

EPISTOLOGICAL DOCUMENTS OF THE HISTORY OF UKRAINIAN MUSIC: AN ATTEMPT OF CONCEPTUAL ANALYSIS

^{a,e}MARIANNA KOPYTSIA, ^bIGOR SAVCHUK, ^cASMATI CHIBALASHVILI, ^dPOLINA KHARCHENKO, ^eOLHA PUTIATYTSKA

^{a,e}*Ukrainian National Tchaikovsky Academy of Music, 1-3/11, Arkhitektor Gorodetsky Str., 01001, Kyiv, Ukraine*

^{b,c,d}*Modern Art Research Institute of the National Academy of Arts of Ukraine, 18-D, Ye. Konovaltsa Str., 01133, Kyiv, Ukraine*
 email: ^a*mkopytsia@gmail.com*, ^b*rekus@ukr.net*,
^c*chibalashvili@mari.kiev.ua*, ^d*phhp57@gmail.com*,
^e*pokrova99@gmail.com*

Abstract: The article is devoted to the study of the epistle as a science of correspondence and the study of epistolical materials in the context of the history of music in Ukraine. To date, epistology remains subordinate to the historical, source, and art sciences in the system of culturology. Through correspondence, it is possible to recreate fateful events, unknown facts of biography, life, and work of prominent artists, particularly B. Lyatoshynsky and I. Karabyts. The work supplements and clarifies information on the history of creation and existence of works by these composers. It is revealed in the work that epistolary creativity is an activity using which the personal creative experience of the artist is preserved. The letter is an artifact of culture, the process of studying notes is long, and the results of this work are invaluable in the history of culture. The authors reveal that an essential principle in the scientific understanding of epistolical heritage is the need for logical integration of epistolary into the system of musical-historical processes. The authors consider prospects for the development of national science of epistology further search and decipherment of sources relevant to the development of national culture in its main stages. It involves scholars in the processing of public and private archives, museums, repositories, and libraries. This process should enrich and make appropriate adjustments to the conceptual foundations of culturology and musicology. In addition, these processes will contribute to the rethinking and reassessment of artistic phenomena of the twentieth century.

Keywords: Artist's legacy, Correspondence, Edition stage, Epistology, History of Ukrainian music, Scientific-historical fact, Source studies, Textology, Thematic-genre section.

1 Introduction

The urgency of the subject of the article is due to changes in the modern understanding of the musical-historical processes of the Ukrainian musical history of the post-Soviet space in the stream of source studies, its role in the formation of objective historical visions. An important role in this decoding of musical history is played by the epistolary – one of the most important components in the meta-description of culture. It is not enough to decipher and publish epistolary documents. The most difficult task is their conceptual understanding. Correspondence has seldom become a separate object of analysis, being in the status of empirical knowledge in the history of music. In this vein, it is important to outline the main constants of musical epistology, the importance of creating a clear system of studying epistolary documents, and thus the feasibility of creating and conceptual understanding of epistolary materials in the legacy of leading Ukrainian artists. All this will make it possible to get rid of post-Soviet narratives in understanding the figure of the artist, his contribution, and in general will help to renew strategic ideas about the development of Ukrainian music of the 20th century.

Conceptual analysis of the artist's epistolary work reveals the social and creative vision of the world, decodes the nature of the organization of the artistic space of the creative personality, and allows forming objective ideas about socio-cultural reality, which in turn destroys established narratives composed in the Soviet era. The conceptual approach to the analysis of the epistle involves consideration not only of individual objective social information, the author's reflections, but their totality and interaction, their influence on each other. Namely in this perspective, the study of the epistolary of Ukrainian artists is of great importance – not only cultural but also socio-political. Adverse historical conditions, the stateless status of the country, the disenfranchised position of cultural figures forced to “encode” in the epistolary genre thoughts and beliefs. In the 20th century, repressive censorship campaigns severely hampered the development of epistolary. Researchers were faced with the task not only of finding and processing unknown archival holdings,

but also of reviewing those published in the 1920s and 1990s. An important function of epistolary researchers is to save from forgetting the facts of the past, to include them in scientific circulation, to systematize, to classify, and to introduce them into the musical-historical context. The scale of the updated material requires a musicologist, who must be an archivist, textologist, bibliographer, editor, chronographer, notographer, translator, i.e., have knowledge of the full range of disciplines absorbed by the science of source studies. Nevertheless, the researcher must be able to immerse himself deeply in the semiotics of musical language, its stylistics and stylistic discourses.

In this context, the problem of preserving the epistolary heritage is also indicative. Documentary Ukrainian musical culture is concentrated primarily in the personal funds of the Institute of Manuscripts of the National Library of Ukraine named after V.I. Vernadsky. Systematization of this fund began in 1918, and now it has more than 40 thousand units of storage. Another powerful archival foundation, the Central State Archive-Museum of Literature and Art of Ukraine, has about three hundred complete archival files of personal origin, among which the epistolary of musicians occupies almost a third of the total number of storage units. The materials of the memorial museums-apartments of prominent Ukrainian artists Viktor Kosenko, Borys Gmyria, Borys Lyatoshynsky, Levko Revutsky, the Manuscripts Department of the Maksym Rylsky Institute of Art History, Folklore and Ethnology, as well as the handwritten collection of the Petraskey Academy of Music of Ukraine also deserve attention. Similar archives have been created at the libraries of all music academies of Ukraine – in Lviv, Odessa, Kharkiv. Apparently, these personal materials, which in Soviet times were often classified as “secret”, significantly correct the perception of the course of musical and historical processes in Ukraine.

2 Materials and Methods

The results of the analysis of scientific works show that the problem of studying the letter and understanding its role in the formation of Ukrainian musical culture is very important both in terms of reconstruction of the history of Ukrainian music of the 20th century and for detailed study of the artist as a general figure of time, with an attempt to delve into the inner worlds of creativity, the meaningful picture of the author's idea and socio-cultural missions of the artist.

The source methodological generalizations in the article are based on the research of Slavic scholars of the early 20th century. It is known that their works have been lifted from special library repositories only in recent decades and have become available to scientists. These are the works of the founders of the source school Guerrier [13], Lappo-Danilevsky [27], Kareev [17, 18, 19], Meyeer [37], Peretz [37,38], Chizhevsky [2,3], and others. Concerning modern epistolical studies, the ideas of the typology of letters put forward by Richter Antje are of interest [43]. From the point of view of reconstruction of cultural and creative initiatives of the artist, the “complex of personal texts” put forward by Kabka [14] as a specific textual narrative formed during the artist's life and appears as a kind of metatextual commentary on his actions is productive. In this vein, it is also important to determine the genre essence of personal texts – epistles, notes, diaries, because, according to Kateryna Korobova [21], the epistolary heritage of artists is a kind of continuation of their creative search, representing a kind of array where the artist's creative search crystallizes. On the basis of the analysis of works of a methodological direction, the circle of the unresolved questions is established, and the basic levers which can be used in musicological research are defined.

In order to achieve this goal, we used a number of methods, including methods of classification, cataloging, scientific textology. The study of the role of correspondence in the biography of artists requires the use of methods of deciphering

the written source, the principles of general biography. The importance of epistology in the construction of the theory of musical-historical process is revealed with the help of philosophical-cultural and musical-analytical methods.

The study was based on epistolary documents stored in public and private libraries, museums-archives, in particular, in the manuscript department of the National Library of Ukraine named after Volodymyr Vernadsky (Kyiv), the Central State Archive-Museum of Literature and Art of Ukraine (Kyiv), the manuscript collection of the National Academy of Music of Ukraine named after Peter Tchaikovsky (Kyiv), archives of the Memorial Cabinet-Museum of Borys Lyatoshynsky (Kyiv).

The purpose of this article is to outline and conceptually comprehend the role of epistolary heritage in the creation of strategic perceptions about the Ukrainian musical culture of the 20th century. Based on this goal, we see the following tasks: to describe the range of major problems facing musicologists in the light of the study of the epistle; to find out the significance of epistology in understanding the principles of the history of Ukrainian music; to find out the role and significance of the epistolary legacy of the modernist composer Borys Lyatoshynsky and his student, composer Ivan Karabyts, in the reconstruction of the basic processes of the Ukrainian musical history of the Soviet era.

3 Results and Discussion

The artistic process reflects the development of society, the life of the works of art themselves, presented in the biographical realities of their authors. That is why, in the theory of the development of musical art, source studies should come first, because without the study of empirical facts, their accumulation, understanding and rethinking from new methodological positions, correct scientific generalizations are impossible. Only in this way can musical-historical reality be presented as a holistic concept. Properly chosen methods of source research is one of the basic methodological positions of source studies as a component of musicology. Factual materials of personal origin are concentrated in epistolary, memoirs, official and private documents, etc. Letters help to find out the nature of people's relationships, the peculiarities of their mentality. The action of the text in the epistle depends on the rhetorical structures in the style, confessional ethics, historical mentality. The development of methods for analyzing such documents remains relevant. In Ukraine, each fund has its own unified description scheme, and the structure of the description is formed from permanent and additional headings, subheadings, additions. Of particular importance is the correspondence, which is divided into two parts: the letters of the founder, or the person to whom these documents belong, and the letters of other persons to the founder.

It should be emphasized that the letter represents a status example of microhistory, which allows reading objectively, and thus decoding a wide range of values of macrohistory. In this vein, to decipher the message from the past, the researcher must delve into the cultural space of a particular era being studied. When considering the epistle, we must not only "ask questions" to the letter-document, but also must identify patterns that do not lie in sight, to feel the meaning hidden as if between the lines. The dialogue of the past with the present, the conditional "meeting of thoughts" of the modern researcher and authors of the epistle is a unique territory of the source researcher, taking place in a special time.

The next stage of epistemological research is the process of finding out the reasons and conditions for creating a source-letter. This is one of the essential parameters of theoretical understanding, without which it is difficult to reproduce the general historical picture. Another important component is the study of the social organization of the cultural and musical space and the mechanisms of functioning of those social conditions in which correspondence arose. This can be described as a phenomenological approach to the epistle and its content. In this context, the epistle for the researcher appears as a kind of

cultural phenomenon of his time, a phenomenon of intersubjective communication. At this main stage of the study, the following tasks should be solved:

- Carefully study the historical and cultural situation at the level of political, legal, historical, cultural, and psychological circumstances;
- Interpret the sources-epistles at the level of those socio-cultural circumstances in which it can be explained specifically and only in them;
- Analyze the sources-epistles from the standpoint of their author;
- Consider special information that includes possible actions of prohibitions – censorship and all variants of its existence: printed, subtextual content, etc.

Classification of epistles is realized through the scheme of the content of the source, namely through attention to general issues of correspondence, origin, authorship, interpretation of general ideas.

Also, all letters can be classified in terms of a permanent addressee, in other words, it is about the number of letters that were addressed to a particular person and the general tone of these letters. One can also classify letters in terms of content and its purpose. Conditionally in this classification, the following genre groups are allocated, according to the studied material: private letters, business letters, journalistic letters, and philosophical essays.

The stage of content analysis includes: completeness of information, reliability, factual value. Through the prism of correspondence, a panorama of probable internal and external-event connections is illuminated. An example is almost all epistolary sources that have been studied, deciphered, or introduced into the information and bibliographic context. Nowadays, it is difficult to imagine and interpret the figures of J.S. Bach, Nikolai Lysenko, Boris Lyatoshynsky, Sergei Prokofiev, Igor Stravinsky, Peter Tchaikovsky, Arnold Schoenberg, Dmitry Shostakovich without aesthetic and cultural generalizations, reflections on art, stories about creative ideas reflected in the letters. The publication of epistolary materials has significantly expanded the conceptual, contextual parameters of research not only on the work of artists, but also on the entire panoramic background of a particular era.

We will indicate the level of multifunctional connections of epistolary materials with the context of the time of their creation. The first level is related to the objective factors of source analysis, namely, the replenishment and enrichment of the historical and cultural panorama; coverage of elements of the culture of the time; outlining socio-political portraits of contemporaries; introduction of new sources into scientific circulation. The second level is related to the letter as an internal carrier of subjective connections. Important in this context are such parameters as the reconstruction of the pages of life, i.e., biographical factors; comprehensive research of creative heritage; factor of the artist's creative laboratory; characteristics of psychological traits of personality, its evolution; determining the types of subjective knowledge of a historical event.

Establishment or clarification of the main parameters of the source-epistle, i.e., attribution, should take into account the authorship, addressee, dating, place of origin, type and nature of the letter. After covering the history of the origin of the epistle, the next step is a detailed analysis, the object of which should be the following: paper and its quality, the nature of handwriting, the duration of correspondence, the features of individual language, quality and nature of the composition.

The last, synthesizing third level of analysis includes the reconstruction of the life of the contributors, a comprehensive scientific study of creative heritage through the prism of life conflicts reflected in the letters, textual analysis of the source, theoretical and methodological understanding of epistolary heritage as part of aesthetic and cultural process, and ideological stereotypes, a circle of possible falsified information. By

establishing connections between historical facts through analytical operations, the researcher achieves the highest goal of epistology – to create a system in its logical sequence. From epistological facts to the concept of musical-historical processes, this is the way in source-epistolary research.

Epistolary activity in Soviet-era Ukraine is characterized by sporadic, wave-like functioning. Despite all the unfavorable conditions, many valuable materials of the previous century still survived. The practice of processing epistles had no scientific basis, and even the achievements over the years were lost. There are two levels in the explanation of correspondence. The external level provides a general analysis of the epistles, determining the authenticity of the time of creation, the circumstances of receipt in the archive, interpretation of the source, outlining the range of thematic motivations, reproducing the author's idea, identifying historical and artistic value. The internal level concerns the commenting on the epistolary text, the deciphering of the text series, the hermeneutic slice, the essence of which is the completeness of the information, the accuracy and reliability of the statement, the commenting on the names.

However, since the end of the 20th century, letters have come out of the "historical shadow", they are actively updated by public and private archives, special repositories; previously banned museum and literary collections are published, i.e., according to one researcher, the process of releasing thoughts from epistolary drawers is going on. In 1979, after the organization of a conference on the problems of 20th century history in Moscow, which was attended by Alexander Pronstein [40], Victor Farsobin [8], Olga Medushevskaya [34], from Ukraine - Mark Varshavchik [50], a new wave of research began in classification, structure, informativeness of sources, definition of their conceptual levers. Today, in the post-Soviet era, the issue of textology remains important, where the history and theory of the source text are considered. Components of textual processing of sources are decoding of texts (textography), research of drafts, description of handwriting, disclosure of variants of authors' thoughts, definition of errors. Knowledge of the nature of texts, the purpose of creation, significant and insignificant changes in documents becomes important in the textual process of study. The main positions of textology are to take into account such factors as the circumstances necessary to explain the history of writing a letter; the study of epistles only in a broad general historical and general cultural context; stylistics of the source text, which is the subject of textology.

The main methods of studying and researching the history of the source text are such as handwriting analysis, reading the text (with analysis of palaeographic parameters, in the original spelling), involvement of methods of photoanalysis, radioscopy, and other new means of decoding; classification of sources; analysis of textual notes and dating; determination of the place of creation of the epistle, attribution if necessary (establishment of authorship); compilation of indexes (nominal, geographical, subject, terminological); composing comments; compilation of bibliography (taking into account the range of study search).

At the beginning of the 21st century, Ukrainian musical epistology was enriched by publications of the legacy of Oleksandr Koshyts [23], Borys Lyatoshynsky [30, 31, 32] and Mykola Lysenko [33]. The compilers carried out painstaking work on the search, decryption, certification of letters, and published them on a chronological basis. According to the professional scheme, the level of edition is maintained - the addresses of letters storage are indicated, archives are mentioned, the fate of the epistle, attributive and textual aspects of the model are described: reading – explanation – interpretation.

The scientific significance of these publications is important due to the nature of the attribution of epistological positions: a general overview is made, the history of its origin is studied, its reliability is proved, and difficulties in deciphering are described. The letters are accompanied by detailed explanations of the text series: along with the interpretation of the literal meaning, the secret writing is revealed, the living language of

the artists is restored. The arsenal of professional certification of epistology includes: a list of abbreviations; the list of archival institutions mentioned in the letters; funds designations; registered references; annotated index of names; directory of archaisms, dialectisms, neologisms. Thus, three editions of epistolary give grounds for the conclusion that Ukrainian epistological science is very close to the formation of methodological and conceptual foundations, which is an important part of the theoretical achievements of European source science and practice.

Important for science in terms of textual and attributive parameters are more modest in volume, but no less significant editions of epistolary in the issues of "Ukrainian Music Archive" [53, 54, 55], in collections of materials and documents by Kosenko [22], Revutsky [25], Verykivsky [58], Vasyl Barvinsky [1]. Numerous shortcomings in the publications carried out in 1950-1980 and concerning outstanding artists, performers, composers of Ukraine of the 20th century (series "Memories, letters, materials") represent a consequence of the lack of creative freedom of their compilers. Despite the fact that the publications were prepared for publishing mainly by relatives of artists (wives or children), who had excellent information, for censorship reasons, a lot of valuable information did not get on the pages of publications. These include the publication of letters and memoirs dedicated to Kirill Stetsenko [47], M. Leontovych [28], B. Gmyria [11], Viktor Kosenko [22], and M. Skorulsky [46]. Lack of important information, incorrect attribution and terminology, unacceptable abbreviations of letters, lack of description of the text series, analysis of options, contextual explanations are due not only to the shortcomings of publishing traditions, but also the destruction of epistological science for six decades of prejudice, loss of continuity, and hence the lag of Ukrainian source studies from European theory and practice.

Let us turn to the practical plane of the actualized question, which updates the idea of the musical history of Ukraine of the 20th century on the example of the epistolary of Borys Lyatoshynsky, a distant Ukrainian composer-modernist, a classic of Ukrainian music of the 20th century. The found documents open for us little-known pages of the life and work of the artist, his worldview, facts of a biographical nature that resonate with the socio-historical events of the era. The epistolary reveals important episodes of the composer's relations with colleagues, government agencies, sheds light on the functioning of such an ambiguous organization as the Union of Composers and, most importantly, provides accurate information about the history of creation, date, performance, future fate of many works.

The materials cover more than fifty years. In fact, almost the entire creative path of the composer fits into this time period. Borys Lyatoshynsky corresponded with prominent figures of world music culture Reinhold Gliere, Grazyna Batevych, Mykola Myaskovsky, Alexander Dmitriev, Eugene Mravinsky, Igor Belza, Dmitry Shostakovich, and many other figures of culture and art of Central and Eastern Europe. The epistolary heritage of the artist is preserved in many state Ukrainian and foreign archival foundations, in particular, in the Central State Museum-Archive of Literature and Arts of Ukraine (Kyiv), the Russian State Archive of Literature and Art (Moscow), the State Central Museum of Music named after MI Glinka (Moscow) and private archives, but the most important part - in the private Memorial Cabinet-Museum of Boris Lyatoshynsky in Kiev.

The epistolary is sustained in the traditions of the romantic style of writing of the twentieth century. At those times, people loved and knew how to write, it was customary to compose long frank letters. The letters detail thoughts, feelings, and deeply and impartially evaluate various events. Letters are written mostly on small, sometimes standard sheets of paper, in black or blue ink (sometimes in pencil). Almost all are dated; some of the correspondence is preserved with envelopes. A certain number of letters are represented by postcards, where the handwriting is very small, extremely difficult to decipher. In general, a wide range of moods is noticeable in correspondence: from active, even nervous to calm-narrative. There are letters that were sent

on occasion due to fear of perustration. There are barely clear notes about some important events or facts, moments of the "Aesopian" language, which was used in view of censorship.

At the external level of processing the letters, it is analyzed how Borys Lyatoshynsky and his addressees saw the historical and cultural situation in Ukraine. Epistolary have the character of a multi-channel picture on the vector "intelligentsia – power", inseparable from the problem of the role of the individual in history. Closely related to the artistic ones were the factors of the so-called "ideological front", when the role of man, and especially the artist, was reduced to the wordless 'nail' of the social mechanism of the superpower. The tendentious design of the so-called cultural space in Ukraine as part of the Soviet empire forced artists to adapt to the difficult conditions of ideological pressure and sometimes to immigrate to Moscow, the then capital. After the departure of Borys Yavorsky, Heinrich Neuhaus, Viktor Zuckermann, Reinhold Gliere from Kyiv, Borys Lyatoshynsky bitterly states that the city has become impoverished with bright artistic personalities. However, the reason was deeper – here is the problem of their choice of environments for creativity: to continue to create in Soviet Ukraine under the national communism of the 1920s or to assimilate the Soviet central centers. The topic of the wanderings of Kyiv artists caused by the First World and Civil Wars of the 1910s was also poignant.

The correspondence also reflects the vicissitudes of ideological terror of the 1930s, the reaction to the Resolution of the Central Committee of the Communist Party of the Soviet Union (b) of 1948 "On the opera "Great Friendship" by V. Muradeli" [41] and its Ukrainian counterpart [42]. For the first time, the documents on the visiting plenum of the organizing committee in 1940 were deciphered as an action of ideological pressure on Ukrainian artists by the official authorities from the center.

At the internal level of explanation of letters, there is a commentary on epistolary texts, names, musical events, personalities that appear in the texts. The epistolary adds facts to the register not only concerning the works of Borys Lyatoshynsky, but also of Reinhold Gliere, Grazyna Batsevych, Mykola Myaskovsky, and others. Reinhold Gliere's creative relationship with Les Kurbas, as well as the circumstances of Reinhold Gliere's father's death, which were a secret to his mother, Josephine Vikentievna, deserve further study. The facts concerning the orchestration of the works of Mykola Lysenko and Kyryl Stetsenko by Borys Lyatoshynsky, the realities of the shameful campaign "against the cosmopolitans", the unknown pages of the history of the Kyiv Conservatory need to be studied. However, the most important thing that is reproduced in the letters is the fate of the creative heritage of Borys Lyatoshynsky, his Second and Third Symphonies, and early chamber works of the 1920s. The terms of writing the Third Symphony are specified, the history of functioning of its two editions is covered.

Observations of the materials of Borys Lyatoshynsky's epistolary legacy lead to the conclusion that the musical culture of Ukraine is rich in materials related to unique creative personalities, and in this context it is difficult to overestimate the epistolary heritage of the artist.

The epistles of the student of Borys Lyatoshynsky, the famous Ukrainian composer Ivan Karabyts, which realize a kind of communicative conditionality of creativity in the context of the Soviet and post-Soviet periods of development of Ukrainian musical culture, also deserve attention. Ivan Karabyts' epistolary legacy is large-scale and multi-vector in its genre types. Its chronological boundaries – from the 1960s to the beginning of the 21st century (2001) – allow stating: despite the rapidly progressing forms of modern means of communication (Internet, extensive multimedia capabilities and advanced communication technologies), which, incidentally, also were actively used by Ivan Karabyts, he remained a supporter of the traditional epistolary genre.

Only part of the correspondence is kept in the artist's archive, while other materials are scattered in the private and state archives of Ukraine, the USA, Canada, Australia, Switzerland, Japan, etc. The large amount of correspondence in the private archives of Ukrainian-American Irena Stetsyura, a staff diplomat, poet and translator Viktor Batyuk, publisher Mykhailo Kotsy, composer Virko Baley, and many other officials needs attention. Correspondence with his mother, which could not only open the tragic pages of the Karabyts family, but also help to know the spiritual aura of the artist, has been partially preserved. Indirectly, through the mother's feedback to her son, it is possible to recreate the charisma of compassion, the deep humanity that prevailed in the family.

The presence of rich epistolary material testifies to the favorable attitude to the epistolary genre inherited from teachers and senior colleagues of Borys Lyatoshynsky and Yuliy Meitus. Letters occupy an honorable place in the archival heritage of the artist, presenting not only creative relations or biographical details in the life of the composer, but also a powerful layer of artistic life of Ukraine in the tense and difficult period of the last third of the twentieth century. The genre amplitude of the epistolary covers private and official correspondence.

The main directions of creative activity are seen from the epistle quite clearly. Already the first correspondence of a young recruit to the Soviet Army (1963) to teacher B. Lyatoshynsky testified to the seriousness of the young man's chosen path in art and confirmed the invaluable creative and human support by great Maestro to his student. Correspondence and support decided the fate of the gifted composer at the initial stage of professional development.

Much of the business correspondence characterizes Ivan Karabyts as an extraordinary person, endowed not only with compositional talent, but also with a tendency to active social activity. He managed to organize various presentation events not only in the Union of Composers of Ukraine, but also within the Soviet Union. The epistolary sheds light on the origins, birth of the idea and steps to its implementation, namely – the functioning of the first large-scale International Festival "Kyiv Music Fest" before the proclamation of Ukraine as an independent state.

Ivan Karabyts' vividly realized public potentials were part of the artist's worldview. The concepts of the categories of Mother, Fate, Spirit, God's choice of his land for the composer were organic. The feeling of involvement in the fate of the Motherland, responsibility for its future, sacrifice in interpreting the mission of the creator – in the epistolary legacy of Ivan Karabyts, as well as in his journalistic intentions, interviews, articles, is seen quite realistically. This is a feature of the artist's civic talent, his ability to find his rightful place in a period of complex worldview changes.

Ivan Karabyts' epistles appear voluminous from the textual point of view. The language of the texts is distinguished by a bright presentation of thought, with witty hints, soft humor. In the syntactic series, there is respect for the interlocutor. Genre varieties are as follows: letters-information, letters-documents, letters-request. There are such epistolary opuses in the composer's archive as a letter-provocation, a letter-gossip, written, unfortunately, by colleagues in the art department. This indicates a difficult psychological situation in the Union of Composers of Ukraine in 1960-1980. The difficult times of the totalitarian past are marked by lawsuits, humiliation of artists, encouragement of dirty gossip. In this series, there are baseless accusations of composers Vitaly Godyatsky, Valentin Silvestrov, expulsion from the Union of Composers Yuri Shamo, attempts to tarnish the honor of Vladimir Guba, Lesya Dychko. All composers, without any evidence of their guilt, suffered brutal psychological terror in the style of the notorious post-Stalinist "repression of the spirit". However, judging by the epistolary material, they survived, managed to maintain mental balance and not lose human dignity.

4 Conclusion

It is safe to say that among all the materials of the original direction, the epistle acquires special origin - the most objective witness to an event, a fact. This is acknowledged not only by epistologists, who are unfortunately few, but also by scholars studying other documentary sources. Well-known Russian researcher of journalistic works by Sergei Prokofiev and Igor Stravinsky, compiler of the latter's unique collection of letters, Viktor Varunz believed that the highest level of documentary and truthfulness is not in the genre of interviews, memoirs or memoirs, but in epistolary. The last century has tragically dealt with numerous documents of the epistolary genre: they were banned, cut down, destroyed. This, in turn, formed a distorted idea of the course of the musical process, of a number of events, facts, important pages of biographies of artists, the realities of human relations, spiritual twists and turns.

Epistolary creativity is a form of activity through which invaluable personal experience is recorded. The realization of the historical self-knowledge of the individual is the most important and specific social function of epistolary as a source. The process of researching letters is long, time consuming, and generally quite difficult. As proved by the specific material analyzed in the article, all the stages mentioned in the theoretical section are equally important in the research work.

The next principle in the scientific understanding of epistolical heritage is the need for logical embedding of the epistolary in the system of musical-historical and culturological processes. Unfortunately, in the field of education, focused on the time-tested methods of teaching disciplines, the curriculum does not provide for the study of a subject related to epistology as a science. The letter is not only a spiritual phenomenon, the letter is a cultural continent on which musicological science stands. Let us say more: without studying the epistolary heritage, the spiritual world of musical culture seems extremely impoverished. For example, Ivan Karabyts' epistles, full of information and biographical information, reproduce the nature of functioning and methods of organizing international musical actions, competitions, and festivals, which significantly expanded the musical and informative field of Ukrainian culture. Through the epistle, one can learn about the existence of serious moral and ethical problems of creative organizations of those times, from which the composers Borys Lyatoshynsky, Yuliy Meitus, Ivan Karabyts, Lesya Dychko suffered. In this context, an important feature of the analyzed epistles is their intertextual nature. The level of measurement of the epistle is its communicative nature and two-way dialogue.

It is difficult to predict which paths in the cultural space of musical processes epistolary practice will take. Communication develops according to the scenario of computer, electronic, virtual relationships. Cordocentrism in the address of addressees to each other disappears. Communication develops according to the scenario of computer, electronic, virtual relationships. Cordocentrism in the address of addressees to each other disappears. Correspondence turns into a letter-message, information, order. But, undoubtedly, the landscape of the centuries-old existence of the epistle has left significant achievements, the comprehension of which takes a long time, until the possible revival of the traditions of correspondence in their new dimension.

Prospects for the development of the national science of epistology are in the search for and deciphering sources, involving scientists in the study of public and private archives, museums, repositories and libraries. This process will not only enrich and properly adjust the conceptual foundations of music-historical science, but also contribute to the rethinking and reassessment of artistic phenomena, artistic processes of the controversial era, which was the twentieth century.

Behind that, we see not only the intensification of the processes of studying the fact itself (which in itself is important), but also the generalization of the formula: from the concept of the document – to a new understanding of history.

Literature:

1. Barvinsky, V. (2004). *From the musical and literary heritage*. Drogobich: Kolo.
2. Chizhevsky, D. (1978). *Cultural and historical epochs*. Montreal.
3. Chizhevsky, D. (1926). *Philosophy in Ukraine. An attempt at historiography*. Prague: Sower.
4. Correspondence of Rostislav Dotsenko with Yuri Shevelyov (2014). *Collection of the Kharkiv Historical and Philological Society (1992-1999)*. New series, Volume 15. Kharkiv: HIFT, 417-448.
5. Danilevsky, I.N., et al. (1998). *Source study: Theory. History. Method*. Source books of Russian history: textbook, manual for humanitarian specialties. Moscow: RSU.
6. Danko, L. (1967). Study and publication of sources. *Reference Literature, Questions of Theory and Aesthetics of Music*, 6-7, 263-306.
7. Dziuba, I. (1993). "Ukrainian culture" in the context of Ukrainian culture. Kyiv: Lybid.
8. Farsobin, V.V. (1969). *Natural historiography on the subject and tasks of source study*. PhD in history dissertation brief. Moscow.
9. Farsobin, V.V. (1983). *Source study and its method: Experience in the analysis of concepts and terminology*. Moscow: Nauka.
10. Girich, I.B. (1995). *Archive of M. Hrushevsky as a source of studying the activities of prominent figures of the Ukrainian movement* (M. Hrushevsky, S. Efremov, V. Lypynsky, V. Vasylenko): Dissertation brief, NAS of Ukraine, Kyiv.
11. Gmyria, B. (1988). *Articles. Diaries. Letters. Memories*. Moscow: Music.
12. Grinchenko, M.O. (1980). *Correspondence of M.O. Grinchenko with V.O. Barvinsky*. Department of Manuscripts IMPE. MT Rylsky, Fond F, 36-2.
13. Guerrier, W. (1915). *Philosophy of history from Augustine to Hegel*. Moscow.
14. Kabka, G.M. (2015). *Discourse of personal texts of vocal culture figures in the artistic environment of Ukraine in 1950-1970*. PhD in art history, dissertation brief: 26.00.01. Institute of Contemporary Art Problems of the National Academy of Arts of Ukraine.
15. Karabyts, I. (1985). *Karabyts' Statement to the UWC Party Bureau: Copy*. Archive of I.F. Karabyts.
16. Karabyts, I. (1985). *Memories of lessons with BN Lyatoshynsky*. Kyiv: Mus. Ukraine.
17. Kareev, N.I. (1916). *Historian (Theory of historical knowledge): From a lecture on the general theory of history*. Petrograd.
18. Kareev, N.I. (1914). *The essence of the historical process and the role of personality in history*. 2nd ed., with app. SPb., XI.
19. Kareev, N.I. (1913). *Theory of historical knowledge. From lectures on the general theory of history*. SPb.
20. Kopytsya, M.D. (2005). Ivan Karabyts - variations on the theme. *Theoretical and Practical Issues of Culturology*, 21, 3-9.
21. Korobova, E. (2020). Genre of writing in Russian literature. *Bulletin of the Kurgan State University*, 1(55). Available at: <https://cyberleninka.ru/article/n/zhanr-pisma-v-russkoy-literature>.
22. Kosenko, V.S. (1975). *Memories, letters, order*. Kyiv: Musical Ukraine.
23. Koshyts, A. (1998). *Letters to a Friend (1904-1931)*. Kyiv: Rada.
24. Koshyts, A. (1995). *Memories*. Kyiv: Rada.
25. Kotsyubynska, M. (2001). "Fixed and incorruptible": *Reflections on epistolary work*. Kyiv: Dukh i Litera.
26. Kuzyk, V. (2015). The logic of "wise music" by Levko Revutsky. *Ukrainian Art History: Materials, Research, Reviews*, 15, 8-21.
27. Lappo-Danilevsky, A.S. (1910). *Methodology of history. Part 1*. St. Petersburg: Publishing House Bezobrazova and Co.
28. Leontovich, M. (1982). *Memoirs, letters, materials*. Kyiv: Mus. Ukraine.
29. Lurie, Ya. S. (1977). *On hypotheses and guesses in source study. Source study of Russian history*. Moscow.

30. Lyatoshynsky, B. N. (1986). *Memories. Letters. Materials: in 2 parts / comp. and comments*. Kyiv: Musical Ukraine, Part 1: Memories.
31. Lyatoshynsky, B.N. (1986). *Memories. Letters. Materials: in 2 parts / comp. and comments*. Kyiv: Musical Ukraine, Part 2: Letters. Materials.
32. Lyatoshynsky, B. (2002). *Epistolary heritage: in 2 volumes*. Kyiv: Zadruga, Vol. 1.
33. Lysenko, M.V. (2004). *Letters: texts, illustrations*. Kyiv: Musical Ukraine.
34. Medushevskaya, O.M. (1975). *Theoretical problems of source study: Author's abstract*. PhD in history dissertation. Moscow.
35. Meyer, E. (1911). *Theoretical and methodological questions of history: Philosophical and historical research*. Moscow.
36. On the state and measures (1948). *To improve the art of music in Ukraine in connection with the decision of the Central Committee of the CPSU (b) "On the opera "Great Friendship" by V. Muradeli*. Soviet art, 26 May.
37. Peretz, V. (1914). *From lectures on the methodology of the history of Russian literature: History of studies. Methods. Sources*. Kyiv.
38. Peretz, V. (1912). *From lectures on the methodology of history*. Kyiv.
39. Petrovskaya, I.F. (2003). *Biography: Introduction to science and review of sources of diographic information about the figures of Russia in 1801-1917*. St. Petersburg: Logos.
40. Pronshtein, A.P. (1986). *Danilevsky I.N. Questions of theory and methods of historical research: A textbook for universities*. Moscow: Higher School.
41. Resolution (1953). *Resolution of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks On the opera "Great Friendship" by V. Muradeli on February 10, 1948. Revised for the edition: Power and the Artistic Intelligentsia*. Documents of the Central Committee of the RCP (b) - VKP (b), VChK - OGPU - NKVD on cultural policy, 1917-1953. Edited by A. N. Yakovleva. Comp. A. N. Artizov, O. V. Naumov. Moscow: International Fund "Democracy", 630-634.
42. *Resolution of the Central Committee of the CPSU (b)* (1946). On the magazine "Star". Pravda, July 21.
43. Richter, A. (2019). Literary criticism in the epistolary mode. *The Journal of Epistolary Studies*, 1(1), 5–38.
44. Savchuk, I. (2003). Existential play in the text of 24 preludes for piano by Ivan Karabyts. *Scientific Bulletin of the National Music Academy of Ukraine named after P.I. Tchaikovsky*, 31, 125–135.
45. Shamayeva, K.I. (1996). From the epistolary heritage of Boris Lyatoshynsky. Notes of the Scientific Society named after T. Shevchenko. *Proceedings of the Musicological Commission*, Vol. CCXXXII, 353–360.
46. Skorulsky, M. (1988). *Memories, letters, materials. Art of M.P. Zagaykevich*. Kyiv: Musical Ukraine.
47. Stetsenko, K. (1981). *Memoirs, letters, materials*. Kyiv: Mus. Ukraine.
48. The First All-Union Congress of Soviet Composers (1948). *Verbatim Report. Union of Soviet Composers of the USSR*. Moscow: Nauka.
49. Transcript (1948). *The meeting of composers of Kyiv from 26-27.11.1948*. Center. state archive of literature and art of Ukraine, 661, 1.D, 237.D, 352.
50. Varshavchik, M.A. (1987). The main reference point is the truth of history. *Questions of the KPSS*, 10.
51. Varunc, V. (1997). *Unknown materials in the Basel Archives. I.F. Stravinsky. Collection of articles: Scientific works of the Moscow Conservatory*. Moscow, 142-204.
52. Tarle, E.V. (1961). The value of archival documents for history. *Questions of Archival Science*, 3, 101–106.
53. Ukrainian Music Archive (1999). Documents and materials on the history of Ukrainian musical culture. Kyiv: *Tsentrmuzinform*, 1.
54. Ukrainian Music Archive (1999). Documents and materials on the history of Ukrainian musical culture. Kyiv: *Tsentrmuzinform*, 2.
55. Ukrainian Music Archive (2003). Documents and materials on the history of Ukrainian musical culture. Kyiv: *Tsentrmuzinform*, Issue of March 2003.
56. Varshavchik, M.A. (1984). *Historical and party source study: theory, methodology, methodology*. Kyiv: Vischa shkola.
57. Varshavchik, M.A. (1979). *On the structure of source criticism. Source study of natural history*. Moscow.
58. Verykivskiy, I. (1990). From the epistolary heritage of Mykhailo Verykivska (Letters to Pylyp Kozytzky 1925–1928). Ukrainian Music Archive. Documents and materials on the history of Ukrainian musical culture: to the 120th anniversary of the birth of Mykola Leontovych. Kyiv: *Tsentrmuzinform*, 2, 200–266.

Primary Paper Section: A**Secondary Paper Section: AB, AL, AM**