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## **“EVERY KIND OF ART BEGAN TO FLOURISH”: UKRAINIAN MUSIC IN THE MODERNIST CONTEXT**

Although Ukrainian musical modernism has yet to receive the scholarly attention it deserves, composers living in Lviv, Kyiv and Kharkiv between 1917 and 1937 produced an abundance of compelling music. Not only is this rich body of work relatively unexplored in terms of its individual contributions to 20<sup>th</sup> century compositional movements such as impressionism in the works of Vasyl Barvinsky and Mykola Roslavets; expressionism in the works of Borys Liatoshynsky, Jozef Koffler, Mykola Roslavets and Stefania Turkevych; folklorism in the music of Levko Revutsky, Boris Liatoshynsky, Vasyl Barvinsky and Pylyp Kozytsky; and dodecaphony in compositions by Jozef Koffler and Yefim Holyshev, but taken as a whole, the diversity of new aesthetics and styles in which Ukrainian composers engaged reveals a unique openness to all forms of experimentation. Just as modernist movements in the western centers of Vienna, Berlin, Paris, and New York were shaped by local audiences and aesthetics, the Ukrainian impulse to engage with every revolutionary compositional movement while reclaiming a suppressed national past generated its own distinct musical identity. These tendencies towards both diverse experimentation and the re-generation of folk culture have already been identified by scholars of visual art, literature, and theater, and characterize much of the existing literature on Ukrainian modernism. The addition of musical case studies to this narrative of the Ukrainian modern period fills an important lacuna in both Ukrainian cultural and musical history.

**Keywords:** Ukrainian modernism, music history, impressionism, expressionism, atonality, folklorism.

**Introduction.** Modernism, even in a limited musical sense, is a mammoth and unwieldy concept that includes multiple, sometimes contradictory, styles and approaches. Broadly defined by a break with compositional tradition and experimentation with new modes of musical production, musical modernism includes movements as diverse as impressionism, expressionism, primitivism, neoclassicism, futurism, atonalism, and serialism. Some of these were clear rejections of all preceding conventions, including harmony, form, and genre, while others were defined by a reliance on and dialogue with historic traditions. Arnold Schoenberg's identification with the musical conventions of previous centuries as leader of the “Second” Viennese School, as well as movements such as neoclassicism and primitivism that sought a return to purer, simpler sources are two examples of the latter. According to Carol J. Oja, modernism's only stable principle was “iconoclastic, irreverent innovation, sometimes irreconcilable with the historic traditions that preceded

it” [Oja, 2000, p. 4]. What makes musical modernism in Ukraine distinctive in the midst of these various approaches is the ways in which it engaged nearly all of them. As filmmaker Grigory Kozintsev’s titular quotation about his youth in Kyiv implies, Ukrainian composition uniquely engaged the wide variety of styles that defined modernist experimentation [Grigori, 1973, p. 90].

While scholars of art history and literature have produced numerous works concerning Ukrainian modernism, music has been largely overlooked. Many of Ukraine’s modernist composers have been absorbed into histories of Russian avant-garde composition in the early 20<sup>th</sup> century or forgotten entirely from the global modern canon, itself oriented principally towards the centers of Vienna, Berlin, Paris, and New York. Yet a study of Ukrainian compositions during the modernist period—defined for the purpose of this article as 1917 to 1937—shows experimentation with nearly every model of revolutionary composition in combination with an interest in authentic, largely Ukrainian, folkloric traditions. This rich musical output merits a study that brings this variety together as part of a singular tradition, positioning Ukrainian art music in relationship to Western modernist trends while adumbrating its cultural products.

Given the current cultural discourse concerning Ukraine following Russia’s full-scale invasion on February 24, 2022, an understanding of how Ukraine’s contributions to the global musical avant-garde, especially in relationship to the trends of Western Europe and North America, is particularly urgent. The narratives told about cultural products, while they may seem—and are often even purported—to be separate from political histories, have deep ties to a nation’s political identity. The fiction that Ukraine, like much of Eastern Europe, has only created cultural products under the influence of “great Russian culture” has had damaging effects for contemporary political discussions, including those surrounding the current war. By beginning to construct an understanding of the facets of Ukrainian musical production in the period between the start of the Russian Revolution and the Great Purge, musicological discourse can contribute to an urgent reevaluation of Ukraine’s cultural, and by extension political, sovereignty.

**The purpose of the study** is to provide an analytical overview of the wide variety of styles used by Ukrainian composers in the period of modernism, to determine the unique characteristics of musical modernism in Ukraine, and to propose a system of criteria by which composers of this period belonging to Ukrainian and other cultures can be compared.

### **Research results.**

#### ***Musical Modernisms***

The subject of modernism within music studies has been well-trodden. Countless books and articles have explored its various incarnations, often as an impetus with specific relationships to cultural centers. In the West, these have been concentrated on Paris, Berlin, Vienna, and New York, each with their own combination of approaches to modernism’s reevaluation of the past. Some of the most important studies of Western musical modernism include Walter Frisch’s *German Modernism: Music and the Arts*, Barbara L. Kelly’s *Music and Ultra-Modernism in France: A Fragile Consensus, 1913–1939*, and Carol Oja’s *Making Music Modern: New York in the 1920s*. Each of these offers an exploration of modernist music in the aforementioned centers and provides an important backdrop for the activities of composers working in the period within Ukraine.

Expanding beyond the basic modernist narrative that musical language increasingly advanced from growing chromaticism to atonality, gradually moving away from conventions of the past, Frisch explores the subtle developments of an ambivalent modernism of

the late 19<sup>th</sup> century German-speaking world. A “realistic” orientation to artistic representation positioned itself in opposition to the idealism of the Romantic era it followed, while simultaneously relying on the past to stimulate new sounds, forms, and genres. Musical works such as the late operas of Richard Wagner, the irony-laden symphonies of Gustav Mahler, the operatic collaborations of Richard Strauss and Hugo von Hofmannsthal, the historicist works of Hans Pfitzner, Max Reger, and Federico Busoni illustrated these facets of modernism that proliferated in Vienna and Berlin. Viennese modernism more specifically culminated with the atonal experiments and eventual serialist compositions of the Second Viennese School that dominated the decade from 1910 to 1920. The intensity of their break with preceding conventions led Karol Szymanowski to argue that Schoenberg was the only composer to truly “cross the Rubicon” into modernity [Szymanowski, 1958, p. 118].

Kelly begins her book on modernism in France by recounting a momentous concert in Paris featuring works inspired by Schoenberg's *Pierrot Lunaire* before detailing the divergences French modernism would take from its Viennese counterpart. In France, early modernist tendencies appeared in the impressionist and symbolist works of composers such as Vincent D'Indy and Claude Debussy, who would inspire a wave of “*debussyste* imitation”. Debussy's stature in the French composing world also challenged younger generations of composers to innovate, producing new styles. These included academic compositions heavily influenced by intersections with popular music, as in the works of Darius Milhaud, as well as a neoclassicism of Les Six, particularly Erik Satie. Paris was also home to Sergei Diaghilev's *Ballets Russes* and was therefore the birthplace of Igor Stravinsky's primitivist compositions. Alex Ross has positioned the two modernisms of Vienna and Paris vis-a-vis one another, writing, “The Parisians [e.g., Debussy, Satie, Stravinsky] were moving into the brightly lit world of daily life. The Viennese [e.g., Schoenberg, Webern, Berg] went in the opposite direction, illuminating the terrible depths with their holy torches” [Ross, 2008, p. 49].

On the other side of the Atlantic Ocean, composers and musicians in New York City were developing their own brand of modernism and Oja emphasizes in particular the comingling of popular musics and the concert sphere [Oja, 2000, p. 5]. More than imitating or borrowing motives and harmonic language from popular music, American composers in the 1920s absorbed the local influences of jazz alongside tonal experimentation and revaluations of formal and generic conventions. Experimentalism in American musical composition also lent itself to the development of extended performance techniques, as well as the creation of new instruments.

While Lviv, Kyiv, and Kharkiv are not often discussed in the same breath with the modernist scenes of Vienna, Paris, and New York, composers in these Ukrainian cities nonetheless share a particular array of approaches to composition. As the following overview will show, Ukrainian musical modernism offers its own combination of aesthetic tendencies that created a unique oeuvre.

### ***Music in Ukraine, 1917–1937***

In the opening chapter of her edited volume concerning modernism in Kyiv, Irena R. Makaryk writes, “Sharply differing from its Western European variants, the nature of Ukrainian modernism may be summed up in a phrase: jubilant experimentation” [Makaryk, 2010, p. 16]. Makaryk's characterization has two equally important components. The first is the idea of jubilation; the author draws specific attention to the ways in which Western European modernism, deeply impacted by the First World War, was shaped by an often-tragic outlook in the wake of rapid changes to society. By contrast, “the Ukrainian

[modernist] scene — despite grave privations and extreme social duress—speaks a language of joy” [Makaryk, 2010, p. 12]. The second part of Makaryk’s definition is the idea of unbounded experimentation, a theme further explored by Myroslav Shkandrij. In his essay, “Politics and the Ukrainian Avant-garde,” Shkandrij observes that during the crucial years between 1917 and 1928, Ukrainian writers were unusual among the broader Soviet community for borrowing freely from a variety of currents in order to explore new cultural and artistic vistas. No doubt the unrestrained impulse to experiment is itself a side effect of jubilation — manic creativity stimulated by liberation rather than by destruction.

As in other spheres of Ukrainian culture, all of the currents of musical modernism — impressionism, expressionism, neoclassicism, atonality, futurism, and the influence of folk and popular music — swirled together in Ukrainian compositional spheres, bound by a shared revolutionary drive. It was, of course, common for different composers to experiment with different stylistic movements, falling under one of the preceding “-isms,” but several composers also composed across a variety of stylistic trends, making significant contributions to multiple movements.

Many modernist Ukrainian composers were drawn to the impressionist aesthetic pioneered by Claude Debussy. The composer famously produced two collections of Preludes in 1910 and 1913, laying a generational claim to the genre previously pioneered by J. S. Bach and Frederic Chopin. The influence of these works can be seen in the early compositions of nearly every significant Ukrainian composer of the period. In Lviv, Vasyl Barvinsky composed his collection of Five Preludes, op. 8 (1908), sometimes purported to be the first piano preludes written in Ukraine, as well as his Prelude in G major (1918). Members of Kyiv’s composing community also wrote preludes. Levko Revutsky composed Three Preludes, op. 4 (1914), Two Preludes, op. 7 (1918, 1921). Borys Liatoshynsky also composed several preludes, beginning with his Prelude in G minor from 1914 and Elegy Prelude written in 1920. Mykola Roslavets composed his first Prelude in 1915, but also produced more examples of the genre during his time in Kharkiv between 1920 and 1923. Mykhailo Verykivsky and Pylyp Kozysky contributed to the genre as well.

Among these Ukrainian examples, Barvinsky’s Preludes are especially evocative of the Debussyist impressionism. The first of the Five Preludes, a theme and variations, opens with a slow and contemplative melody, doubled at the octave to create characteristic open harmonies. The subsequent iterations of the theme evoke atmospheric extramusical sounds, such as the imitation of church bells in the third variation. The fourth prelude (*Andante religioso*) also sets its reflective melody to open harmonies that create a benedictive sound suggestive of choral singing. Impressionism’s influence on Ukrainian composers extended beyond the genre of piano preludes, and a compelling continuity can be found between Debussy’s famous *Nocturnes* for orchestra and Roslavets’ *Nocturne* for oboe, harp, two violas, and cello, from 1913. Roslavets’ chamber work strongly recalls the washes of harmony found throughout Debussy’s compositions, including affective instrumentation, the use of playful sequences, and a wandering harmonic structure.

Many of the same composers, however, who experimented with the impressionist style pioneered in Paris were also drawn towards the expressionism of German-speaking centers, Vienna and Berlin. The impulse to reject the “harmonious, affirmative element of art” [Adorno, 2009, 275]<sup>1</sup>, to question the conventions of art music composition, and de-

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<sup>1</sup> I am using Theodor Adorno’s definition of expression from *Night Music: Essays on Music 1928–1962* (London: Seagull, 2009), pp. 275-276.

stabilize audience expectations through expanding dissonance, was equally prevalent in the works of Ukrainian modernists.

Some of the best examples of Ukrainian expressionist compositions are vocal works, including the art songs of Stefania Turkevych and the romances of Borys Liatoshynsky. Turkevych studied not only with Barvinsky in Lviv, but also with Guido Alder and Joseph Marx in Vienna and Arnold Schoenberg and Franz Schreker in Berlin. Given her pedigree, the influence of the Germanic expressionism on her compositions is no surprise. Her art songs mostly set Ukrainian poetry by her contemporaries concerning a range of subjects including symbolic scenes from nature, imagery from Ukrainian culture and history, and tales of love and heartbreak. Their musical settings often play with harmony in destabilizing ways, evoking sonic environments similar to those found in Schoenberg's late tonal song cycle, *Book of Hanging Gardens*.

Liatoshynsky's Romances, op. 8 from 1921 provide a particularly rich example of Ukrainian engagement with the expressionist movement. Composed for low voice, string quartet, clarinet, horn, and harp, the instrumentation of the Romances imitates the unusual chamber assemblages of Arnold Schoenberg's *Pierrot Lunaire*. This coherence is unlikely to have been accidental given that the composer wrote the work for Universal Editions, with both the original Russian text of Konstantin Balmont, as well as a German translation provided by Oswald Burghardt, a Ukrainian-German writer and translator also known by the pen name Yuri Klen. The melodic contour of the voice part aligns in particularly interesting ways with the German text (high notes corresponding to words invoking height, for example), suggesting that not only was the piece conceived under the aesthetic influence of German expressionism, but perhaps with the German text in mind<sup>1</sup>.

Jozef Koffler was also attracted to the ideas and aesthetics of the German expressionist composers. While Koffler spent most of his professional career in Lviv, he studied in Vienna from 1914 to 1923, where he befriended Alban Berg. (This period was interrupted by two years of military service during World War I). He also exchanged several letters with Arnold Schoenberg personally and some of their correspondence is held in the archives of the Arnold Schoenberg Center in Vienna. Although many of his works have been lost, among those that survive is the String Trio, op.10. Written in 1929, the three movement chamber piece blends neo-Classicism through largely conventional movement structures with an expressionist tonal instability. This neo-classical approach may itself have been related to Koffler's admiration for Schoenberg, given the latter's well-documented engagement with conventional genres and forms. Koffler's trio gained international attention when it was recognized by the International Society for Contemporary Music and was performed at their 9<sup>th</sup> festival in Oxford in 1931.

Roslavets too utilized elements of expressionist composition. His 1928 symphonic poem, *Komsomoliya*, was one of the last works composed before he went into exile in Tashkent. What might appear on the surface to be a propaganda piece designed to attract young people to the Komsomols, is in fact one of Roslavets' most complex and modernist works. The single-movement piece for orchestra and choir is an avant-garde combination of a huge late Romantic orchestral apparatus, accompanied by wordless choral layers, a surging brass-driven cacophony that is largely an uneasy ride, only approaching a semi-triumphant conclusion in the piece's final minutes. The entire work pulses with a mecha-

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<sup>1</sup> I am very grateful to Tetiana Homon for access to the manuscript of these pieces and for the discovery of the German translation.

nist energy that seems to glorify the industrial age, while simultaneously invoking the cry of the masses.

Giving voice to “the people” also appeared in modernist compositions through other, more traditional forms. Ukrainian folk music, in particular, acted as a source not only for arrangements, like those of Mykola Lysenko and Mykola Leontovych, but reimagined within the borders of academic compositional language. Pylyp Kozytsky’s *Variations on Kupala Themes for String Quartet* (1925) combined Ukrainian folk traditions with established art music conventions. The cycle of variations is based on the folk melody “Oy na Ivana, na Kupala,” which undergoes six variations including as a march, lullaby, and prelude and fugue to form a classical suite. Written in 1926, in the middle of the composer’s atonal period, Liatoshynsky’s *Overture on Ukrainian Themes*, op. 20, dedicated to Pylyp Kozytsky, also uses Ukrainian folk themes as the basis of a dramatic symphonic poem displaying Liatoshynsky’s virtuosic knowledge of orchestration. Koffler, too, wrote pieces inspired by folklorism. Born to an ethnically Polish father and a Jewish mother, these works were often inspired by Polish folk music (though he also wrote his *Ukrainian Sketches* in 1941), and combined folk melodies with more expressionistic composing traits. His *40 polskich pieśni ludowych* [40 Polish Folksongs] (1925) range broadly in style, sublimating influences from Rachmaninoff, Debussy, and Bartok, and including “traditional major-minor harmonies, whole-tone modality, and sharp dissonant sonorities” [Gołąb, 2003].

In addition to compositions that indicated the use of folk material in their titles, composers further utilized folk motives, techniques, and sonic signifiers as unannounced source material within standard genres. Barvinsky’s *Five Preludes*, discussed above, also integrate elements of Ukrainian folk music, such as the third prelude’s stylized *kolomyika* [Soyfer, 2018, p. 148]. Given the composer’s established interest in folk sources, other elements of the preludes can also be connected with specific Ukrainian traditions. For example, the second prelude’s pastoral signifiers might be tied to the Ukrainian landscape and therefore its imitation of pipes to the Ukrainian *sopilka*, while the choral texture of the fourth prelude can be connected specifically with Ukrainian folk choral singing through its use of the natural seventh in minor, common in Ukrainian folk songs [Soyfer, 2018, p. 152].

Among the most important fusions of symphonic and folkloric materials during the modernist period is Revutsky’s *Symphony No. 2*. The foundation of the work is based almost entirely on a collection of folk motives and themes collected by the composer himself, his brother the ethnographer Dmytro Revutsky, and ethnomusicologists Klyment Kvitka and Mykola Kolessa. While utilizing melodic and motivic material taken almost exclusively from Ukrainian folk singing traditions, the composer’s four-movement symphony is otherwise constructed according to art music conventions. The themes interact with one another largely within the established formal structures of the symphonic tradition including sonata-allegro and rondo forms.

While on the one hand, looking to folk traditions for compositional material, Ukrainian composers also looked beyond the existing approaches towards entirely new and revolutionary ways of thinking about and composing music. Like many early twentieth-century composers, Ukrainian composers also felt that the traditional harmonic system had reached its full potential. Roslavets’ compositions increasingly tended towards the use of “synthetic chords” as a replacement for traditional tonality. In his autobiographical essay, the composer wrote that “certain independent, self-sufficient sound complexes, ‘synthetic chords,’” served as the basis for his compositions’ entire harmonic scheme. “In the composition’s overall constructive scheme, these ‘synthetic chords,’ which included six to

eight or more sounds, from which the majority of chords that exist in the old harmonic system are easily constructed, were obviously supposed to play not only an external, sound-color role but also an internal role, as substitutes for *tonality*.” From 1919 onwards, the composer fully realized his “new system of tonal organization,” which he predicted would replace traditional harmonic language<sup>1</sup>.

Kharkiv native and Kyiv Conservatory professor Boleslav Yavorsky also pioneered new theories of rhythmic structures and tonality. In particular, Yavorsky’s “theory of modal rhythm,” in which he made the case for multiple modalities beyond the major-minor dialogic that serves as the backbone of western music, was tremendously influential. Yavorsky’s resulting system of “symmetrical scales,” which predated Messiaen’s “modes of limited transposition” by more than forty years,<sup>2</sup> were used by Yavorsky’s students and members of the modernist generation, Mykhailo Verykivsky and Pylyp Kozytsky. [Turchyn, 2010, p.327] (Verykivsky would go on to create his own harmonic system between the 1940s and 1960s based on studies of micro-harmony [Leonenko, 2010, p. 350]).

Koffler began using strict dodecaphonic composing techniques as early as 1926 with his composition *Musique de ballet* for piano, op. 7. The composer did not just employ the basic principle of dodecaphony but he, like members of the Second Viennese School, experimented with various permutations, and systems of symmetry. According to Maciej Gołąb, he applied a strenuous serial syntax to his pieces including through complex schematic matrices not even found in the works of Schoenberg [Gołąb, 2003].

Perhaps the earliest Ukrainian experiments with dodecaphony reside in the compositions of Yefim Holyshev, a pupil of Leopold Auer. The composer experimented with twelve-tone complexes (Zwölftondauer-Komplexe) which can be seen in his only surviving composition, his String Trio. The composer used intervals in palindromic rows and applied the concept of serialism to rhythmic durations. The trio was published in Berlin in 1925 but was written possibly as early as 1914, leading German scholar Detlef Gojowy to argue that the experiments of Ukrainian composers pre-dated much of the avant-garde trends of 20<sup>th</sup> century<sup>3</sup>.

Ukrainian composers were also interested in popular musics and allowed sounds and techniques from jazz and the world of the theater to influence their musical compositions. In Antin Rudnytsky’s expressionist Piano Sonata op. 10 (1931), built on melodies from songs of the Legion of Ukrainian Sich Riflemen, one researcher also heard the influence of stride piano.<sup>4</sup> Kharkiv native Josef Schillinger, whose own compositions were dictated by a strict system of composition based on mathematical relationships, was responsible for organizing the first jazz band concert in the Soviet Union. Although his Five Pieces, op. 12, written in 1923 show an early application of his Schillinger System, its harmonies and syncopated rhythms might belie the influence of the genre he championed. As in other parts of Europe and North America, composers crossed generic borders in the early 20<sup>th</sup> century, often composing for both academic and popular audiences. Many modernist composers wrote music for Les Kurbas’ Berezhil theater, including Anatoly Butsky, Mykhailo Verykivsky, Pylyp Kozytsky, and Yuli Meitus. Verykivsky, Kozytsky and Meitus went on to apply these experiences to the composition of contemporary opera in Ukraine.

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<sup>1</sup> See translation of this essay in [McKnight, 1994, pp. 244–250].

<sup>2</sup> See [Kholopov, 1971].

<sup>3</sup> See [Detlef Gojowy, 2001].

<sup>4</sup> See analysis by S. Vais [Vais, 1998].

In discussing the influence of the period's dual revolutions of national and socialism, Shkandrij defines Ukrainian modernism as an "Oedipal rejection of and, simultaneously, dependence on links with the past ... The allure of the politically denied and forbidden also attached to the repressed national past, which could therefore be incorporated into an avant-gardist fusion of high and folk art, ancient and modern." [Shkandrij, 2010, p.234] In the realm of visual art, scholars including Myroslava Mudrak have shown not only the diversity of aesthetics produced by visual artists during the modernist period but the ways in which experimentation with various styles from symbolism to futurism were intertwined with indigenous handicrafts<sup>1</sup>. This multiplicity is also found in the world of the theater. Osip Mandelshtam reported that Kurbas's Berezil "tries in the shortest possible time to give examples of the most varied genres, to outline all the possibilities, to master all the forms ... [it] is not a single theatre, but one where several tendencies are in contest" [Hirniak, 1982, p. 225].

As figures such as Kazimir Malevich, Sonya Delauney, and Alexander [Oleksandr] Archipenko demonstrate, Ukrainian modernists shaped not only artistic production in Ukraine but in other centers where they found themselves. In the United States in particular, musicians from Ukraine had a significant, though still largely unknown, influence on the "American sound." In 1928, Schillinger emigrated to the United States, where he became the teacher of nearly an entire generation of American musicians including George Gershwin, Benny Goodman, Glenn Miller, and American experimentalist Henry Cowell. Among his students in New York was also composer and songwriter Vernon Duke, another immigrant from Ukraine. Born Volodymyr Dukelsky, Duke grew up in Kyiv and attended the Kyiv Conservatory where he was a classmate of Liatoshynsky and studied with Boleslav Yavorsky. Duke's own influence on American music is notable, particularly his contributions to Broadway as the composer of several hit songs, including "April in Paris" and "Autumn in New York", and the musical *Cabin in the Sky*, choreographed by the "father of American ballet" George Balanchine and performed by an all-African-American cast. The Ukrainian modernist embrace of unrestrained experimentation likely allowed these artists not only to be successful in foreign artistic centers but to exercise some influence on their products.

**Conclusions.** The composers discussed here who have previously appeared as part of the musical histories of groups beyond Ukraine are usually not adequately considered. In particular, the assimilation of many of Ukraine's modernist composers who held positions or studied in Russia into Russian narratives of music history fails to present these composers in their full complexity, forcing them instead to fill one-dimensional roles, such as Roslavets' sobriquet "the Russian Schoenberg." By removing them from the Ukrainian context in which they worked, an understanding and appreciation of their multifaceted compositional approach and influences is lost. Indeed, it is part of their identity as members of the multifaceted, jubilantly experimental Ukrainian modernism that allows us to take full stock of their contributions across genres and styles.

Ukrainian musical modernism still needs to be well-defined in musicological scholarship. The brief overview of Ukrainian composers and compositional trends presented here offers some starting points for further study. Not only does this cursory look at

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<sup>1</sup> See for example: Myroslava Mudrak *Incidental Modernism: Episodes of Symbolism in Modern Ukrainian Art*. *Harvard Ukrainian Studies* 36, no. 3-4 (2019): 307-49; Jean-Clade Marcadé "Kyiv: The Capital of Modernity at the Turn of the Twentieth Century," *Harvard Ukrainian Studies* 36, no. 3-4 (2019), pp. 275-305.



Ukrainian composers and trends indicate a musical corollary to the modernist tendencies present in other spheres of Ukrainian culture, but it makes a case for further musicological study of the region as home to a unique diversity of experimentation that had important influences reaching far beyond the borders of Ukraine.

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### **«ВСЯКЕ МИСТЕЦТВО ПОЧАЛО РОЗКВІТАТИ»: УКРАЇНСЬКА МУЗИКА В МОДЕРНІСТСЬКОМУ КОНТЕКСТІ**

**Актуальність дослідження.** Український музичний модернізм на сьогодні не отримав належної наукової уваги, на яку він безперечно заслуговує. Композитори, які жили у Львові, Києві та Харкові між 1917 і 1937 роками, створили велику кількість переконливої новітньої музики. Їхня творчість у річищі музичного модернізму виявляє відкритість до різноманітних нових форм композиції та активної взаємодії між суміжними мистецтвами.

**Основна мета статті** — надати аналітичний огляд широкого розмаїття стилів, використовуваних українськими композиторами в період модернізму, визначити унікальні характеристики музичного модернізму в Україні та запропонувати систему критеріїв, за якими можна порівнювати композиторів цього періоду, що належить до української та інших культур.

**Методологія дослідження** ґрунтується на компаративному методі аналізу вибраних творів Василя Барвінського, Миколи Рославця, Бориса Лятошинського, Йозефа Кофлера, Стефанії Туркевич, Левка Ревуцького, Пилипа Козицького, Єфима Голишева та доробку західних композиторів-модерністів (Клод Дебюссі, Лей Сіс, Ігор Стравінський, Арнольд Шенберг і друга віденська школа), а також американських композиторів — Джорджа Гершвіна та Генрі Коуелла.

**Результати та висновки дослідження.** Розмаїття нових естетик і стилів, якими оперували українські композитори розглядуваної доби, виявляє унікальну відкритість до будь-яких форм експериментування. Подібно до того, як модерністські рухи у західних центрах Відня, Берліна, Парижа та Нью-Йорка були сформовані місцевою аудиторією та естетикою, український порив долучитися до кожного революційного композиторського руху, і відновлюючи пригнічене національне минуле, породив свою власну чітку музичну ідентичність. Ці тенденції як до різноманітного експериментування, так і до відродження традицій національної культури вже виявлені дослідниками образотворчого мистецтва, літератури та театру і характеризують значну частину існуючої літератури про український модернізм. Доповнення картини розвитку українського мистецтва першої третини ХХ століття музичними компонентами заповнює важливу прогалину в українській культурній та музичній історії.

**Ключові слова:** український модернізм, історія музики, імпресіонізм, експресіонізм, атональність, фольклоризм.