only correct line in the culture. A letter to Marharyta dated October 2, 1935, is indicative in this case. Liatoshynsky muses: "... How does radio work? When I come to Kiev, I will definitely call for St. Kaz⁷. to improve the design of the new receiver. Then it will have a very good reception. Then we can connect it to my old speaker [...] Today, check out how you can hear Paris and London and write to me. Did you catch Italy? Kyiv, probably, disturbs the reception very much. When I arrive, we will improve the receiver" [10, sheet 2]. We would like to add that in the Memorial cabinet-museum there is a collection of German periodicals on radio engineering. They published news in this area, as well as printed monthly programs of broadcasts of German radio stations, including programs of cultural events and concerts of modern symphonic and chamber-instrumental music.

At the same time, B. Liatoshynsky often visited the capital of the USSR. In Moscow, from time to time his works were performed and a number of chamber-vocal and instrumental opuses were printed. A number of his Moscow premieres of the 1920s were the part of the series of concerts of the Association of Contemporary Music (ACM)⁸, an art and music public organization, which has the popularization of contemporary music in various forms, including the organization of concerts as one of its main lines of activity. The Moscow premieres of Liatoshynsky's instrumental works were often performed by Valentina Steshenko-Kuftina, one of the giants of Ukrainian pianism of the twentieth century, a like-minded composer.

⁷ Unfortunately, the identity of the person was not established.

⁸ During 1924–1931 ACM was active in Moscow and from 1926 to 1929 it was active in Kyiv also. ACM was founded as a branch of International Union of Contemporary Music, founded in 1922 in Salzburg, Austria. In a certain degree ACM was subordinate to the State Academy of Artistic Sciences, a scientific institution that was active in 1921–1932 in Moscow.

In the piano work the mythologem of Steshenko-Kuftina is embodied in musical means in the Sonata for piano op. 13, which Liatoshynsky dedicated to “his pianist” (18, p. 583). We learn about the mythopoetic context of this work directly from the diary entries of the pianist, who wrote that Borys Liatoshynsky “... wrote a sonata, embodying the mythical image of a woman whose portrait he saw in one of the old albums. The second part is the appearance of this image in confrontation with the fatum which destroys this woman of a dream, and everything freezes in a quiet, heartbreaking cry. The portrait of this woman is simple, in the medieval style [...] A simple, thoughtful, and very feminine face” [18, p. 62]. We also learn from the diary that the premiere in Moscow took place “... with great success. He [Liatoshynsky — I. S.] is very pleased, and considers himself obliged only to me” [19, p. 62].

The worldview of V. Steshenko-Kuftina, and her subtle psychological disposition were nurtured on the aesthetics of symbolism. From sources we learn about the friendly relationship of the pianist with the philosopher Alexei Losev, who highly appreciated her skills. Valentina Steshenko-Kuftina was extremely influenced by Losev's philosophical concepts of symbolism of artistic creativity, in which “... the music reveals new spaces of being, creates a new time — a living creative Eternity, overcomes the separation of the world and God, returns being to the unity it has lost and, thereby, returns the individual to himself” [12, pp. 3–13].

A striking example is her comparison of the work of S. Richter with the plasticity of the unfolding of R. Wagner's music in the spirit of Losev's ideas. She writes that Richter contributed “... Wagner's passionate love and confession [...] the main conditions of the performance: visual imagery, plasticity and elasticity of rhythm, the immediacy and the ease of technique, the speed of orientation, liveliness of temperament [...] The high and pure level of feelings imposes on Richter's performance an unforgettable nobility [...] It is a synthesizing manner of the sum of virtues that will grow a hundredfold, for the soil of the endowment is pure and its roots are nourished by faith” [18, p. 301].

In general, in the pianist's interpretation of the high art, we often trace the discreteness as the isolation of the main elements of the system and their peculiar interpretation in the context of the integrity of the existence of each and every new idea.

In this context, the mytho-symbolism of the piano cycle “Reflection”, which the pianist presented in Moscow in 1926, is indicative. The mythopoetics of this cycle is based on the main plot of Liatoshynsky's non-verbal compositions. Broken, deformed form, intonational sharpness, dissonant combinations of timbre sound realize the ontological narrative — the existence of the hero in the real and ideal worlds. The composer was so fascinated by symbolism that almost the entire instrumental work of the 1920s germinates on the principle of unfolding musical material from the theme-symbol — a laconic source with a special individual intonation structure that is immediately remembered. Actually, the idea of monothematicism can be associated with Wagnerian reminiscences, when parts are intonationally connected with the main theme, and the images created on the basis of the main theme do not disappear, but pass into other works, transform, develop and complement a common dramatic line.

The first monumental project of Liatoshynsky was his opera *The Golden Circlet* (1929), which summarizes the creative experience of the 1910s–1920s. Almost all the composer's creative findings, used in chamber works, find here their ideological and (thanks to the symphonization of the opera) technological completion. Based on Ivan Franko's historical novell *Zakhar Berkut*, the opera *The Golden Circlet* addresses the ideas of the mythological theater of Richard Wagner. In general, Franko's plot appears, from the perspective of modernism “... a kind of anticipation and foresight of the representation of *sacrum* and the mythological and ritual space in Ukrainian modernism. That is why this work should be considered as one of the important stages and examples of Ukrainian neo-romanticism. The architectonics of the story is defined by its ritual and mythological structure, which is one of the brightest manifestations of the pre-modernist worldview and reflection

of the world in Ukrainian fiction” [17, p. 321].

In fact, Liatoshynsky's first acquaintance with R. Wagner's opera took place in 1936. In his Moscow letters to his wife Marharyta we read: “17/X 1935. My dear, did you listen to Lohengrin with me yesterday? In the theater, I imagined that you were sitting with me at the table and I was so sad! Then, it's such wonderful music, really divinely chivalrous and noble. I am very happy that I have even cried listening to it. So, sometimes, I can perceive music without the theoretical composer's thoughts. However, partly because I was alone in the theater and I wanted to go home to you so badly” [9, sheet 1]. This epistolary passage, in which feelings for the beloved Marharyta are combined with Lohengrin's bright love for Elsa, testifies to the fascination with the work of the German composer. Perhaps that is why a monumental portrait of Wagner hangs over the composer's desk in the Memorial cabinet museum, and a bronze bas-relief of the famous German is hanging on the opposite wall.

Let's go back to Liatoshynsky's experience of *Lohengrin* at the Bolshoi Theater in October 1935. Obviously, it was one of the last performances of the 1923 production, coinciding with the 25th anniversary of Leonid Sobinov's work at the Bolshoi Theater. We learn from sources that the opera remained in the repertoire of the Bolshoi until 1936 and had more than 100 performances.

In addition to the incredible declarations of love, in the letter quoted above, we find ironic remarks that testify to a certain degree of flattening of the production during its long run. “Stepanova⁹ sang well, but was very ugly, like Ellogia. I don't think Lohengrin would miss her for long. He would find another

⁹ Elena Andreevna Stepanova (1891–1978) was a Russian and Soviet opera and chamber singer (soprano), People's Artist of the USSR (1937). In 1908–1912 she sang at the Bolshoi Theater choir, in 1912–1924 and in 1927–1944 she was a leading singer of the theatre. According to the contemporaries, her voice was defined by the crystal clearness of the sound, outstanding coloratura technique and profound artistism. Among her parts from Wagner's operas are *Elsa (Lohengrin)*, *Helmviga (The Valkyrie)*.

one soon. The king sang in a “popular” voice, for he is a people's artist (Petrov)¹⁰. But Frederick and Ortrude are really good. I wish that Lohengrin (Aleksseev)¹¹ to sound louder. I didn't like everything about the scenery. I will come and tell you everything in detail. I was impressed by the number of participants in mass scenes and this is good: there were maybe 150 of them, or even 200” [9, sheet 2].

What attracted Liatoshynsky to Wagner so much? Obviously, there is no unequivocal answer, but studying the opera concepts of the Ukrainian composer — both in *Zakhar Berkut* and in *Shchors*, it is impossible not to see the manifestations of Wagnerian mythology in addressing to the corresponding plots, in the implementation and nurturing of the ideas of the Wagnerian opera symphonism, it is impossible not to see the manifestations of Wagnerian mythology in addressing to the corresponding plots, in the implementation and nurturing of the ideas of the Wagnerian opera symphonism.

As for the first, we note that outwardly the composer turns as if to radically different myths, but according to the dramatic development and event dynamics, these plots have quite common archetypal features rooted in ancient myth-making — myths about heroes capable of self-sacrifice. In *The Golden Circlet* it is an ancient legend about proud and fair Tukholians and the death of the protagonist, which destroys the established injustice of the family. In *The Commander*

¹⁰ Vasyliy Radionovich Petrov (1875–1937) was a Russian and Soviet opera singer (bass), People's Artist of RSFSR (1933). He started his carrier at Bolshoy Theatre, wher he was a leading singer in 1902–1937, singing almost every part of the first bass. He performed on the stage with F. Shalyapyn, A. Nezhdanova and other prominent singers. Contemporaries recall his flexible wide-ranged voice; the grace and beauty of his voice along with its power and exepctional for a bass singer colaratur technique charmed his audience.

¹¹ Aleksandr Ivanovich Alekseev (1895–1939) — Russian opera singer, (lyrical tenor), journalist, Merited Artist of RSFSR (1937). In 1925–1927 and in 1929–1939 he was a leading singer of Bolshoy Theatre.

/ *Shchors* we see the myth of a Bolshevik, who is loyal to the party and its leaders, whose self-sacrifice contributes to the liberation of the community from oppression.

Liatoshynsky, in an effort to bring opera closer to life, like Wagner, carries out the idea of symphonizing opera through dramatic and intonational unity. Large vocal-symphonic scenes flow into each other, separated by dramatic monologues and dialogues, which are marked by the sharpness of harmonic thinking and the intensity of melodic-recitative lines, prevail in Liatoshynsky's operas. As in *Lohengrin*, in the *The Golden Circllet* the function of the orchestra is extremely important, because it is in the orchestral part the contrast thematism receives a large-scale symphonic development and dramatic grounding. The orchestra, thanks to its wide and active role in Liatoshynsky's operas, can "... switch from the development of the action to its comprehension, to broad generalizations and conclusions, to the author's emotional assessment, which appears in the final monologues of the main characters [...] it is this feature that genetically goes back to the drama of the *duma* epic" [16, p. 69]. In addition, the composer's approaches to the vocalization of parts are similar to Wagner's. The parts are subject to the principle of melodeclamation, which emphasizes the poetics of the text. In many ways, this satisfies the composer's longing for almost actor-like work with words in music, in the subtle expression of psychologically sophisticated states.

The mythopoetic narrative of both operas by Liatoshynsky is generously inspired by quoting folk intonation sources that formed the basis of the melodic-intonation and leitmotiv system of his operatic ideas. Here, almost every poetic image appears intonationally separate, endowed with leitmotifs, and therefore leittembras. Similar approach was implemented by Wagner, for whom the nomination of the myth was conveyed in the opera through the leitmotiv "... metamorphosis [...] enables modification of characters, and the maximum certainty of quality, which is embodied in the character's name, transforms into maximum variability, up to the transition to the opposite [...] thereby realizing the multilayered structure of the myth" [17, p. 11].

In both operas of Liatoshynsky, leitmotifs, which seem to be woven into the plot of the myth, perform important structural and psychological functions. Leitmotifs indicate not only the characters, but also their psychological state, battle scenes, poetic sketches, etc. The role of timbre drama is extremely important for the Ukrainian composer, as well as for Wagner, when the use of leittembre seems to imply, and therefore direct, the development of dramatic collisions.

The next round of development of opera mythopoetics of Liatoshynsky is observed in the opera *Shchors*. The myth of commander Shchors was transferred to the environment of Stalin's ideological vulgarism of the "myth of the world-historical mission of the proletariat". However, all the design features of the mytho-story have been preserved. As in the *The Golden Circllet*, the main character, capable of self-sacrifice, dies in the finale with the stereotypical behavior of characters from two camps, (of the good and the evil) on the backdrop. Liatoshynsky himself outlined the mythopoetics idea of the *Commander* as a drama built around a hero. This was a reflection of the new ideological myths of Stalinist propaganda. Liatoshynsky "... decided to take as a starting point all work on the opera" "the heroism and fearlessness of the leaders of the party" [15, pp. 9–10]. And if Wagner often implemented his operatic ideas in the zone of Norse mythology, the mythopoetic of *Shchors* is standardized by the canon of Soviet mythology — there is a hero-leader-legend and community, which becomes the background for his feats.

The artistic result obtained by Liatoshynsky has a number of features that are explained by the influences of Wagner's ideas. First of all, this is a symbolism of dramatic action. Thanks to the developed leitmotiv system, its personification in external and internal actions, the character appears as a discussion of the mythology of being, life and death. The composer himself noted that he sought "... comprehensively and vividly reflect the multifaceted figure [Shchors — I. S.] by musical means and to achieve this goal I considered it possible to use all the means of musical expression that seemed to me in this case suitable [...] harmonic sequences, so to speak, leitharmonies, with which

I sought to reflect ideas such as “The will of the leader”, “The will to win”, and others. These leitmotifs play a large role in the musical fabric of the opera” [14, p. 10].

It is worth mentioning the last component of Liatoshynsky's mythopoetics — the myth of Polish culture and the myth of its heroes. This cultural layer comes from the composer's ancestry — his family had its own coat of arms. Polish mythologemes in the artist's work can be seen in the admiration of young Liatoshynsky with the historical chronicles of Jan Dlugosz, in his romantic signature “Borys Yaksa Liatoshynsky”, as well as through the images of his chamber and symphonic works of the late period. In his letter to Lev Chetvertakov, Liatoshynsky reflects on the genealogy with profound symbolism. Liatoshynsky writes “... wrote a five-part suite based on Polish folk songs, thus honoring once again my grandfather, a former Pole (my father's father). I am going to start its orchestration, and the orchestration will have all sorts of tricks, because I would like these five parts to be something like five pieces of jewelry” [9, Ark. 2]. The image of Poland as terra incognita, an open, but uncharted land, became the last fundamental component of Liatoshynsky's mythopoetics.

In this context, the dialogue between the young Wagner and Polish culture is symbolic. Wagner sincerely supported the struggle of the Poles against Russian expansion in the early 1830s. The revolutionary

uprising became “... the event that filled the soul with the increasing delight” [3]. It resulted in the creation of the overture “Polonia” (1836), a kind of non-verbal Wagnerian myth about Poland. Images of Poland due to “... the most expressive intonations of the songs formed the basis for the development of the motif, created, on the one hand, the continuity of symphonic development; on the other hand, — gave the sound picture, as a kind of hidden programmatic design” [6, pp. 188–189]. These principles, aimed at the ideological integrity of the plan, will subsequently form the basis of Wagnerian expressiveness, and the theme of a heroic nation will be one of the first to inspire Wagner to a philosophical meditations.

Conclusions. On the one hand, due to the mythopoetic symbolism of the intentions of the Ukrainian composer, the kaleidoscopic discreteness of symbols-images-myths, obtained from the work of Scriabin, a consistent Wagnerian. A deeply tragic attitude showed itself to be an alienated imagery of concepts during an attempt to heal the traumatic experience of the First World War and the Civil War. On the other hand, the Wagnerian version of the heroic myth became basic for Liatoshynsky and was used in opera and symphonic concepts. This confusion of the myth, its symbolic and tragic context, was traumatically reflected in the fate of his Second and Third symphonies, and in its general form is embodied precisely in opera ideas.

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Ігор Савчук. Міфопоетика Бориса Лятошинського 1910–1930-х років: вагнеріанський контекст

Анотація. Міфопоетика творчості Бориса Лятошинського — явище малодосліджене у сучасному музикознавстві. Між тим, «проекції» міфу, його обриси (міфологічного сюжету, образу, мотиву тощо), вплетені у художній задум, відкривають нові горизонти розуміння авторських концептів, де міф постає своєрідним ключем до декодування глибин автокомунікації між автором — твором — його героєм. З огляду на модерність творчих задумів Лятошинського 1910–1930-х років, його мистецькі концепти абсорбували чи не всі векторні явища європейського музичного дискурсу першої половини XX століття, ставши засадничими для подальшого розвитку української музичної культури. Зрозуміти їх в усьому розмаїтті, складності та суперечливості неможливо без звернення до міфопоетики, що у контексті пошуків Лятошинського прочитується через віддзеркалення впливів інших європейських культур, пасіонарних особистостей, через реалізацію у творчих задумах міфа про героя — від символізму камерних творів 1920-х, втілення жертвовності героя в оперних полотнах на кшталт античної епічної трагедії до героя симфонічних задумів з його дуальністю інтерпретації добра і зла. Підсумовуючи, наголосимо, що проєкції Вагнера у творчому доробку Бориса Лятошинського 1910–1930-х простежуємо через два основні шляхи. З одного боку, через міфопоетичний символізм задумів українського композитора з його калейдоскопічною дискретністю символів-образів-міфів, котра черпалася з творчості Скрябіна, послідовного вагнеріанця. Глибоко трагічне, як і у Вагнера, світовідчуття дзеркалилося відчуженою образністю концепцій у спробі позбутися травматичного досвіту першої світової та громадянської воєн. З іншого боку, для Лятошинського вагнерівський варіант міфа про героя став засадничим для компоновування його не лише в оперних, а й симфонічних концепціях. Ця реконструкція міфа, її символічно-трагічний контекст, травматично відобразився на долі його Другої та Третьої симфоній, а в своєму генералізованому вигляді втілено саме в оперних задумах.

Ключові слова: міфопоетика, Борис Лятошинський, опера «Щорс», опера «Золотий обруч», Ріхард Вагнер.