



About Anatoliy Biloshytskyi's Worldview: An Attempt at Culturological Synthesis (Memoirs and Notes of the Interlocutor on the Occasion of 75th Anniversary of Birth Original Ukrainian Composer and Conductor)

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ABSTRACT

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"I am a Drevlian!"
(A. Biloshytskyi)

The figure of the composer A. Biloshytskyi, his creative and life path, is presented beyond the methodological approach, which was standardized in Soviet times and which to this day has a rather great influence on scientific research in the Ukrainian humanities, including art history, in particular musicology. The culturological approach as a synthesis of modern (XX–XXI centuries) methodologies based on historical and worldview (East-West, today also South-North) and philosophical and ideological (phenomenology, existentialism, structuralism, hermeneutics, synergetics, etc.) provided an opportunity to specify the well-known and stable characteristics of the creative heritage of the original representative of the national musical culture: tragedy, romanticism, originality and others. The study is based on scientific and biographical materials, as well as on the author's own memories of communication with Anatoliy Biloshytskyi and correspondence with him. It is proposed to legalize the assumption as a hypothesis regarding the interpretation of A. Biloshytskyi's worldview is the embodiment of the tragedy of cultural paradoxes in the form of dialectical contradictions of culture as being. This applies to both creativity and life itself, united by a special attitude to music as an ideal embodiment of the human. organizational. The paradoxes were the clash of his moral guidelines and the factuality of life, his understanding of romanticism and the true meaning of this direction of thought, the combination of pagan and Christian, and others. An attempt is made to explain some features of Russian culture from the standpoint of substantiating its provincialism and at the same time, artificially and forcibly imposed influence on Ukrainian culture.

KEYWORDS

romanticism, tragedy, uncompromising, nobility, worldview paradoxes, music, Ukrainian culture, cultural code.



Про світогляд Анатолія Білошицького: спроба культурологічного синтезу (спогади та нотатки співрозмовника з нагоди 75-річчя від дня народження самотнього українського композитора і диригента)

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СТАТТЯ	АНОТАЦІЯ
Дослідницька DOI: 10.70651/3041-248X/2026.3.16 Отримана: 10.02.2026 р. Прийнята: 15.03.2026 р. Опублікована: 20.03.2026 р. Авторське право © 2026 автора Цей твір ліцензовано на умовах Ліцензії Creative Commons «Із Зазначенням Авторства – Некомерційна 4.0 Міжнародна» (CC BY-NC 4.0).	«Я – древлянин!» (А. Білошицький) Постать композитора А. Білошицького, його творчий і життєвий шлях подається за межами методологічного підходу, що його було стандартизовано ще за радянських часів і який має й до сьогодні доволі великий вплив на наукові дослідження в українській гуманітаристиці, включаючи мистецтвознавство, зокрема музикознавство. Культурологічний підхід як синтез сучасних (XX-XXI століть) методологій на основі історично-світоглядних (Схід-Захід, сьогодні також Південь-Північ) і філософсько-світоглядних (феноменологія, екзистенціалізм, структуралізм, герменевтика, синергетика тощо) надає можливості конкретизувати відомі і сталі характеристики творчої спадщини самотнього представника вітчизняної музичної культури: трагічність, романтизм, оригінальність та інші. Дослідження спирається на наукові та біографічні матеріали, а також на власні спогади автора про спілкування з Анатолієм Білошицьким і листування з ним. Пропонується легалізація припущення в якості гіпотези щодо тлумачення світогляду А. Білошицького як втілення трагізму культурних парадоксів у вигляді діалектичних суперечностей культури як буття. Це стосується і творчості, і самого життя, об'єднаних особливим ставленням до музики як ідеальним втіленням людського. Надзвичайна обдарованість і харизматичність дозволяли музиканту Білошицькому проявляти себе в багатьох сферах діяльності – від творчої і виконавської до педагогічної й організаційної. Парадоксами були зіткнення його моральних настанов і фактичності життя, розуміння ним романтизму та справжнього змісту цього напрямку думки, поєднання язичницького та християнського та інші. Робиться спроба пояснення деяких рис російської культури з позицій обґрунтування її провінціалізму і водночас штучно та примусово нав'язаного впливу на культуру українську.



КЛЮЧОВІ СЛОВА

романтизм, трагічність, безкомпромісність, шляхетність, світоглядні парадокси, музика, українська культура, культурний код.

1. Introduction

We have a cultural phenomenon – the legacy of the Ukrainian composer Anatoliy Biloshytskyi, whose works are performed all over the world, on all continents, in Europe – in the vast majority of countries. We have a steady interest in his work and in his figure, interpretation and interpretation of his works, which often rely on his direct hints and instructions to performers. Such appeals to the music created by him, appeals to the description and interpretation of the life path, based on the testimonies of close friends and colleagues, up to an attempt to explain at the moral and psychological level certain of his personal qualities, are known primarily in the circle of musicians who are associated with creative activities in the field of folk instrumental music. Research interest was also fueled by the tragedy of the artist's fate – an expression used in various versions of the titles of texts about him and his works. It was clear already on the day of his death, unexpected and unfair in the perception of many of his colleagues and just acquaintances, that one of its brightest stars had fallen from the firmament of Ukrainian musical culture. And this is hardly an exaggeration, since both what was done in a very short time, and what was conceived and planned was actually both bright and, at the same time, not just original, but original.

However, we have another side of this phenomenon if we try to turn to its creator – the personality of the composer who lived and worked in specific conditions of chronologically determined time and certain conditions of the cultural process. These conditions had different characteristic features, such planes of influence on cultural development that have partially disappeared and are now not always understood by representatives of the younger generation, and those that continue to affect our modern life in different ways. Addressing their comprehension requires defining a methodological position, which should at least bring us closer to understanding the worldview and, especially, its axiological component when it comes to such extraordinary personalities. Because, remaining at the calculative level of stating technological tools, musical-theoretical, etc., analysis of musical works, and the everyday level of description and memories regarding the facts of biography (sometimes very important and, as one of the ways of accumulating information and expressing impressions, necessary), the source of the obvious as known and external remains unattended. We are talking about such qualities of the personality that made it possible to create what is today his heritage. Some of them were mentioned by the authors of texts dedicated to A. Biloshytskyi, some were not, because they were not considered essential or they were unknown, since only his closest friends were witnesses to their declaration at the ideological level.

Biloshytskyi always united people around him; here we can talk about his charisma: this is how our student life began as a community defined not only formally, when for the first time the entire group of “populists” of the 1st year gathered to celebrate his birthday. Anatoliy was a supporter and, one might say, a master of polemics [1, p. 91], especially when he himself proposed an opinion or an already formulated position, which quite often did not coincide with generally accepted ideas and was perceived as paradoxical due to its unusualness. Here, it is necessary to pay attention and even emphasize the directions of such thoughts: they concerned not only music and everything related to musical culture and were a manifestation of his musical consciousness. We are talking about those layers of consciousness that are defined as civil and political, as well as moral, and this already requires additional appeals, explanations and clarifications. All this gave his charisma such features of this paradox that quite often it could not be perceived by his environment, or rather, it could not be perceived adequately, or even more precisely, identically. But what can be called the projection of such paradoxes in our time, when the worldview guidelines of the past are embodied and exist in our environment as a sphere of culture: both musical and general, in a very difficult way and in complex forms. Such actualization also requires a certain change of perspective, which means, first of all, the need to go beyond the system of thinking that has prevailed and continues to dominate in domestic science, humanitarian and social science, including musicology. We are talking about the Hegelian type of presentation of scientific material, better known in our country as Marxist-Leninist, which remained extremely influential, despite the well-known change in terminology. The advantage of the culturological field of research lies primarily in the possibility of referring to other methodologies as well as the embodiment of worldview systems.

2. Literature Review

The specifics of the formulation of problems in the cultural plane are noted by cultural specialists, first of all, it concerns the relationship with the subject field of aesthetics, philosophy of culture, religious studies – philosophical sciences, where issues of the methodological level are intensively investigated, corrected and solved [2, pp. 35–45]. To a large extent, this also applies to anthropology, where the culturological component acquires a very distinct outline, and for the domestic philosophical thought as a whole is of particular importance, since in the last Soviet decades there has been a powerful and well-known outside Ukraine “Kyiv Cultural and Anthropological School” or “Kyiv Worldview and Anthropological School”, where the cultural direction of research plays a leading role [3]. However, among the most powerful sources of the formation of cultural studies as a separate field of knowledge, art history is the first to be conducted. For this exploration, we should first of all talk about musicology. In an extremely concise description of the current state of interaction between cultural studies and art history on the part of the latter, one should take into account two of its features: a tangible influence of the culturological component and also a rather strong influence on the methodology of research of standard approaches that developed in Soviet times. Therefore, in the works dedicated to the work of A. Biloshytskyi, we feel it, which reflects not only the specified methodological point of view, but also the terminology. Hence, the appeal to scientific works devoted to the work and figure of A. Biloshytskyi presupposes, first of all, the field of musicology and, to a lesser extent, pedagogy. However, a rather significant place is occupied by purely reference and memoir texts. Starting from the latter, M. Davydov made a significant contribution to the dissemination of information about the composer: to encyclopedic [4] and scientific and memoir editions [5, pp. 74–76], opening a new name for musicians not only “populists” (performers and teachers of playing folk instruments), but also for the wider public, including in co-authorship with V. Samitov [6]. V. Kuzyk is the author of an article about Biloshytskyi in the encyclopedia of music [7].

At the turn of the century, several publications appeared as attempts to highlight the figure and work of a really unusual composer, and interest in his works, mainly for the accordion (now this instrument is often called a button accordion - according to the tradition already European), rapidly spread. They became not only a concert but also a pedagogical repertoire. Zh. Klymenko explored his accordion work [8], and then devoted several publications to its individual aspects, and its characteristics, where the musicological perspective of consideration rises to another level of generalization of problems in the direction of aesthetic, and one might say culturological due to a certain philosophical and ideological component [9; 10; etc.]. This position is also taken by K. Gerasimovska (Gerasimovska-Konareva) regarding the consideration of the orchestral work of Anatoly Biloshytskyi [11], having a thorough, albeit very concise, review of his life and creative achievements in co-authorship with the famous musicologist V. Redya [12], who later made an excellent (although again concise) analysis of his last work – the Concerto for Piano and Orchestra, where, in particular, we find a specification and explanation of the expression “interrupted cadence”, which became popular in the characterization of the life and work of the composer Biloshytskyi: both completely as an expression and in an abbreviated form as “interrupted” [13, p. 116].

Other scholars and well-known representatives of modern musical culture – composers, conductors, performers – also left samples of appeal to the figure of A. Biloshytskyi, where the characteristics of his creative heritage both deepen and expand (for example, in D. Kuzhelev [14]), but mostly coincide with such features that A. Stashevsky indicated as the fact that his work “enriched the domestic original literature for the accordion with its pronounced individual face, which distinguishes it from other representatives of modern accordion music precisely by its romantic essence” [15, p. 82], specifying this “individual face” in musical and technological terms [16]. In their memoirs, V. Bulavko, S. Grinchenko, O. Demianchuk, V. Zubytskyi, V. Petrychenko, M. Sevruck, P. Fenyuk [17], as well as Y. Alekseyk, V. Bezfamilnov, V. Vlasov, L. Matviychuk, M. Mykhailenko, V. Runchak, A. Semeshko, V. Stepurko [18], and many other musicians and admirers of A. Biloshytskyi’s work not only recalled their communication with him or their impressions of his music, but also analyzed and often assessed his aesthetic views and moral qualities and virtues, as in A. Goncharov [19, pp. 106–108] and O. Klymenko, his student, musician and writer: in the books “All This Literary Jazz” (2017) and “Conversations about Life and Art” (2019, co-authored with G. Pahutiak).

Many of the already mentioned authors touched upon various aspects of A. Biloshytskyi’s pedagogical activity, especially this issue, was covered in the works of S. Borysova, O. Lytyynov [20; 21]

and I. Polstyankina [22]. Those aspects of the composer's pedagogical skill were noted, which were of fundamental importance not only in music, but also in general pedagogy, in particular in the formation of the spiritual culture of students. Such conclusions are of key importance because these aspects as principles flowed from the personal characteristics – psychological, mental, etc. – of A. Biloshytskyi, which can be considered as traits or characteristics of his worldview.

A. Biloshytskyi's work is the subject of research by postgraduate students (doctoral students) [23; interesting specification in: 24], undergraduates [25] and undergraduate students [26] in higher education institutions of cultural and artistic direction, primarily in music academies, or it was touched upon in more general contexts, mainly folk-instrumental (folk-performing). Here, we should pay attention to the detailing of many aspects of the composer's work, the clarification of its technological component, etc. In the text of the doctoral dissertation, B. Kislyak, a major study defended not so long ago (2024), which demonstrates an encyclopedic can say Euro-review of the accordionist's art as a component of folk instrumental performance, we have references or references to the works of A. Biloshytskyi [27, p. 205, 250, 252, etc.], as well as to scientific articles devoted to his work in the list of sources used.

O. Benzyuk specifically addressed the issue of A. Biloshytskyi's worldview [28]. It is important that the culturological aspect of considering the issue in the axiological plane is emphasized, but it is immediately necessary to pay attention to the following principles of this work: Western European and Russian methodological bases in the absence of a Ukrainian component. This author also considers more specific issues of the composer's work in the subject field of cultural studies [29].

3. Problem Statement

The purpose of this study is to scientifically substantiate the foundations of Anatoliy Biloshytskyi's worldview from the standpoint of the culturological approach as a synthesis of modern (XX–XXI centuries) methodologies, which is developed by the author of these lines in the process of comprehending social phenomena. Particular attention is paid to the issues of concretizing the already stable characteristics of his life and work and highlighting the concept of the cultural code as the key in defining these issues, including contradictions and paradoxes of the worldview level, natural for the times of his life. Since reliance on synthesis procedures, in contrast to reliance on analysis, allows you to obtain results of a higher level of generalization than theoretical, as scientific (in the positivist sense of the modern era), this allows us to appeal to the level of philosophy as such, which fully corresponds to the subject area of cultural studies. It also allows us to appeal to the experience of communicative interaction and contemplation as the basis for existential and phenomenological directions of research in the representation of the ontological foundations of culture. Thus, the culturological synthesis allows you to expand the boundaries of understanding the foundations of the composer's work, including the interpretation of his works.

4. Methods and Materials

The study is based on the comprehension of scientific works in the field of cultural studies, history of philosophy, aesthetics, art history, primarily musicology, as well as on his own research, which creates the methodological basis for this study. The materials of the study were scientific publications of Ukrainian, as well as foreign authors, concerning the worldview problems of the development of modern culture, which can be considered related to the characterization of the figure and creative heritage of A. V. Biloshytsky.

The title of this text emphasizes the concept of synthesis, which should be understood in the sense of Hegelian (Hegelian) dialectics as the unity of internal contradictions of development processes, and then the question of addressing such contradictions in the figure of Anatoly Biloshytsky – a man and a musician, a creator-composer and a performer-conductor – becomes a necessity. It should be noted again: analysis as a way to achieve results that can be considered more adequate to reality, Even true, as it turns out, is primarily a work of a theoretical nature (especially in the fields of applied activity), and synthesis is of a philosophical nature (as far as questions of a more general nature, i.e. a higher degree of abstraction), despite their well-known "dialectical unity".

To the materials that allow us to direct research in this direction, we should add the autobiographical and epistolary materials of Anatoliy Vasilevich himself, the memoirs of his mother

Kateryna Mikhailovna, his relatives, his wife Olga Leonidovna, some other people close to him (with whom he was frank beyond the limits of officially permissible or permissible), which will emphasize that sociological “cross-section” as a component of this attempt at cultural synthesis and combines retrospective with a perspective in chronological dimension. We also rely here on the well-known research of Professor M. Kopytsia, who showed the heuristic value of epistolary heritage in the process of mastering the meanings of creative and cultural activities of composers [30]. Let us add here the memories and considerations of the author of these lines, informing us that physically materials of this kind (letters, and there were about 50 of them from Anatoly, diaries, where, especially from the years of “perestroika” until 1994, many opinions were recorded as the results of polemics with him, orally, during meetings, and written, during correspondence) are now inaccessible due to the temporary occupation of part of our territories, where they are located. I hope, regardless of the time, the presented memories and thoughts are not distorted.

Other, already mentioned research methods, in addition to dialectical, include comparative analysis, which was used to compare facts, phenomena, opinions and even assumptions in chronotopic parameters, as well as the method of conceptual analysis, aimed at clarifying the content of several concepts, starting with the category of “culture”.

5. Results and Discussion

The problem that has been formulated requires such an angle of consideration that it is impossible and should not be tried to formalize it in the well-known schematized framework of requirements, even if they were developed in the conditions of that free world, the glimpses of which in science are declaring more and more vividly in our country, and taking into account the universal background of the subject field of music as an ideal embodiment of man, it would be more accurate to say: it sounds louder and louder in our country. Manifestations of the extraordinary require going beyond the specified lines of the standard. Thus, cultural research can be allowed to take steps towards the artistic and figurative as mythological, which creates culture itself in its manifestations beyond the boundaries of current existence, as in everyday life. This gives rise to situations and events that, from a certain period of their comprehension, are defined as tragic, and then become their determinants, combining with the awareness of individuals who consciously accept this way of being. The best-known definition of this combination is romanticism. Is it possible to explain it schematically and technologically by explaining the specifics of intonations, melodies, rhythm, tempo, or timbre? Probably so. But it seems that this is hardly enough. And then there is a purely rational task not to calculate, but to comprehend such manifestations through other interpretations of already stable and infinitely repeated (and therefore limited in their connotations) terms and concepts.

The unusualness, non-standardity, originality, etc., of A. Biloshytskyi’s legacy has been “captured” in a “filmed” form (in the Hegelian sense, the most famous sense) by many authors of works, where the verbal embodiment of their impressions of his music (and it is constantly necessary to add: figures, personalities, persons, etc.) rests on the fence of the lexicon that provides it, or rather allows it by the previous intellectual tradition. And it is to a large extent a formed methodology of primitized Marxism as one of the directions of Hegelianism, also distorted under the influence of other communitarian ideologies of an aggressive type, mainly of Russian-imperial (Moscow-Petersburg) origin. This is how the vast majority of our humanities and social sciences work, despite the external updating of terminology. That is, for example, indicated in the work of O. Benzyuk’s ontological, epistemological, anthropological and hermeneutic aspects of values in A. Biloshytskyi’s worldview seems to “hang in the air”, even if we agree with the “ontological pessimism” and “epistemological humanism” he singled out [28, p. 71]. We can agree with such terminology as options for finding adequate terminology for understanding the composer’s heritage. But is this identical to its direction? Numerous statements of tragedy and romanticism deserve the same reproach, and for the same reason, I do not want to call it a mint or a stamp, which has nevertheless become habitual, but one that has become perceived as a *de facto* template.

What has been said needs to be explained, which already looks like a reminder: methodological foundations form appropriate approaches, and inertia and continuity have a rather sad immersion, both social and historical. And most importantly, cultural. If we rely on the basic definition of culture as a way of human existence for the Kyiv philosophical (worldview-cultural-anthropological) school [31, p. 6], then we immediately state its ontological foundations as something irrefutable. Not being that defines

consciousness (which was understood at the level of everyday consciousness, i.e. as the lowest or the lowest level of generalization), as in the Marxism of the Soviet textbook on philosophy, but as unity or identity, i.e., synthesis. The latter means one of the most important characteristics of totalitarian societies based on the principle of reductionism, that is, simplification, that is, primitivization of all methods and forms of communication. And in Soviet times, in addition to the brutal extermination of millions of people, for those who were allowed by the authorities to stay alive, this life was organized according to the also simplified factory type of the industrial model (the so-called “cogs of the system”, these are people, the population).

The following is the main thing for this text. Anatoliy Biloshytskyi was a principled opponent of such a system. But a whole bunch of other factuality is immediately superimposed as evidence of biography and even his own statements. As for statements, attempts at a hermeneutical approach to interpretations at the methodological level determined by the already mentioned type of Marxism (in fact, Marxism-Leninism-Trotskyism-Stalinism-Maoism and a bunch of other “isms” combined) require at least additional consideration and clarification. And this is important not so much for a more adequate understanding of Biloshytskyi’s worldview, but for understanding the state in which we find ourselves today. This is, as they say in such cases, the topic of a separate study. Biloshytskyi spoke about the injustice, clumsiness, etc., of the world around us at that time, directly as a system of destroying what is best in our society. It is very important that he used the concept of the people in this case, and what kind of people he was talking about can simply be deduced from his actions, which shaped his life as a whole. Here it is worth recalling the fact known from the memoirs, in particular of his mother, (which he also talked about in personal conversations) of a persistent offer even during his service in the army to go to study at an institution that trained conductors of military bands at the Moscow Conservatory (mother’s testimony: they came to her house, as many as twice, to help persuade him [32, p. 23]). He did not agree, because his dream was the Kyiv Conservatory and the city he was fascinated by. Kyiv was special, which was felt at the subconscious level, but this is again a separate topic. Continuing the thought, it is necessary to add some considerations of the ideological level, which should involve Anatoliy Biloshytskyi among special persons gifted with the ability to overcome the past and even the present to affirm the future.

What gives the right to say this? Not only the rejection of the Muscovite and the army as one of the embodiments of this, but also the principled rejection of its supremacy is an overcoming of the hierarchy (in our minds) that prevailed, and, unfortunately, affects our today and provincialism. It is unlikely that he read Y. Shevelev; it was not possible at that time, but his position on this issue (about “three terrible enemies of the Ukrainian Renaissance” – “Moscow, provincialism and the complex of Kochubeevshchyna” [33, p. 17]) was consciously supported at the level of his life, i.e., being, i.e., personal culture. Culture of nobility, chivalry as a basis for understanding Ukrainian [34, pp. 311–363]. Kyiv is the center! Because then, for example, there was: Kyiv (and Korosten), not Luhansk, where they offered and guaranteed (I know, because I myself recounted these offers) not only material and other benefits and privileges. And he did not have the elementary, what life itself needed, both as creativity and as the needs of the family. They said (who offered it to me): pass it on, and if he writes a song about Lugansk and dedicates some other work to the city, then all kinds of titles, prizes and honors will undoubtedly be. Why? Because there was not a single composer of this level in Luhansk at that time – a member of the Union of Composers of Ukraine (SC of Ukraine/SC of the USSR), there were also “amateur composers associated with Luhansk” [35].

“... Sasha, listen...” – the author of these lines heard many times – “... I can’t do otherwise...”: both in this case, and when “Sashko”, having listened to another fragment of a piano concerto (Vorzel, House of Composers, 1993), advised him to write children’s pieces for accordion, which was in demand at that time (“... and this concert either in parallel or later...”), and when they talked about his dissertation plan, where there were also acute questions (on instrumentation! – acute for M. Davydov, who agreed to be his supervisor), and even earlier, during the time of accordion students, when he consulted with his classmates about the newly born music, and not everyone perceived it – did not understand it...

In this way, it is possible to fill with concrete content his well-known and widely used characteristics, such as uncompromisingness, if we add his open speeches against manifestations of injustice among teachers, and desperate attempts to understand what is happening around him in heated discussions until the morning, where the measure of sedition in his thoughts and statements at that time reached the content of the articles of the Criminal Code on “anti-Sovietism”. “The United Soviet People” could not stand the angle of view of the logical reflections of a young creative person. The

situation was aggravated by his affiliation with the Communist Party, which he joined while serving in the army. Such a paradox as the clash of moral guidelines and this factuality gave rise to additional layers of the tragedy that is constantly noted. Such a paradox, but already at the level of perception based on the level of everyday standards, should also include his uncompromising and sharp statements in discussions about music, performance, interpretation of individual works, etc.: he is always about music, not about the personalities of his opponents. There is reason to say: he felt music completely differently from everyone (or almost everyone) around. And the fact that he “lived by music” is not a rhetorical statement, but a statement of this feature as sophistication. Here we need to talk about his passion for philosophy and history. Plato’s “State” was the subject of our discussions, and not only the “works of the classics of Marxism-Leninism”, which were obligatory for study. Because it had a post in the title: “or about justice”, and therefore the first book caused a lot of questions and answers that could be expressed in a very narrow circle of true friends, especially “when it comes to what is appropriate and proper” [36, p. 12]. And it is no coincidence that he is passionate about chess. Incredible giftedness was also manifested in his memory, the ability to memorize huge texts, musical and verbal. All together are indirect (especially for that time) signs of nobility already as belonging to this family, as evidenced by his surname. However, this is again a topic of separate intelligence.

The question of romanticism is incredibly complicated and has not been clarified in all the publications where this characteristic or feature of A. Biloshytskyi’s work is discussed. Here we have the main paradox of the worldview level, if we rely on the texts, primarily verbal, of the composer himself. Romanticism was understood and explained, but in musicology this tendency remains, again from the point of view, the methodology, which was mentioned. Even if one of the core ideas of this line of thought – the formation of the idea of the national, and then its embodiment in the styles of various types of art – was available in the circle of analytical musicology, its philosophical foundations of culturological content have collided and are colliding with the already mentioned reductionism. The other pole of romanticism is penetration into the inner world of each person, and the key word is the word “each” itself. Such a rejection of hierarchical thinking is equal to a rejection of socio-cultural orientation as an equalization in the semantic significance of the question of “center” and “province”. In other words, the areas of cultures known to us in social and humanitarian science as East and West (today often transformed into South and North) collide here. At the level of individual consciousness, such a comparison is manifested in political consciousness, and especially in legal consciousness. The general characteristics of these ranges are known, but those that are opposite are decisive [37, pp. 106–107]. On such irrefutable foundations, even the composer’s awareness of his romanticism radically contradicts his own life credo, where value guidelines are destroyed under the pressure of knowledge and information in general that was inaccessible to us during his life. This already applies to many of our contemporaries and fellow citizens who remain dogmatists who are used to living in the paradigm of the Muscovite world, including the history of Ukraine and Ukrainian culture from the point of view of what is written in Moscow (St. Petersburg), and not Kyiv (or Lviv). The provinciality of the “great Russian culture” is not realized on the scale of world culture, as well as the true place of Ukrainian culture. There is no question of the same rank of the latter as the degree of provincialism now; additional efforts are needed here, but Biloshytskyi’s thinking, where Kyiv is the center, but the center is also Iskorosten, proves his thinking is European, if we use modern terminology. Of course, in contrast to the frankly obvious Asian background of the culture of the territory of the former Ulus Jochi (in the Russian historiography of the Golden Horde).

Romanticism and its secondaryness, as well as the secondariness of this entire (Russian) culture [37, p. 108–133], are a topic for revealing not only Anatoliy Biloshytskyi’s devotion to this tradition, but also the same moods of a huge number of other Ukrainian musicians, who can rather be reproached for ignorance of philosophy and history, first of all, what we were deliberately deprived of during the times of Soviet totalitarianism and the post-Soviet language of independent Ukraine, which remained not only in the legal, but also in the actual state of the Soviet Republic, confirming also the ancient wisdom in determining the unity, or rather a kind of continuity as a logical sequence of democracy and oligarchy: in Plato in particular, Aristotle also [38, p. 25–31].

This is about knowledge and its absence at that time. But the argumentation against the background of the achievements of the philosophy of structuralism seems to be more weighty. The argumentation here is interpreted in the sentence of the “New Rhetoric”, which allows us to rely on proof in the humanities, taking into account the axiological component [39]. When we talk about the “synthesis” of anything, we are talking primarily about the thought process unification of previously

disparate concepts into one whole as a way, that is, a method of such unification. We say this in view of the basis of the processes of consciousness, because they are based on the functional components of the processes under consideration. These processes play a decisive role in consciousness, and the mentioned basis in structuralism (structural linguistics) is defined as the “cultural code”. The worldview significance of the influence of “cultural codes” of various semiotic embodiments (“musical code”, “aesthetic code”, etc.) was emphasized by U. Eco, referring to the abstract “The One Who Contemplates” in the last chapter of the monograph “The Missing Structure” [40]. And in a purely cultural plane, A. Besançon examines such a “code”, stating the first and main quality of Russian briefly and succinctly – “lies”: “The art of lying is as old as Russia itself” and “lies were a subject of national pride” – this is how the outstanding historian begins his study [41]. He speaks about the core or “pillar” of this lie – the Russian (Moscow) Orthodox Church. Then another culturological study of D. Silberman, “Orthodox Ethics and the Matter of Communism”, where he proves the commonality of the cultural roots of Orthodoxy and the communist idea [42].

What is all this for? To the frank phrase that was repeatedly heard by Anatoliy Biloshitsky's closest friends: “I hate lies! Neither in the life that surrounds us, nor in music!” About the paradox as a contradiction between his, Biloshitsky's, verbal texts and the aesthetic priorities declared by him with the cultural code imprinted by his own life. A lot can be added to the scales of this cultural code: the involvement in the tradition of L. Revutsky, which was manifested by researchers of his work [9, p. 99], and the constant appeal to folk wisdom through folklore (most often heard from him: “It has never been that there has never been. Somehow!”), and a huge number of Ukrainian melodies that he performed on the accordion, because “he was in love with folk songs – an eternal source of folk wisdom and purity of feelings, rooted in the depths of the history of his native land, Ukraine” [6, p. 229] (but he did not often quote in his works [9, p. 99]). Perhaps this is the “highest form of continuity”, according to the classification of one of the leading modern researchers of Ukrainian symphonism, O. Zinkevych, which she defines as “deep creative development, in which the influence of the predecessor is almost imperceptible, and the tradition is present in a dissolved, “removed” form” [43, p. 10] (recognizing the extraordinary technological and musicological skill of the outstanding scientist, at the same time it is necessary to pay attention to the methodological foundations of her – and not only her – many works, which on these lines are designated as ideological consequences of the currently unacceptable view of the totalitarian type).

And this is also to what the author of these lines heard in 1992 from a classmate and friend from the “inner circle” – Anatoliy Biloshitskyi (and his own) professor of the conservatory and outstanding conductor Viktor Petrichenko (1954–2014 [44]): “I am a nationalist!” But such metamorphoses are natural for people who develop against the background of their cultural code, and this is especially clearly proved by synergetics as a method of studying and explaining the directions of such development (and from a concentrated worldview “bifurcation point” as well): despite their uncertainty, unpredictability and even unexpectedness, we have the advantage of the foundations of cultural or “prehistory” of culture as a system [45, p. 217–218]. Therefore, “I am a Drevlyan”, the words that were heard from Anatoly Vasilyevich Biloshitskyi not once, not twice, not three, but many times, as well as his plans for the future that did not come true, in particular, to write the Third Symphony “Drevlyan's Parable” (for a reader and orchestra) – clearly under the influence of the Third Symphony by E. Stankovych, he himself wrote about it in letters to friends – this is not an ordinary phrase, this is its cultural code.

6. Conclusions

The conducted study allows, as much as possible, to legitimize such an assumption that can be perceived as a hypothesis in the interpretation of A. Biloshitskyi's worldview is the embodiment of the tragedy of cultural paradoxes in the form of dialectical contradictions of culture as being. Therefore, synthesis, rather than analysis, allows us to explain the semantic layers of culture in the specified chronotopic parameters (unity of time/time and space/space). The aura that was created around him, and created by him, “which is invisible to the naked eye” [46, p. 9], is also explained. We note his artistry, not only on stage, but also as a lifestyle inherent in a real artist. Including artistry as an attitude to music, not as a craft, but as the essence of one's life, as one's breath.

However, the main thing is the embodiment in his life of those guidelines that made it possible to overcome fear as a component of the worldview of the “Soviet man” and his beloved romantics,

especially Russian ones, which, as a national identity, is absent to this day (and which is not realized by many people even in our country). Again, a paradox, firstly, the clash of the “missing structure” of U. Eco, an Italian philosopher and culturologist, with the feigned obviousness, secondly, by an intuitive sense of the continuity of time as a union of epochs in a “long duration” (fr. *longue durée*) by the French historian and culturologist F. Braudel (he told me: “Princess Olga is still hated in Korosten today”, and we talked about Igor’s unjust actions), thirdly, a premonition of the “postmodernism”, which today the Ukrainian linguist and culturologist O. Demska calls “metamodernism” [47, pp. 15–16]. There is a “fourth” and further. How to assess his paradoxical combination of pagan, “pagan”, savage in Drevlyan and, under Igor-Olga of Kyiv, also with his appeal of recent years to the ideals of Christianity as worldview landmarks separately? How to understand his immersion in romanticized variants of manifestations of Russian culture (P. Tchaikovsky, S. Rachmaninoff) and ardent perception of Soviet-Russian culture (D. Shostakovich, V. Zolotarev)? Culturological explanation (proposed): search for justice. In addition to the lack of knowledge, sincerity and naivety against the background of personal intellectual power, which again creates an outright contradiction as the next paradox.

The constancy of aesthetic ideals and moral guidelines follows from the cultural code and preserves the artist’s soul from the current gossip of time and environment. For this, the payment is too high, up to the price of life itself, so we can talk about his originality not only creatively and musically, but also culturally in the social dimension. We can talk about the brightness of the figure, where the contradiction with the world around him and even with himself, this brightness, and caused (another paradox). And we can talk about the docentrism of his worldview: in the Ukrainian philosophical tradition, from G. Skovoroda, “The Heart” combines the emotional with the reasonable.

7. Epilogue

He died unexpectedly, his heart could not stand it. How it happened, his student and friend O. Oleksienko testifies: “Everything would have turned out differently if the ambulance had arrived on time” [18, p. 63].

As far as we can agree in this case with the conclusion of the outstanding Swiss pianist Andrei Gavrilov (when he speaks of modern representatives and supporters of Russian culture as “locusts” [48, pp. 34–35]) that Soviet culture (in 1994 it remained so in our country) “killed music” – everyone involved in this art decides for himself, but the fact that it killed musicians, There are many reasons to agree.

As for other conclusions arising from this text, everyone involved in the art of music also decides, himself, taking into account their (existing? obvious? debatable?) paradox...

His last work, completed (clavier) three days before his birthday/death [49, p. 66] (again a paradox, already tragic) – Concerto-romantico in modo di retro for piano and symphony orchestra – was orchestrated by an outstanding representative of modern national culture and Chairman of the Union of Composers of Ukraine Yevhen Stankovych, and “an exceptionally successful version for folk orchestra” [49, p. 66] was made by the well-known conductor Anatoliy Dubyna.

And this is no longer a paradox... And continuity...

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