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**BORYS LIATOSHYNSKY IN THROUGH THE LOOKING-GLASS TIMES:
A CULTURAL BIOGRAPHY OF UKRAINIAN MODERNISM**

(Review of the book by Tukova I., Korchova O. *Times of the Looking-Glass: Borys Liatoshynsky's Choice*)

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Abstract

This review examines “*Times of the Looking-Glass: Borys Liatoshynsky's Choice*” by Iryna Tukova and Olena Korchova, a study devoted to the life of one of the most prominent Ukrainian composers of the twentieth century. The review discusses the book's conceptual framework, structure, source base, and methodological approaches. Particular attention is given to the representation of Borys Liatoshynsky within the context of Ukrainian musical modernism, processes of cultural self-identification, the relationship between art and ideology, and the functioning of musical institutions in the first half of the twentieth century. The review highlights the integration of biographical, musicological, cultural-historical, and decolonial approaches, which enables the authors to offer a new interpretation of Ukrainian musical culture as an autonomous component of the European modernist project. The scholarly value of the book is emphasized, as well as its contribution to both Ukrainian and international musicology and its relevance for further rethinking the history of Ukrainian musical modernism and the place of Ukrainian musical culture within the broader European cultural landscape.

Keywords: Borys Liatoshynsky, Ukrainian musical modernism, creative biography, cultural self-identification, Ukrainian musical culture, book review.

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In contemporary Ukrainian humanities, particular importance is attached to studies aimed at reinterpreting the national cultural heritage beyond Soviet and imperial frameworks of interpretation. Within this context, Iryna Tukova's and Olena Korchova's book *Times of the Looking-Glass: Borys Liatoshynsky's Choice* [8] emerges not only as a biographical study of one of the most prominent Ukrainian composers of the twentieth century but also as a significant contribution to the ongoing revision of the history of Ukrainian modernism.

The publication of this book resonates with broader cultural developments of recent years, including the reintegration of Ukrainian musical heritage into both national and international scholarly discourse, the growing interest in Ukrainian musical modernism reflected in the works of Olena Korchova [1, 2], Myroslava Novakovich [7, 6], Olha Lihus [5], and other contemporary musicologists, as well as in Iryna Tukova's extensive studies devoted to the life, creative legacy, and archival heritage of Borys Liatoshynsky [9, 10, 11]. These developments have been accompanied by the republication and promotion of the creative legacy of leading composers of the first half of the twentieth century and by increasing scholarly attention to the European dimensions of Ukrainian cultural development. Against this background, Tukova's and Korchova's book acquires particular significance, as it offers not only a new interpretation of the figure of Borys Liatoshynsky (1895–1968) but also a broader conception of Ukrainian musical culture of the first half of the twentieth century as an autonomous and integral component of the European modernist project.

Times of the Looking-Glass: Borys Liatoshynsky's Choice [8] is an original interdisciplinary study that combines elements of scholarly biography, historical and cultural reconstruction, musicological analysis, and reflective essay writing. The book is structured as a series of interconnected essays in which key issues in the development of Ukrainian musical culture during the first half of the twentieth century are explored through successive stages of Liatoshynsky's life and creative career. Each essay follows a clearly defined internal structure consisting of three complementary sections — Spoiler, Documentary, and Reflexion. This compositional principle combines an engaging narrative introduction with documentary-based reconstruction and subsequent analytical reflection, ensuring a balanced integration of historical



evidence, musicological interpretation, and broader cultural generalization. One of the book's distinctive features is its rejection of the traditional biographical model based on a chronological presentation of an artist's life events and creative achievements. Instead, the authors construct a series of thematic research narratives, each illuminating a particular aspect of the composer's professional, artistic, and intellectual formation. As a result, Borys Liatoshynsky appears not as a static canonical figure or a "classic of Ukrainian music," but as a living individual engaged in complex processes of cultural choice, professional self-determination, and creative exploration.

One of the book's major achievements lies in its combination of an extensive source base with contemporary approaches in the humanities. The authors draw extensively on archival documents, correspondence, periodical publications, memoirs, autobiographical writings, and lesser-known sources, enabling them to reconstruct not only the composer's biography but also the intellectual and cultural milieu of his time.

The conceptual core of the book is the notion of *choice*, foregrounded in its subtitle. Throughout the volume, this category appears in various forms: the choice of profession, cultural affiliation, artistic language, creative strategy, and modes of artistic existence under conditions of political and ideological pressure. Through this lens, the authors consistently reveal both the personal story of Borys Liatoshynsky and the dramatic history of Ukrainian musical culture in the first half of the twentieth century.

Another important strength of the book is its ability to connect the microhistorical level of biographical inquiry with broader cultural and historical generalizations. The story of a single composer becomes a point of departure for examining wider processes, including the formation of Ukrainian musical modernism, the functioning of artistic institutions, the relationship between culture and power, and the mechanisms through which creative individuality could be preserved under a totalitarian regime.

The choice of publisher is equally noteworthy. The book was published by *Laboratoriia*, a Ukrainian publishing house that in recent years has consistently developed a catalogue of intellectually oriented non-fiction, combining contemporary essays with publications devoted to history, culture, and the humanities. In this context, Tukova's and Korchova's study naturally complements the publisher's editorial profile, which is aimed at promoting new perspectives on Ukrainian cultural experience within a broader European context [4].

The opening essay of *Times of the Looking-Glass: Borys Liatoshynsky's Choice*, entitled *The 1910s: Being a Composer*, performs a crucial conceptual function, laying not only the biographical but also the methodological foundations of the entire volume. Rather than following the conventional model of an artist's life story based on a chronological account of facts and

achievements, Iryna Tukova and Olena Korchova offer a multidimensional reconstruction of the cultural, educational, and socio-political environment in which Liatoshynsky's artistic identity took shape.

Particularly noteworthy is the authors' effort to demythologize the composer's image. In contrast to the established portrayal of Liatoshynsky as a canonical "classic" and monumental figure of Ukrainian music, he emerges here as a living individual, marked by doubts, professional aspirations, personal experiences, and difficult life choices. One of the essay's central themes is his decision between a legal career and a professional commitment to music. The authors convincingly demonstrate that this choice was neither obvious nor predetermined; rather, it was shaped by family circumstances, educational opportunities, personal artistic interests, his studies at the Kyiv Conservatory, and his interactions with representatives of the contemporary musical community.

A particularly valuable aspect of the essay is its extensive and carefully assembled source base. Alongside documents from the Kyiv Conservatory and St. Volodymyr University, the authors make extensive use of Liatoshynsky's correspondence with his future wife, the singer Marharyta Tsarevych, as well as memoirs of contemporaries, archival materials, and the composer's later autobiographical writings. It is this epistolary legacy that makes it possible to reconstruct the inner world of the young artist, trace the workings of his creative laboratory, and follow the formation of his compositional thinking. As a result, the reader gains insight not only into the outcomes of artistic creation but also into the very process through which these works came into being.

Another major strength of the essay is its reconstruction of Kyiv's musical milieu of the 1910s. Particular attention is devoted to the Kyiv Conservatory as a key institution of professional musical education, as well as to the figure of Reinhold Glière, whose influence on Liatoshynsky's development as a composer is convincingly demonstrated. At the same time, the authors avoid simplistic narratives of apprenticeship, instead revealing the complex process through which the young musician entered the European musical sphere via formal education and close interaction with his teacher.

Particular significance is attached to the concluding section, *Reflexion*, where the biographical narrative evolves into a historiographical inquiry. It is here that the authors address Liatoshynsky's place within the Ukrainian musical tradition and critically reassess Soviet models of interpreting musical culture. They draw attention to the mechanisms through which Ukrainian musical heritage of the nineteenth and early twentieth centuries was marginalized, as well as to the long-standing dependence of musicological narratives on Russian-centred frameworks of cultural

history. Consequently, the story of Liatoshynsky's emergence as a composer acquires a broader significance, becoming a narrative about the conditions under which modern Ukrainian professional music was formed.

Overall, the essay *The 1910s: Being a Composer* exemplifies a successful combination of documentary reliability, scholarly rigor, and essayistic expressiveness. It not only deepens our understanding of the early period of Borys Liatoshynsky's life but also offers a fresh perspective on the cultural processes that shaped the development of Ukrainian musical art on the eve of the revolutionary upheavals of the twentieth century.

The second essay in *Times of the Looking-Glass: Borys Liatoshynsky's Choice*, entitled *The 1920s: Being a Ukrainian Composer*, occupies a distinctive place within the overall structure of the book. It is here that Iryna Tukova and Olena Korchova most consistently address the problem of the artist's cultural and creative self-identification in the context of the emergence of modern Ukrainian musical culture. Unlike the first essay, which focuses primarily on Liatoshynsky's professional formation, this chapter examines the complex process through which he developed his artistic position, defined his cultural orientations, and came to understand his place within the Ukrainian artistic landscape of the 1920s.

A major methodological achievement of the essay is its rejection of a simplified understanding of national identity as a fixed and predetermined characteristic of the artist. The authors demonstrate that Liatoshynsky's Ukrainian identity did not exist as an immutable category but was gradually shaped through professional choices, social networks, cultural interests, artistic exploration, and his conscious decision to realize himself as a composer within a particular cultural environment. Especially revealing in this regard is the analysis of the Kyiv period of his life, during which, despite numerous opportunities for professional advancement in Moscow or Petrograd, he remained an active participant in the Ukrainian musical process.

An important aspect of the essay is its reconstruction of Liatoshynsky's everyday life. Through extensive use of correspondence, archival documents, and memoirs, the authors reveal not only the composer's public image but also his daily work as a teacher, performer, editor of his own compositions, and organizer of musical life. The reader is thus able to perceive Liatoshynsky as a composer continually refining his craft, closely following contemporary musical developments, and actively engaged with the broader European cultural context.

One of the essay's most compelling contributions is its analysis of the formation of Liatoshynsky's individual musical language. The authors convincingly demonstrate that his oeuvre cannot be reduced either to a direct imitation of European modernism or to a traditional folkloristic model of national art. Particular attention is paid to the ways in which the composer

engaged with Ukrainian musical material, treating it not as an object of literal quotation but as a source of gesture, imaginative, and artistic thinking. As the authors observe:

“The Ukrainian song tradition constitutes one of the three musical universals that shaped Liatoshynsky’s individual style and imparted a distinctive character to nearly everything he wrote. The second may be described as his reliance on art compositional traditions (primarily in their Russian-school variant), within which he was educated and which he absorbed above all through his close association with Glière. The third was evidently Western music, both that of the relatively recent Romantic era (Chopin, Schumann, Wagner) and, especially, the music of his own time” [8, pp. 75–76].

Such an approach offers a fresh perspective on the relationship between modernist aesthetics and national cultural tradition in Ukrainian music of the first third of the twentieth century.

An equally significant contribution of the essay is its reconstruction of the musical environment of the 1920s. The book presents Liatoshynsky as a participant in a broad network of professional contacts, artistic associations, and cultural interactions that shaped the intellectual climate of Ukrainian artistic life. As a result, the composer’s biography acquires a broader historical and cultural dimension, becoming a means of understanding the processes that underpinned the emergence of Ukrainian musical modernism.

Particular importance is attached to the concluding section, *Reflexion*, in which the authors move from biographical reconstruction to theoretical generalization. It is here that one of the book’s central ideas is articulated most fully: Ukrainian musical culture of the 1920s emerges not as a peripheral offshoot of European art nor as a derivative of the Soviet cultural project, but as an autonomous space of artistic inquiry and modernist experimentation. Within this framework, Liatoshynsky becomes an example of an artist who successfully combined openness to the latest European artistic trends with a profound awareness of his own cultural identity.

Overall, *The 1920s: Being a Ukrainian Composer* is one of the most important chapters in the volume, combining a rich source base, careful biographical analysis, insightful musicological interpretation, and a compelling cultural-historical perspective. More than any other essay in the book, it reveals the authors’ understanding of the formation of Ukrainian musical identity in the modernist era and illuminates Borys Liatoshynsky’s place within the history of twentieth-century Ukrainian culture.

The third essay, *1928–1930: Being an Opera Composer*, is among the most conceptually rich chapters of the volume. It is here that archival research, musicological analysis, cultural-

historical reconstruction, decolonial interpretation, and reflection on the mechanisms of historical memory are brought together most fully and effectively.

One of the essay's principal strengths lies in its rejection of a narrowly biographical perspective. Liatoshynsky is presented not merely as the composer of an opera but as an active participant in a complex artistic process involving collaboration with the librettist, conductors, stage directors, theatrical institutions, and the broader cultural and political environment. Consequently, the history of *The Golden Hoop* (*Zoloty Obruch*) acquires a broader significance, becoming an inquiry into the conditions under which Ukrainian opera developed at a time when the national cultural project still retained considerable creative potential while simultaneously facing increasing ideological pressure.

Particularly valuable is the reconstruction of the work on the opera's libretto. The authors carefully trace the transformation of Ivan Franko's novella *Zakhar Berkut* into a musical-dramatic work, demonstrating how the change of genre entailed a rethinking of the source text's characters, conflicts, and semantic emphases. At the same time, the discussion of the libretto extends beyond a purely textual analysis, revealing the relationship between the artists' creative ambitions and the broader social expectations of the period.

Unlike the first essay, in which musicological discussion remains secondary to biographical and cultural-historical reconstruction, this chapter places considerably greater emphasis on the analysis of the musical material itself. A detailed examination of the opera's dramatic structure, characterization, orchestration, and musical language makes it possible to illuminate the work's artistic conception while also demonstrating the place of *The Golden Hoop* within the development of Ukrainian musical modernism. Particularly persuasive is the authors' argument that Liatoshynsky sought to create a modern national opera grounded not in the ethnographic reproduction of folklore but in contemporary European artistic models.

Particular attention should also be paid to the extensive body of archival documents, correspondence, press materials, and theatre criticism incorporated into the study. This rich documentary foundation enables the authors to reconstruct not only the process of composing the opera but also the history of its productions in Kyiv, Kharkiv, and Odesa, together with their reception by contemporary audiences and critics. In this context, they draw on Borys Liatoshynsky's own recollection that "the music was enthusiastically received in all three theatres" [8, p. 162], thereby complementing documentary evidence with the composer's personal testimony. Especially valuable is their effort to capture the diversity of critical responses and evaluations, avoiding reductive conclusions regarding the artistic success or failure of individual productions.

Considerable attention is devoted to the concluding section, *Reflexion*, in which the history of *The Golden Hoop* is interpreted as a symptom of broader transformations within Ukrainian culture at the turn of the 1930s. The authors convincingly demonstrate that the gradual erosion of artistic pluralism and the consolidation of the normative aesthetics of Socialist Realism had a profound impact on the subsequent development of Ukrainian opera. Within this context, Liatoshynsky's opera emerges not only as a major artistic achievement but also as one of the symbols of the unrealized possibilities of Ukrainian musical modernism.

Overall, the essay *1928–1930: Being an Opera Composer* represents a substantial contribution to the study of Borys Liatoshynsky's creative legacy and of Ukrainian musical culture in the first third of the twentieth century. The combination of a rich documentary foundation, musicological analysis, cultural-historical reconstruction, and critical engagement with historiographical narratives makes this chapter one of the most insightful and methodologically significant parts of the book.

The fourth essay in *Times of the Looking-Glass: Borys Liatoshynsky's Choice*, entitled *To Being!*, is among the most conceptually significant chapters of the volume. Here, Iryna Tukova and Olena Korchova move beyond the composer's individual creative biography to address broader questions concerning the functioning of Ukrainian musical culture under Soviet modernity. Whereas the preceding essays focus on Liatoshynsky's professional development and the realization of his artistic ambitions, this chapter places at its center the problem of preserving artistic identity amid the gradual consolidation of a totalitarian cultural model.

One of the essay's distinctive features is its shift in perspective from the individual artist to the wider musical community and professional milieu. Considerable attention is devoted to the activities of the Mykola Leontovych Music Society, the Association for Contemporary Music, the All-Ukrainian Society of Revolutionary Musicians (VUTORM), and other institutions that shaped the intellectual and creative climate of Ukrainian musical life during the 1920s. The authors convincingly demonstrate that the development of Ukrainian music depended not only on the work of individual composers but also on a complex system of professional associations, artistic debates, cultural initiatives, and aesthetic programs. In this context, Liatoshynsky's biography becomes part of a broader history of a musical community striving to formulate its own model of modern Ukrainian culture.

One of the essay's greatest strengths is its reconstruction of the intellectual debates that shaped the development of Ukrainian musical art during the 1920s and 1930s. Drawing on an extensive body of archival materials, specialist periodicals, correspondence, and documents produced by artistic organizations, the authors recreate a complex spectrum of aesthetic positions,

ideological disagreements, and programmatic orientations. Particularly valuable is their treatment of music criticism not merely as commentary on artistic phenomena but as an independent historical source that makes it possible to trace the gradual transformation of the cultural environment.

The central issue explored in the essay is the relationship between art and ideology. The authors convincingly show how, over the course of several decades, the space for professional debate gradually narrowed, while artistic criteria increasingly gave way to political judgments. Particular attention is devoted to the mechanisms through which accusations of “formalism” were constructed and transformed into instruments of control over the creative process within Soviet cultural practice. At the same time, the authors avoid simplistic moral judgments, offering instead a nuanced analysis of the concrete personal and professional circumstances faced by Liatoshynsky and his contemporaries.

One of the essay’s most compelling achievements is its ability to move beyond binary models of interpreting the artist’s position within a totalitarian society. Liatoshynsky emerges neither as a hero of uncompromising resistance nor as an example of complete accommodation to the demands of the system. Rather, the study demonstrates the complexity of his artistic and personal stance, showing how the desire to preserve an independent creative voice coexisted with the necessity of living and working under conditions of constant political pressure. It is precisely for this reason that the essay’s central concept – *to being!* – acquires not only a professional but also an existential meaning.

Overall, *To Being!* is one of the key chapters of the book, most fully realizing the authors’ ambition to combine documentary reconstruction, cultural-historical analysis, and philosophical reflection on the experience of the Ukrainian artist in the totalitarian era. For this reason, the essay should be regarded as an important contribution not only to the study of Borys Liatoshynsky’s oeuvre but also to the contemporary rethinking of the history of twentieth-century Ukrainian musical culture.

An important place within the structure of the book is occupied by the interlude section *Intermezzo: Musical Modernism in Soviet Ukraine*. Written by Olena Korchova, this section serves not only a compositional but also a conceptual function. Positioned between the essays *The 1920s: Being a Ukrainian Composer* and *1928–1930: Being an Opera Composer*, it functions as a methodological key to the subsequent reading of Liatoshynsky’s creative biography. Whereas the main essays focus primarily on reconstructing specific events, artistic projects, and life choices, the *Intermezzo* moves toward broader cultural-historical generalizations, offering Korchova’s own interpretation of the place of Ukrainian musical modernism within the history of European culture.

Of particular interest is the authors' attempt to reconsider established historiographical approaches to the musical culture of the first half of the twentieth century. Ukrainian modernism is presented not as a peripheral branch of Western European developments nor as a mere episode in Soviet music history, but as an autonomous artistic phenomenon with its own internal logic of development, stylistic priorities, and constellation of leading representatives. In this context, special importance is attached to tracing the continuity of modernist tendencies from the work of Mykola Lysenko to the generation of Borys Liatoshynsky, Levko Revutsky, Viktor Kosenko, Yakiv Stepovy, and other composers.

At the same time, this section most clearly articulates the book's decolonial perspective. The text convincingly demonstrates the need to reconsider Soviet models for interpreting Ukrainian musical culture, which for decades marginalized or oversimplified the phenomenon of modernism. As a result, the *Intermezzo* transcends the role of a supplementary historical excursus and becomes an independent theoretical essay that outlines the conceptual foundations of the entire volume. It is here that one of the book's central arguments is formulated most explicitly. As the authors observe, "as for knowledge of Ukrainian modernism, it remained in the realm of the looking glass" [8, p. 134]. This metaphor explains not only the title of the book but also the necessity of revising established historiographical approaches to Ukrainian musical culture. Within this framework, Ukrainian musical modernism emerges as an integral component of the broader European artistic process, while the oeuvre of Borys Liatoshynsky appears as one of the most vivid manifestations of this tradition.

Special attention should also be given to the system of notes, which significantly enhances the scholarly value of the book. The authors do not limit themselves to a conventional bibliographic apparatus; instead, they transform the notes into an important instrument of source verification and scholarly commentary. These notes contain not only references to published studies, archival documents, correspondence, memoirs, and periodical materials, but also detailed explanations concerning the provenance of sources, the history of their introduction into scholarly circulation, clarifications of dating, questions of attribution, and disputed aspects of the composer's biography. Particularly valuable is the extensive use of archival materials from Kyiv repositories, as well as references to recent studies of Ukrainian musical modernism, which allow readers to trace the documentary and methodological foundations of the authors' interpretation. As a result, the notes perform not merely a reference function but also an independent research function, attesting to the high scholarly standards of the volume and the authors' meticulous engagement with their source material.

At the same time, several aspects of the study invite further discussion. Most notably, this concerns the consistent application of a decolonial perspective, which constitutes one of the book's principal methodological foundations. While this approach is undoubtedly productive for rethinking Ukrainian musical history, certain interpretations would benefit from a broader engagement with the European context of musical modernism in the first half of the twentieth century. Another potentially debatable issue is the relationship between the national and supranational dimensions of Liatoshynsky's oeuvre, since the emphasis on the formation of the composer's Ukrainian cultural identity occasionally leaves in the background the complex network of his connections with wider European artistic processes. Nevertheless, it is precisely the authors' openness to contemporary humanistic approaches and their willingness to reassess established historiographical models that make the book an important contribution to current scholarly debates.

Overall, *Times of the Looking-Glass: Borys Liatoshynsky's Choice* represents a major contribution to contemporary Ukrainian musicology and cultural studies. Drawing on an extensive body of archival materials, epistolary sources, documentary evidence, and scholarly research, the authors offer not only a new interpretation of Borys Liatoshynsky's creative biography but also an original conception of the development of Ukrainian musical culture in the first half of the twentieth century. Particularly important is their treatment of Ukrainian musical modernism as an autonomous artistic phenomenon that is convincingly situated within a broader European cultural context.

At the same time, the study transcends the boundaries of a traditional musical biography. Through the story of Borys Liatoshynsky, the authors explore the complex mechanisms of cultural choice, professional self-determination, and the preservation of creative individuality amid the political and ideological transformations of the age. For this reason, the composer emerges not merely as the subject of a biographical reconstruction but as a means of achieving a deeper understanding of the Ukrainian cultural experience of the twentieth century. It is in this capacity that the book derives both its scholarly significance and its relevance to contemporary humanities research.

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BORIS LYATOŞINSKI ZAMANIN GÜZGÜSÜNDƏ: UKRAYNA MODERNİZMİNİN MƏDƏNİYYƏT KONTEKSTİNDƏ BİOQRAFİYASI

(Kitaba resenziya: İ. Tukova, O. Korçova. "Güzgüarxası Zamanlar: Boris Lyatoşinskinin Seçimi")

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Xülasə

Təqdim olunan resenziyada İrina Tukova və Olena Korçevanın XX əsrin görkəmli Ukrayna bəstəkarı Boris Lyatoşinskinin yaradıcı tərcümeyi-halına həsr olunmuş "Güzgüarxası Zamanlar: Boris Lyatoşinskinin Seçimi" kitabı təhlil edilir. Müəllif nəşrin konseptual əsasları, strukturu, mənbə materialı və metodoloji yanaşmaları araşdırır. Göstərilir ki, kitabda Ukrayna musiqi modernizminin inkişafı, mədəni özünüdərk prosesləri, incəsənət və ideologiyanın qarşılıqlı təsiri və XX əsrin birinci yarısında musiqi institutlarının fəaliyyəti kontekstində Boris Lyatoşinskinin irsinə xüsusi diqqət yetirilir. Kitabın müəllifləri bioqrafik, musiqişünaslıq, mədəni-tarixi və dekolonial yanaşmaları tətbiq edərək, Ukrayna musiqi mədəniyyətini Avropada cərəyan edən modernist prosesinin müstəqil bir komponenti kimi təqdim edirlər. Resenziyada kitabın elmi dəyəri, musiqişünaslığın inkişafına verdiyi töhfə və Ukrayna musiqi mədəniyyətinin ümumavropa mədəni məkanındakı yerinin anlaşılması üçün əhəmiyyəti vurğulanır.

Açar sözlər: Boris Lyatoşinski, Ukrayna musiqi modernizmi, yaradıcı tərcümeyi-hal, mədəni özünüdərk, Ukrayna musiqi mədəniyyəti, kitab icmal.

БОРИС ЛЯТОШИНСКИЙ В ЗАЗЕРКАЛЬЕ ВРЕМЕН: КУЛЬТУРНАЯ БИОГРАФИЯ УКРАИНСКОГО МОДЕРНИЗМА

(Рецензия на книгу Туковой И., Корчевой О. "Времена Зазеркалья: Выбор Бориса Лятошинского")

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Резюме

В рецензии проанализирована книга Ирины Туковой и Олены Корчевой «Времена Зазеркалья. Выбор Бориса Лятошинского», посвящённая творческой биографии одного из наиболее выдающихся украинских композиторов XX века. Рассмотрены концептуальные основы издания, его структура, база источников и методологические подходы. Особое внимание уделено освещению личности Бориса Лятошинского в контексте развития украинского музыкального модернизма, процессов культурной самоидентификации, взаимодействия искусства и идеологии, а также функционирования музыкальных институций первой половины XX века. Отмечено сочетание биографического, музыковедческого, культурно-исторического и деколониального подходов, позволяющее авторам предложить новое видение украинской музыкальной культуры как самостоятельной составляющей европейского модернистского процесса. Подчёркиваются научная ценность книги, её вклад в развитие украинского и мирового музыковедения, а также её актуальность для дальнейшего осмысления истории украинского музыкального модернизма и места украинской музыкальной культуры в общеевропейском культурном пространстве.

Ключевые слова: Борис Лятошинский, украинский музыкальный модернизм, творческая биография, культурная самоидентификация, украинская музыкальная культура, рецензия на книгу.

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