

The First Manifestations of Modernism in the Dances for Opera Performances in Ukrainian Theaters

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Annotation: We consider the question of modernism influence on the music art of Ukraine, we also analyze the artistic activity of the famous Ukrainian composers such as M.Lysenko, B.Lyatoshynskuiy, M. Verikivskiy and M.Skoryk, whose compositions include the main principles of this style, as the result they've used elements of expressionism, impressionism and symbolism, that have allowed to create new radically sensitive and emotional compositions, due to which we may know more about epoch of Modernism. New interesting works for the modern audience have appeared due to them, such as opera, ballet, symphony form, nocturne, sonata, modern interpretation of folk material, which have become the basis for the further development of theater, music and dance art.

Our purpose was to analyse the artistic activity of the Ukrainian composers who composed music for the Operas and Ballets, and the works of the ballet masters who were engaged in composition of choreography to the national performances.

Methods of the research: to analyse literature sources and art observation of new performances, to consider the repertoire of the Opera and ballet Houses, to research the history of development music and dance art in Ukraine.

Novelty of the research is in using of the comparative methods for the studying of the artistic work of the famous Ukrainian composers and determining their influence on the development of the choreographic movements in the modern-dance theatre.

Due to the performed research we have made the **conclusions** that the repertoire of Opera and Ballet Houses of Ukraine includes a lot of examples of using modernism style in the national performances and have determined the presence of the national opera performances that include modern-dances in them, which were created by famous Ukrainian ballet masters V. Volkonsky, P. Virskyi, V. Verhovinec and others.

Keywords: modernism, music, opera, music performance, ballet.

Formulation of a scientific problem and its relation to important scientific or practical tasks

Modern ballet and opera performances of Ukraine often promote Ukrainian cultural heritage. The Ukrainian opera, which combines the motives of modernity, elements of modernism, musical and theatrical component, also takes important place in this process. There are choreographic part of performances in the opera. For example, the popularity of "Polovtsian Dances" from the opera "Prince Igor", among other factors, is explained precisely by the use of folklore dances. In these "dances" we can find elements of modernity, so due to modern techniques these opera became so popular, as we think.

The development of modernism in opera performances and ballets has not been sufficiently studied, that's why we propose to consider the development of events in the art of Ukraine in the early XX century, as well as the development of musical and dance art of the XXI century. We have analyzed the work of well-known Ukrainian choreographers and determined their influence on the development of Art Nouveau style in Ukraine. We have dedicated our current research to the opera arts of Ukraine. The first attempts of Ukrainian composers to apply the principles of modernism in music gave impetus to Ukrainian choreographers in search of a choreographic solution to the composers' ideas [1, p.25].

Therefore, the first Ukrainian operas where dance etudes can be found were Taras Bulba by M. Lysenko and The Golden Wreath by B. Lyatoshynsky. The music of these composers is full of modernism, so we may call the dances to these opera performances the first attempts to express folk themes through the choreography of that time. Folklore in these operas occupies a leading position, because it helps to convey the idea of national enlightenment through the complex dramaturgy of performances. The choreography of operas and musical performances of that period became the kind of challenge for the ballet-makers V. Volkonsky, P. Virsky, V. Verkhovynets, because modern music required the modernistic solution of national theme. There was the impetus for the creation of a modern dance methodology, which we called academic folk choreography or folk-dance. However, modern trends in choreography have touched not only musical performances, the first Ukrainian ballets were also saturated with the ideas of modernism. Such performances as "The Forest Song",

"Lileya", "Pan Kanyovsky" are saturated not only with bright folk choreography, but also with elements of free plasticity, pantomime and folk-modernity, which became an important part of these ballets [6, p.90].

Analysis of recent research and publications

Using the Internet source of information, we studied the repertoire of all six opera and ballet theaters in Ukraine, as well as we analyzed literature and periodicals that considered contemporary dance issues in operas, music and ballet performances. The most extensive study of this subject was made by the famous Ukrainian art critic and theatrical scientist Yuriy Stanishevsky . In his books, he described in details the features of dances, which are used in musical performances, including modern dance in operas. His analytical works included "Horizons of the Musical Theater", "International Pathos of the Ukrainian Soviet Musical Theater" and "Directing in the Modern Ukrainian Musical Theater" (1968, 1979, 1982).

Objectives of the study:

1. To study the repertoire of opera and ballet theaters of Ukraine for the presence of national musical performances.
2. Identify the main features of modernism in the works of ballet-makers who made dances for national music performances.
3. To study the creativity of composers who wrote music to the first Ukrainian operas.

Presentation of the main material and substantiation of the results of the research

Today we may call B. Lyatoshynsky, M. Lysenko, M. Verikovsky and others as the most influential composers of the XX century. However, in their artistic works there were the periods when they had to assert their own individuality and views in music.

Boris Lyatoshynsky was born in Zhytomyr, where he began to take private lessons with the famous musician Reingold Glier. The most significant to him were the ideas of modernists, which he began to use in his artistic works. His musical compositions are more expressive and emotionally rich, he created music that expressed feelings and was a manifestation of his own world with significant obstacles, emotions, depressive moods. The Soviet authorities wanted to hear only positive and optimistic motives from him, but the composer did not want to make such works, that's why he leaned towards modernism in music and to exaggerate human feelings and desperately fight for his own truth.

Today there are Boris Lyatoshynsky's operas, ballets and symphonic works. His works were forbidden during long time , but it hasn't interfered to create the opera performances on his music and a number of creative experiments that helped to restore Ukrainian national music and show it in a completely different perspective. Among the famous works of B. Lyatoshynsky we may call the opera "The Golden Wreath", the Fifth Symphony and others.

Continuing the theme of national ballets and operas, it is worth to remember the opera "Taras Bulba" by Mykola Lysenko, the ballet "Pan Kanyovsky" by Mikhail Verikovsky, "The Forest Song" by Mikhail Skorulsky and others (Yuriy Stanishevsky, 2003). For the first time, ballet masters referred to the national topics at the beginning of the XX century, when the revival of national culture became a necessary prerequisite for the development of self-consciousness of a new independent state. We know that the choreographers who addressed national Ukrainian themes tried to reflect the life and customs of the Ukrainian people. This theme are considered in the book of art critic Yuriy Stanishevsky [2003]. He described how ballet-makers explored the movements of Ukrainian folk dance in order to create ballets and operas with a Ukrainian character. However, it is impossible to see purely folk dance there, because the ballet master V. Vronsky sought to combine folk choreography with classical, as well as to combine folk and contemporary choreography [Yuriy Stanishevsky, 2003].

In the "Forest Song", especially in its latest interpretations, we may find duet composition and complicated jumps, and there are some interesting searches of choreographic movements for the opera "Moses". Each opera is not only a musical piece with vocal accompaniment, but also a full-fledged theatrical performance, which includes art, dramatic performance and choreography. First of all, Borys Lyatoshynsky tried to reflect in his music the experiences of the main characters and events that took place in life.

In V. Kovtunov's ballet "Lileya" choreographer tried to modernize the national theme, made it more relevant and fashionable, and combined folk-stage choreography with modernity. For example, in A. Shekera's "Lileya" choreography looks more folk, which emphasizes the academic foundations of ballet and helps to reflect the dramatic line in ballet. Ballet, though performed on pointe shoes by girls , is a prime example of the use of free plastic in ballet, which is expressed in the lexical base of movements, which include contemporaries, modernity and folk. Yuriy Stanishevsky notes that in the 1920s Ukrainian dance sometimes appeared in the operas in a modernized form. So, in particular, in the Kyiv production of Lysenkovsky's "Taras Bulba" in 1927,

ballet master M. Diskovsky created the Cossack dances in the specific form of Ukrainian folk dance, he created a kind of idealized play, which was built in aspect of conditional realism on the general background of dancing groups consisting of individualized persons. " In practice, a group of dancers ran to the stage for every musical phrase of Lysenko's «Kozachok», and stopped in poses, and then each group repeated one single movement of Ukrainian dance: *prysyadka, povzunok, golubets, tynok* and etc.

However, in many others stage interpretations of «Taras Bulba», the choreography of Kozachok was full of unique folk dance. However, two quite new trends in the interpretation of Ukrainian folk dance on the opera and ballet scene have clearly emerged in the variations of Kozachok. The first trend is creation of theater form of folk dance, and enrichment of it with difficult technique and acrobatic tricks in Pavlo Virsky's interpretation of Kozachok. The second trend is careful transferring to the stage the folklore dance movements in their natural form, especially in the Vasyl Verchovynets' balletmasters' works (Yuriy Stanishevsky, 2003)

Therefore, through the research of Yuri Stanishevsky and his analysis of the operas and ballets of the early 20th century, we are able to find the features of modernism in these productions and to find out how these manifestations influenced the development of ballet and opera art of today.

The opera "Moses" by M. Skorik was staged at the Lviv Opera and Ballet Theater named by Solomia Krushelnyska in a modern style. In the opera (co-financed by the Vatican), which is based on gospel writing, we can already find the elements of the postmodernist direction in music. The composer of the performance was the famous Ukrainian musician Myroslav Skoryk. The opera is full of mass scenes, vocal singing and choreography. The important role in the success of the opera was provided by good decorations.

It is interesting that after that the musical performance "Moses" was staged on the scene of the Odessa Musical and Drama Theater. The dances for this opera were made by Alla Rubina, who added to the performance more features of dynamism and modern choreographic movements. Thanks to her efforts, the musical performance obtained modern style choreography and the elements of Marta Grehem's techniques. Due to Alla Rubina's choreography the play became the Modern dramatic performance.

Alla Rubina's previous work at the Choreographic College in Kyiv and the Ukrainian Municipal Ballet Academy was an attempt to apply modern choreography to ballet performances in Ukraine.

Rock Ballets for the Jewish theater were staged by her on dramatic actors, so she expressed her own plastic ideas with the help of poses, positions and movements, full of free plastic, which did not require professional training of the performer, but allowed them to express their feelings through movements

Alla Rubina's «Carmina Buran» Ballet combined all components of a modern musical - choral singing, orchestra playing, and professional ballet. The choreography was saturated with acrobatic elements and expressed "soul transitions" through purgatory. Every ballet dancer has obtained the difficult task of expressing dramatic work ideas through body movements.

Conclusions and prospects for further research

Through the analysis of literary sources, we have identified the main sources of modernism in the first Ukrainian operas, we found the connection between music and choreography, and analyzed the origins of folk-modernism in contemporary musical performances.

The characteristic features of modernism in the first ballets of Ukraine are also identified, as well as the creativity of Ukrainian composers who used modernity in their musical creativity.

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