

A Conductor's Guide
To Myroslav Skoryk's *Carpathian Concerto*

by
Lev Ivanov

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2012 by the
Graduate Supervisory Committee:

Timothy Russell, Chair
Gary Hill
Robert Oldani
William Reber
Rodney Rogers

ARIZONA STATE UNIVERSITY

May 2012

ABSTRACT

This study presents a conductor's guide to the *Carpathian Concerto* by Myroslav Skoryk. As a Deputy Head of the National Composers Association of Ukraine, a professor at the Tchaikovsky National Academy of Music and the Music Artistic Director of the National Opera of Ukraine, Skoryk continues to be active as a composer, teacher, and conductor. The *Carpathian Concerto* was composed in 1972 and was inspired by the culture and folklore of the west region of Ukraine, the Carpathian Mountains. Over the years the *Carpathian Concerto* has become standard repertoire for many symphony orchestras in the Ukraine. The author, himself from the Ukraine, performed this work in 2002, as a member of the Tchaikovsky National Academy of Music Symphony Orchestra, with the composer present. That experience was the inspiration for this study. This guide is intended as a score study supplementary from a conductor to a conductor, to aid in preparing a performance of the paper. The commentary focuses on issue of conducting, suggestions for score study, suggestions for interpretation and instructions to performers in connection with the rhythm, intonation, balance and orchestra placement. Programming ideas conclude this project, with short program notes provided for each program, in which Carpathian Concerto would contribute toward building a "theme" concert.

TABLE OF CONTENTS

CHAPTER	Page
1 BIOGRAPHICAL SKETCH OF MYROSLAV SKORYK.....	1
2 BACKGROUND OF <i>CARPATHIAN CONCERTO</i>	5
3 IDEAS FOR SCORE STUDY.....	13
4 CONDUCTING AND PERFORMANCE ISSUES.....	15
Conducting issues.....	15
Tuning, balance and intonation.....	20
Style.....	21
Conducting <i>tutti</i> versus <i>solo</i>	24
Interpretation.....	26
Rhythm.....	32
Orchestra Set up.....	35
5 PROGRAMMING IDEAS.....	38
REFERENCES.....	42
APPENDIX	
A LIST OF SELECTED WORKS BY MYROSLAV SKORYK.....	43

Chapter 1

BIOGRAPHICAL SKETCH OF MYROSLAV SKORYK

Myroslav Skoryk was born on the 13th of June, 1938 in Lviv, Ukraine into a family of artists, intellectuals and educators. Most notable were Skoryk's aunt, the famous Ukrainian soprano Solomia Krushelnytska; and the artist Yaroslava Muzyka.¹

In 1947, members of the Skoryk family were accused of publicly speaking against the Soviet government. As a result of this false denunciation, the Skoryk family was deported to Siberia where they remained for eight years. After Stalin's death, the family returned to Lviv, where Myroslav entered Lviv Conservatoire to study composition with Ludkevich and Soltys. He later entered the Moscow Conservatoire and received his Doctoral Degree in composition in the class of Professor Dmitri Kabalevsky.²

Since 1963 Skoryk has taught composition and theory at Lviv Conservatoire, and since 1966 at Kyiv Conservatoire. As such, he has educated and influenced many well known Ukrainian contemporary

¹ Bogdana Filtz, *Storinky rodynnoyi biografiyi M. Skoryka* (Lviv: Spolom 1998), 132.

² Myroslav Skoryk, *Tvorchi kontakty z kollehamy, vykonavtsyamy ta sluhachamy: Lvivska Konservatoriya 1955-60 rokiv. Spogady studenta* (Lviv: Spolom, 1999), 114.

composers, including: Ivan Karabitz, Yevgen Stankovich, Anna Gavrilets, Ivan Nebesny, and Lesya Gorova.³

After the composition of the music for the motion picture *Shadows of Forgotten Ancestors*, Skoryk was recognized by Dmitri Shostakovich in a letter, dated October 12, 1971. Shostakovich praised Skoryk for his music for the motion picture and wished he had been acquainted with his music earlier.⁴

Skoryk has edited scores and inspired productions of the operas *Narusalchyn velykden* (On Mermaid's Easter) by Mykola Leontovych, *Roksolana* by Denis Sichynsky, *Kupalo* by Anatoly Vakhnyanin, also *Yunatska simfonia* (A Youth Symphony) by Mykola Lisenko; and *Three Fantasies for Lute* from *Lvivska Tabulatura*.⁵ As Member of the National Composer's Association of Ukraine and its secretary since 1968, Skoryk became Deputy Head of the Association in 2006, a position in which he still serves to this day. Additionally, Myroslav Skoryk was recently appointed Artistic Director of the National Opera of Ukraine.⁶ He is the founder and Music Director of Academia Chamber Orchestra in Lviv, as

³ "Myroslav Skoryk," Nacionalna Spilka Kompozytoriv Ukrayiny, <http://composersukraine.org> (accessed 1 February 2012).

⁴ Yuriu Schiritsya. *Myroslav Skoryk* (Kyiv: Muzychna Ukrayina, 1979): 40.

⁵ Lyubov Kyianovska, *Myroslav Skoryk: Tvorchy portret kompozytora u dzerkali epohy* (Lviv: Spolom, 1998), 10.

⁶ Lyubov Kyianovska, "Myroslav Skoryk: Opera – ne elitarny, a demokratishesky zhanr," *Muzykalnaya Akademiya* 3 (2011): 85.

well as the founder and director of a number of important music festivals in Ukraine such as: *Muzyka ukrayinskogo zarubizzha* (Music of the Ukrainians Abroad), *Dni amerikanskoyi ta ukrayinskoyi muzyki u Lvovi* (Days of America and Ukrainian Music in Lviv), *Pam'yati Zhertv Holodomoru* (To the Memory of the Victims of *Holodomor*), *Kontrasti* (Contrasts) and KyivMusicFest.⁷

Skoryk is the author of various books and publications, including *Struktura ta vyrazhalna priroda akkordiki v muzytsi XX stolittya prysv'yachenii problemam garmoniyi kompozytoriv* (Structure and Expressive Nature of Chordal Development in the Music of the Twentieth century, Dedicated to the Composers' Harmonic Devices), *Ladova systema S.S. Prokofieva* (Modal System of S.S. Prokofiev), *Prokofiev ta Shoenberg* (Prokofiev and Schoenberg), *Slovo pro kompozytora* (A Word of a Composer) and many others.⁸

Skoryk found great interest in the music of Ravel, Prokofiev, Stravinsky and Bartok.⁹ Over the years, these composers influenced Skoryk's compositional style. Many of Skoryk's compositions have a strong connection with national folklore. Elements of the Ukrainian folk style in

⁷ "Myroslav Skoryk," Nacionalna Spilka Kompozytoriv Ukrayiny, <http://composersukraine.org> (accessed 1 February 2012).

⁸ "Myroslav Skoryk," Nacionalna Spilka Kompozytoriv Ukrayiny, <http://composersukraine.org> (accessed 1 February 2012).

⁹ Tetyana Arsenicheva, "Nova gran talantu," *Muzyka* 5 (1987): 11.

Skoryk's music are rooted in his years as a child and later as a student at Lviv Conservatoire, which preserved cultural traditions that were formed historically in the 1920s and 30s of the twentieth century.

There were those, however, who thought that Skoryk's music had nothing to do with folklore and was corrupted by elements such as modernism, a dangerous name during the 1960s and 70s in the Soviet Union. Ukrainian composer, and first Ukrainian modernist, Mykola Kolessa was among those who worked at Lviv Conservatory and influenced Skoryk's fascination with folklore.

Compositions of Myroslav Skoryk are performed extensively in Ukraine and other countries including former republics of the USSR, most of Eastern and Western Europe, Australia and the United States. Skoryk's famous melody from the motion picture *Vysokiy pereval* (High Pass) and the extensive performances of the *Carpathian Concerto*, resulted in his becoming recognized by academics in the Ukraine as well as Europe, as a representative of Ukrainian music of the twentieth century. As such, he has been included in various European music encyclopedias and has been hailed as one of the bright representatives of Soviet music with his style described as folklore-oriented and nationalistic.

Chapter 2

BACKGROUND OF THE *CARPATHIAN CONCERTO*

In the summer of 2002, I performed in the Tchaikovsky National Academy of Music Symphony Orchestra which toured to Berlin, Germany. We presented a performance of Skoryk's *Carpathian Concerto*, among other Ukrainian and Russian pieces. During rehearsals at the Academy, Maestro Skoryk was present and talked about the Concerto. He indicated the piece was composed as a reflection on his trip to the Carpathian Mountains in 1968, during which he collected materials for the music for the motion picture *Tini Zabutyh Predkiv* (Shadows of Forgotten Ancestors). Some of the music that was originally planned for the film was not used, so he incorporated it in the *Carpathian Concerto*.¹⁰

Carpathian Concerto (Karpatzky Konzert) for orchestra was composed in 1972. Skoryk indicated during his visit to the Tchaikovsky National Academy of Music in the summer of 2002, that the piece was intended for a broad audience and that his goal was to create a piece that would reflect deep national traditions of Ukraine and particularly the culture and everyday life of the people of the western region. In the Concerto's music, the listener may find a rich combination of timbres, sounds and images of nature of the Carpathian Mountains. The Carpathian Mountains, (*Carpathians*) or *Karpaty* – as they are called by

¹⁰ Myroslav Skoryk, *Karpatzky Konzert*, Konzerthaus, Berlin, 16 August 2002.

the natives - are the second largest range of mountains in Central and Eastern Europe and are about 1500 km (930 miles) long. The mountains extend through Romania, Ukraine, Hungary, Poland, Slovakia and the Czech Republic.¹¹

After the collapse of the Soviet Union, geo-politically Ukraine became divided into two halves. The east and south became relatively pro-Russian with a majority of the population being Russian, and the north and west predominantly Ukrainian. It is in the north and west where many Ukrainian national cultural traditions - many from pagan and Medieval roots - were preserved.

Skoryk's music in the Concerto represents the culture and traditions of the *Halitchina* and *Hutzul* people (i.e., *Halitchina* is the area in Western Ukraine, including the Carpathian Mountains; the *Hutzuls* are the people who populate *Carpathians* and *Halitchina*).¹² *Hutzuls* are an ethnographic group of Ukrainian pastoral highlanders inhabiting the *Carpathian Mountains*.¹³ The *Hutzuls* are distinguished by their colorful, traditional folk dress, which today are worn only on festive occasions. "They are also renowned for their artistic wood carving and inlaying of wooden objects

¹¹ Volodymyr Biletsky, ed., *Mala Girnycha Encyklopedia* (Donetsk: Donbass, 2004): 495.

¹² Schiritsya. *Myroslav Skoryk*, 41.

¹³ "Hutzuls," Encyclopedia of Ukraine, <http://encyclopediaofukraine.com/hutsuls> (accessed 9 March 2012).

with contrasting wood, brass, silver, bone, glass beads; their ceramics; their handmade jewelry, ornaments, and implements of brass, leather, and bone; their vibrant hand-woven textiles and *kilim* weaving; and particularly their embroidery.”¹⁴ Folk music of the *Hutzul* region is distinguished by traditional folk songs, dances and instruments.

The idea for Skoryk’s Concerto for orchestra perhaps comes from the Baroque *concerto grosso* as well as known neoclassical examples in the genre of the concerto. Some of the Baroque prototypes of the piece include *concerti* by Corelli and Handel. Various twentieth century composers have been sources for inspiration for Skoryk, presenting ideas that were rooted in Baroque, in combination with new harmonies and sounds of the twentieth century.¹⁵ Among these we find Hindemith in his *Kammermusik*, Martinu in *Concerto grosso*, Respighi in *Concerto cinque*, Stravinsky in *Concerto in E flat Dumbarton Oaks* and *Concerto in D* and Bartok in *Music for Strings, Percussion and Celesta*.

Despite the work’s structural references to the Baroque concerto, the subject of the *Carpathian Concerto* is primarily the Ukrainian folklore of the *Carpathians*. Skoryk did not quote any actual Ukrainian folk melodies in the piece but rather created melodies and motives that represent the style and character of traditional Carpathian folklore.

¹⁴ “Hutzuls,” Encyclopedia of Ukraine, <http://encyclopediaofukraine.com/hutsuls> (accessed 9 March 2012).

¹⁵ Kyianovska. *Myroslav Skoryk*, 89.

Through spacious acoustical and timbral contrasts, the composer evokes an image of the Carpathian Mountains with its beautiful landscape, culture and people.¹⁶

A special role in the Concerto's orchestration is given to the timbre and colorful blend of the instruments of the orchestra. The listener is introduced to orchestral sounds which imitate folk instruments of the region. *Glissando* passages of French horns, for example, represent *trembita*, a horn of the shepherds that looks like an alpine horn which normally is around ten feet long, has a bell around three inches wide, and has a three-octave range, with similar natural harmonic overtones to the French horn. Expressive passages of the flute represent *dentsivka* which is often commonly called *sopilka*, a wooden instrument that might be up to 12 inches long and looks like a fipple flute. In virtuosic passages in the orchestral woodwinds one may hear resemblances of *surma*, *rih*, *rizhok* and *zubivka*, all wind instruments played in the *Carpathians*. Dancing rhythms in the violins represent folk village *skrypka* (i.e., the Ukrainian fiddle, which is popular at weddings as well as used in folk ensembles and village orchestras, mainly used to play dance music). The *Tsymbaly* (i.e., hammer dulcimer) is also heard, a stringed percussion instrument that resembles a wooden box strung with metal strings, the sound of which is made by striking two mallets (beaters) against different strings. In the

¹⁶ Schiritsya. *Myroslav Skoryk*, 41.

bright and rich ensemble of the percussion instruments one may also hear the following: *bukhalo*, a folk base drum; *buhay*, a friction drum; *bubon*, from the tambourine family; *trykutnyk*, a type of triangle; as well as *dzvin* and *dzvinok*, different forms of bells.

The author's primary source for this discussion is the 1975 score published in St. Petersburg.¹⁷ Score and parts for hire are available from G. Schirmer.¹⁸ The most accessible recording of the Concerto was made in 1994, performed by Odessa Philharmonic Orchestra conducted by Hobart Earl, and is currently available on Amazon.¹⁹ The *Carpathian Concerto's* instrumentation includes: 2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Clarinets in B-flat, Bass Clarinet, 2 Bassoons, 4 Horns in F, 3 Trumpets in B-flat, 3 Trombones, Tuba, large percussion section (*timpani*, *triangolo*, *tamburo di legno*, *tamburino*, *tamburo*, *piatti*, *cassa*, *tam-tam*, *campane*, *campanelli*, *vibrafono*, *silofono*), *cymbalo*, harp, piano and strings.

The Concerto is approximately sixteen minutes long and is scored in four movements, performed *attacca*: I - *Moderato Rubato – Molto meno mosso*; II – *Allegro moderato*; III – *Andante rubato*; IV – *Allegro*. The

¹⁷ Skoryk, Myroslav. *Konzert dlya orkestra Karpatzky*. St. Peterburg: Sovetsky Kompozitor, 1975.

¹⁸ http://www.schirmer.com/Default.aspx?TabId=2420&State_2874=2&workId_2874=33235

¹⁹ http://www.amazon.com/Symphony-1-Carpathian-Concerto-Kolessa/dp/B0000030WJ/ref=sr_1_1?ie=UTF8&qid=1334618834&sr=8-1

movements are symmetrical with the first and third somewhat slower, and second and fourth in a faster dance rhythm. There is a feeling of gradual thematic *crescendo* throughout the piece, where the music grows and intensifies to the end, built on new timbral lines that are gradually added to the existing ones. This cycle of sounds, moods, intonations and action is centered on the spirit of the people of Western Ukraine.

The term "spirit of the people" was used in a different sense at the time when the Soviet regime was still ruling over most parts of Eurasia. According to the Communist party propaganda, it was the spirit of the people that supposedly moved the communist movement forward. However, Skoryk portrayed a completely different spirit, the genuine spirit and culture of the people - their deep roots, rich culture and traditions that survived centuries of wars and oppression. Perhaps with slightly more freedom than in his earlier years under the Soviet regime, Skoryk was able to establish with the *Carpathian Concerto* a compositional style centered on national folklore. He then built on this accomplishment, in the years to come.

The first movement, *Moderato rubato*, may be considered as an introduction to the events occurring in the later movements.²⁰ Most of the main characteristic features of the piece are introduced in the compressed form: rhythmic patterns (unstable versus stable), characteristics of

²⁰ Kyianovska. *Myroslav Skoryk*, 93.

Skoryk's orchestration, texture and modal development. The music of the movement has improvisational nature. Colorful dialogue between different woodwinds at the beginning of the work paints a picture of nature - green hills and mountains - and introduces elements of sonority and melodic motives to listeners unfamiliar with the music of the *Hutzul* people. The English horn, with its dark but warm timbre, suggests a picture of a shepherd playing on his *dudka* to round up the sheep.

The language of the second movement, *Allegro moderato*, revolves around a single theme. Starting with the viola section accompanied by the quiet strokes of a bass drum, this folk-like dance melody transforms into a massive force with the help of gradually-added instruments. In a wave-like pattern, the music leaps in excitement, later calming back down.²¹ Eventually it achieves its peak toward the end of the movement, creating a highly energetic ending.

In the third movement, *Andante rubato*, the music turns again to the improvisational style of the first movement. Declamatory and recitative styles are taken as the base for thematic development in this movement and are similar to those of the first movement. Elements of sonority create an impression as if certain melodic motives are almost thrown on the score.²² Expressive coloristic effects are juxtaposed one to

²¹ Kyianovska. *Myroslav Skoryk*, 95.

²² Kyianovska. *Myroslav Skoryk*, 97.

another. Various intense usages of percussion are contrasted with *glissandi* in French horns. *Frullato* in flutes and horns is juxtaposed to ornamentations in trumpets. All this continues to develop and portray the expressive "panorama of nature" of the Carpathian Mountains, with their beautiful contrasts and constant changes in mood and color.

The Concerto's final movement, *Allegro*, plays a culminating role in the piece's development.²³ Several themes are heard from the previous movements, giving the impression of a concluding act of a theatrical performance. This may be compared to an instance of cyclic recall, where the material that was used before is not just repeated, but is transformed and used in the particular moment later.

The coda plays an important conceptual role in the Concerto, in which the beginning theme of the Concerto repeats in an altered version. Here this theme sounds with more stability and confidence than the first time, almost as a pagan hymn to the great powers of the earth. This is where the life-affirming idea of the piece is completely established through a powerfully convincing conclusion.

²³ Kyianovska. *Myroslav Skoryk*, 98.

Chapter 3

IDEAS FOR SCORE STUDY

It needs to be said at the beginning of this discussion that there is no universal method of score studying that works for everyone. Every conductor should find the way that is not only suitable for him/her, but also the most personally effective. The concept of score memorization is indeed relevant and should be important for every conductor. Below are ideas for studying the score of the *Carpathian Concerto*

Objective: study and know the score of *Carpathian Concerto*

- Create a description about the piece from the information found on the first page only.
- Read about the piece.
- Make note of the instrumentation.
- Determine the structure (movements, sections, cadences, etc.).
- Determine tonal structure.
- Determine the point(s) of climax.
- Analyze and determine the instruments in the percussion section; become familiar with all of them; become familiar with *tsymbaly* and know what to expect from the player.
- Mark the score. Score marking systems differ from conductor to conductor. I use a system of marking important entrances with short names of the instruments playing, sometimes re-emphasizing dynamic markings (*subito*, important *crescendo* and *diminuendo*, etc.), but only when absolutely necessary. Write notes to yourself about specific rhythmic figures, instruments and motives that are important, difficult passages to rehearse, etc. I mark them in black pencil. The system using different colors can distract from the music itself. The system with vertical lines marked on top of bar-lines to indicate phrase or rhythmic divisions can take away from the melody and divide the music into constant sections that obscure its larger structure.
- Decide how to conduct different meters, mark these decisions in the score.

- After analyzing the meter, tempo markings, changes and after all of the above is completed start conducting.
- Listen to recordings if available, but do not listen to them all the time during score study. Sustained listening to recordings may preserve someone else's interpretation, not yours. There may also be mistakes and imperfections in the performance. Conduct from the position of a leader of the orchestra and not follower of the recording.
- Decide on how to conduct (and whether to conduct) improvisational solo entrances in the first and third movements.
- Determine the style and the amount of *rubato* that needs to be taken (caesuras, pauses, extended cut-offs).
- Memorize the score in full if possible.

Chapter 4

CONDUCTING AND PERFORMANCE ISSUES

CONDUCTING ISSUES

The following discussion is predicated upon the assumption that the reader has access to a copy of the score. The problems the conductor faces in the *Carpathian Concerto* include: challenges of instrumentation (large orchestration juxtaposed with frequent *solo* entrances), tempo contrasts and changes, issues of balance between the sections of the orchestra and solo entrances, as well as simply communicating frequently changing rhythms. The conductor also must consider different meter changes, how to create the right phrasing and how to portray the general character of the piece, interpretation, as well as offering an appropriate orchestra set up. The end result of any successful performance starts with the conductor's vision. This vision is then transferred to the musicians and from the musicians to the audience. Such an approach to the conductor's role is built on a philosophy in which a conductor is a participant in the music-making process with a unique role of still being the leader and the carrier of a vision that affects the end result directly. In this case, possessing some real and deep understanding of the grandeur and deep history and traditions of the Carpathian Mountains, the people, the music, etc. and, in turn, being able to communicate this understanding to the

musicians of the orchestra should make for a much more meaningful performance.

One of the first questions a conductor faces in leading a performance of the Carpathian Concerto is whether to conduct the first measure in four or in two. What follows are the issues that I considered in making my decision. I first examined all the information on the first page of the score, finding the following: tempo indication is *Moderato rubato*, meter is 4/8, instruments playing – are 2 flutes, 2 oboes, English horn, 2 clarinets, and 2 bassoons. (The piece starts with 2 flutes, 1 oboe, English horn, 1 clarinet and 1 bassoon; others join later).

When conducting patterns in complex rhythms, I recognize that the conductor must always think, "What would be the clearest pattern or gesture for the orchestra?" In this sense, the beginning of Skoryk's Concerto may be compared to Stravinsky's *Rite of Spring* in terms of potential conducting problems. As in *The Rite*, the beginning measures are written in changing meters. From the first look at the opening measures of the *Carpathian Concerto*, the first decision the conductor has to make is – how to conduct it? Deciding which conducting pattern to use depends on the tempo and values of notes within the measure and the meter indication itself. In general, if a metric indication is 4/8 or 5/8 and the tempo is fast, one would consider conducting the 4/8 in two and the 5/8 in a broken two (with of the beats longer and equal to three eighths).

notes), instead of conducting in four or in five. Similarly, in the slower tempo, the conductor should adjust his pattern accordingly.

The first measure of the Carpathian Concerto is in 4/8, followed by measure in 3/4 and then back to 4/8. The tempo indication is *Moderato rubato*, which suggests a freely moving line in a moderate tempo. It may be difficult, however, to make a decision regarding how to conduct these measures solely based on the tempo. Sixteenth and dotted eighth-notes followed by the two eighth-note pattern are presented in the first measure. Such patterns will be repeated several times later in the piece. Conducting in two would be confusing to the orchestra, since it would be unclear when to play the last eighth-note, unless subdivided. Plus, the meter indicates 4/8 and not 2/4; therefore after examining the tempo, meter and rhythmic figure of the first measure, it is evident that it should be conducted in four. The second measure has the English horn playing a quarter-note followed by an eighth and quarter as part of a triplet, and then two eighth-notes. Clarinets and bassoons play a half-note and two eighths. Longer note values suggest a bigger pattern and less subdivision. In consideration of the triplet in the flutes that falls on the first beat, it is more evident that subdivision would only confuse the orchestra in this particular case. The obvious subdivision must be used for the last beat of the second measure, to ensure that last eighth-note will be played

together. Therefore a pattern of three should be used for conducting the second measure, with an exception made for the last beat.

The meter of the third measure suggests conducting in four; however, note values should play a more prominent role in determining the conducting pattern. Once note values are considered, then a conductor should consider tempo indications and/or meter. Here again there is a triplet on the first beat; but now that the meter is 4/8, it falls on the first two eighths of the measure. The triplet in the flutes and English horn strongly suggests that this measure should be conducted in two, rather than four. Here, conducting in four would make little sense in consideration of the rhythm within the measure.

At the *Meno mosso* between rehearsals 8 and 9, the meter is 5/8. In this case, the grouping of the notes suggests that the pattern of five 1+4 or 4+1 should be chosen rather than 2+3 or 3+2. A similar pattern should be used for the measure before rehearsal 9. The meter of 7/8 which occurs between rehearsals 16 and 17 is grouped 3+2+2 and therefore should be conducted accordingly with the 2+2 functioning as the heavier beats of the measure.

Finally, one last example should be mentioned, the music starting from rehearsal 47. The meter is 6/4 and provides an example where both patterns of six and subdivided three may be considered. Due to the syncopated rhythm dictated by the percussion, the grouping of notes

within the measure may be interpreted both ways, either as subdivided in three (2+2+2) or a pattern of six. In the second measure of rehearsal 49, the brass section plays half-notes, therefore suggesting conducting in subdivided three. With only one such measure, however, it is not enough to make the case for definite subdivided three in the coda. Changing from one pattern to the other within the coda's 6/4 meter would only confuse the players, therefore a consistent conducting pattern should be utilized from as early as rehearsal 47.

TUNING, BALANCE AND INTONATION

Carpathian Concerto is piece of medium-difficulty and may be performed by professional and student groups alike. A successful performance by a student group may need more time for the rehearsal process and will require much concentration on the players' behalf.

As with other large and complicated scores, the conductor is faced with serious balance issues in the *Carpathian Concerto*, between sections of the orchestra, instruments within a single section and frequent improvisational solo parts. Achieving the right balance starts from selecting an appropriate number of string players in relationship to the prominent wind and brass parts. With the instrumentation of the *Carpathian Concerto* consisting of a triple wind section, a full brass and large percussion section, the conductor should utilize at least 12 first violins, 10 second violins, 8 violas, 10 cellos and 6 basses. While a smaller string section is possible, for better balance in the orchestra a large string section is recommended. Selecting the appropriate number of players does not automatically solve all the problems. An important part of the conductor's responsibilities will be to resolve balance issues during the rehearsal process in a way that makes Skoryk's colorful scoring shine through.

STYLE

A basic tenet of orchestral conducting is that the style of the piece should ideally be reflected in conductor's gestures. For example, in leading music of the Baroque era – e.g., Bach, Vivaldi, Telemann, etc. – a conductor may be inclined to make use of graceful gestures which might be imitating bow movements, small gestures, gestures which account for *vibrato* or *non-vibrato*, consideration of ornaments and smoothness of the phrase-line, the portrayal of strong and weak beats, indications of changing textures, voicing and counterpoint, etc. Comparatively, directly of Classic era repertoire – e.g., Mozart, Schubert and early Beethoven – might require similarity in conducting style for special consideration of cadences, phrase structure, conducting appoggiaturas, etc. In progressing to late Beethoven, Wagner and Richard Strauss, a conductor's gestures should vary from those earlier eras and, thus, would also be different from Mahler and Bruckner. Stravinsky would be conducted differently than Lutoslawski or Skoryk. All of this said, conducting style does not just depend on the period of time during which the piece was composed but on the style of the piece itself.

A full understanding of the style of any piece of music will make it easier to choose the correct conducting style. Skoryk's *Carpathian Concerto* is musically structured in the tradition of Beethoven, where resolution and culmination of the musical development comes in the last

movement, particularly in the coda section. This may and should be reflected in conducting. Starting small and staying small will allow greater visual contrast to the orchestra as the piece develops. Overly excessive gestures too early in conducting this work may get in the way of the realizing the evolution of Skoryk's music and discourage players from paying attention to the structural development of this well-crafted work.

In any piece of music, the conductor's gestures must first reflect the sound and not simply the meter. True conducting is about making music not just "time beating." Carrying the sound, showing the phrase, articulation, style, dynamics and many other musical devices – can all be shown in the gesture. Practical examples of this may be found in *Carpathian Concerto*. The second movement *Allegro Moderato* starts with a happy and relaxed folk-like syncopated dance melody. The first phrase, 11 measures long, is structured as 3+3+2+3. In this succession m. 3 and m. 6 have *tenuto* marks and an accent. Musically mm. 3 and 6 are heavy, being the conclusion of their own related sub-phrase. The conductor should be aware of such phrasing and may want to highlight these measures by somewhat heavier and more articulated gestures. For every consecutive entrance of the theme, with its added motives and variations, the role of the third and sixths measures of that melody stays the same, even though *tenuto* marks are only indicated at the beginning. It is advisable to perform it in such a manner in each instance. The measures

of 7/8 between rehearsals 16 and 17 confirm this, where the last two quarter-notes are marked with accents – this being a variation of the main theme of the movement.

CONDUCTING *TUTTI* VERSUS *SOLO*

Conductors routinely agree that gestures should differ while leading *tutti* or *solo* moments. One may think that the difference should be primarily made in the size of gestures (bigger for *tutti* and smaller for *solo*). But it is a little more complicated than that. Often it is not necessary to conduct *cadenza*-like passages at all. Depending on the context, the conductor would either not conduct at all and wait for the *solo/cadenza* to finish, or conduct lightly while following the soloist. This depends on the context of the music and whether other instruments are accompanying the solo.

This principle must be applied to conducting the *Carpathian Concerto*, which has frequent solo moments of improvisational and declamatory character that are played by different instruments of the orchestra. Frequent solo passages in winds and strings portray village instruments of the west Ukrainian region. These passages should not necessarily be perceived as *cadenza*-like, but, rather, as more important independent sections in the piece.

At the beginning of the entire work, the tempo indication *Moderato rubato* helps to suggest the nature of how most non *tutti* sections should be performed. There is a difference, however, between the sections where the conductor must lead and where he/she must follow the line. For example, the beginning passage starting at m. 1, performed by 2

flutes, oboe, English horn, clarinet and bassoon should be directed very clearly, with the conductor indicating the beats. This is a place where showing beats of the measure would be very beneficial and understandable by the players. The players must follow the conductor in order to perform the passage *rubato*, as indicated.

In consideration of the passage in the fifth measure of rehearsal 4, for three measures the flute player performs *solo*, and the conductor must follow the player rather than take the lead. Otherwise the player will be constrained by the conductor's pattern and the line will not sound *rubato* enough. Two measures before rehearsal 5, where bassoons join the flute, the conductor must pick up the leading role to be able to help two instruments play together and to accommodate the future entrance of the piano and string *pizzicato*. In the following section, until rehearsal 6, the conductor must again follow the bassoon, letting the player perform freely and only cueing piano and string entrances on the way. Such interpretation allows players to feel free and at the same time reflects the nature of solo passages, which imitate folk instruments.

INTERPRETATION

In interpreting any piece of music, the conductor must think about the period when the piece was written, its stylistic features, the work's background, and the appropriate conducting gestures in the context of the music. Most of the time interpretation depends on the conductor's musicianship and sensitivity to both the large scale structure of the work as well as the small details that make the music what it really is and can be. Premature, inconsiderate interpretation or its total absence may influence the quality of the rehearsal process and make the music sound boring and square.

Below are suggestions, arranged by movement, for interpretive decisions the conductor may take in a performance of the *Carpathian Concerto*. All suggestions below are derived from Skoryk's instructions to the Tchaikovsky National Academy of Music Symphony Orchestra during the preparation for the performance in Berlin in the summer of 2002 and from the Concerto's performance tradition in Ukraine.

Movement 1:

Instructions to the players: Winds and brass sustain *tenuto* markings where indicated, all other notes should be played with slight separation. Flute and others joining later in the entrance at rehearsal 3 should play *staccato*. Bassoon solo at rehearsal 5 - freely, but with a certain feeling of pulse. Three measures before rehearsal 9 - everybody

should play staccato except for horns and cellos. Violins at rehearsal 9 should use full bow *marcato détaché*. Two measures before rehearsal 11 – all *staccato*.

Instructions for the conductor: After examining the first phrase of this movement, it is evident that it is structured as two sub-phrases with the first being 4 measures long. As noted earlier, the beginning suggests an introduction into the world of the mountains and its culture. This is not just a portrait of the land, but the land's people with their culture. This point is important to understand, as the beginning phrase is an imitation of the sounds of various traditional instruments. That being the case and giving consideration to the *rubato* indication, it may be appropriate to consider making musical caesuras at the end of each sub-phrase.

Therefore the conductor would conduct the third measure in two and give just a downbeat of the next measure, cutting the orchestra off afterwards. After a short caesura the new sub-phrase starts. A similar caesura may be considered at one measure before rehearsal 1. An ever shorter pause would also be appropriate in the third measure of rehearsal 2, shorter due to the shorter note-value of the third beat (i.e., dotted eighth-note instead of the dotted quarter, as before) and the sub-phrase, this time shortened to three measures instead of four. A similar approach can be used in the fourth measure of rehearsal 4.

When the bassoon starts its solo at rehearsal 5 the conductor should stay in four, but should change into two in the third measure of 5 to accommodate a more melodic flow for the bassoon melody. The conductor should then change back into four, 4 measures before rehearsal 6, to bring others in on the last beats of the following measures. Rehearsal 6 is conducted in one, up until rehearsal 7. One measure before 7, the B-natural in the bassoon may be stretched a little giving just a downbeat; but this time, after a short stop on B, give no cut off and proceed to the next phrase. Giving no cut off eliminates any possibility of a pause, which is not necessary here.

Movement 2:

Instructions to the players: As violas set the character of the dance melody, it is important that they distinctly separate *tenuto*, accents, *staccato* and regular *detaché*. Everybody else should do the same as they join. As more percussion instruments join the bass drum, they should make sure they stay pianissimo. Clarinet, English horn, oboe and French horn solos should be very audible and played on the dynamic level higher than indicated (rehearsal 12-15). In the French horn solo at rehearsal 14 it is important to sustain all *tenuto* marks. *Tenuto* markings also serve as agogic accents and therefore should be played with a slight emphasis. The rhythmic structure of this solo is characteristic of the Hutzul dance rhythms. Quarter notes at rehearsal 16 played by strings should be

sustained full value. Brass staggered entrances at rehearsal 22 should be very audible and soloistic. Playing eighth notes *staccato* will avoid the delay and match previously similar music in winds.

Instructions to the conductor: It is important to start conducting small and as the music develops dynamically and texturally, grow gradually toward the end. Much expressiveness may be achieved with small gestures rather than large. The opening melody should be performed and conducted simply, with special attention to articulation. *Staccato*, *tenuto* and *marcato* markings should be well audible and articulated. In the woodwind solo at rehearsal 21 consideration should be given to the performance of grace-notes. Grace-notes should be played as fast as possible here, giving full length to the quarters marked *tenuto*, as the fast grace-note is a part of the characteristic performance practice of the folk-style and instruments of the *Carpathians*.

Movement 3

Instructions to the players: In the fourth measure of rehearsal 24, the orchestra might want to do a slight *accelerando* and an immediate *ritardando*. The same, but less, should be done in the next measure, since the measure is shorter. The *diminuendo* at one measure before rehearsal 25 should be to *niente*. After a slight phrasing and a caesura, the horns come in *forte*. It is important for the horns to blend as one instrument here. Both *solis* of the *tsymbaly* before rehearsal 26 and at rehearsal 27

should be played freely. Articulation of the brass in the sixth measure of rehearsal 28 should be *detaché* with slight separation, but not *staccato*. There should not be a feeling of *tenuto*, either. Short eighth-note chords that occur randomly in rehearsals 29-30 are like intonational "blobs of paint" that are thrown on the score. They should be short and accented. In the second measure of rehearsal 31 the unison A pitch that starts with trumpets and is followed by staggered entrances of almost every other instrument in the orchestra should be treated as a game of colors and timbres. Players should not blend but stay in their own timbre in perfect unison. The listener should hear an effect of transforming sound and color. The string entrance at rehearsal 32 should be played *detaché*.

Instructions to the conductor: This is a recitative-like improvisatory large section, where melodies alternate between solo instruments and groups. The *Andante* tempo has a *rubato* marking next to it, similar to the first movement. As mentioned in the instruction to the players, above, in the fourth measure of rehearsal 24 the conductor may want to consider indicating a slight *accelerando* and an instant *ritardando* within the measure on the triplets. The same idea, but less, should also be done in the next measure. This answers the *rubato* character but still keeps the relative pulsation going. The entrance of the horns in rehearsal 25 should sound like a call but not overly loud. Horns symbolize folk *trembity*, the volume of which is limited to a single *forte*. The entrance should be played

relatively freely but not much slower than the original tempo – a sense of clear tempo is needed in order for the four horns to stay together and blend as one. The conductor should give the *tsymbaly* player freedom in both *solo* spots, by just following. Grand pause at the end of the movement should not be held for a full measure in the previous tempo but rather in the new *Allegro*, otherwise the pause will end up being too long.

Movement 4

Instructions to the players: This is a short movement that features different groups of the orchestra in the spirit of Britten's *Young Person's Guide for Orchestra*. In this case, however, sections of the orchestra are not just showing off, but are portraying different sounds of the mountains incorporated in a colorful dance melody that eventually achieves its climax in the coda at rehearsal 49. Starting from rehearsal 34 violins should try to imitate folk fiddles and play *non-vibrato*. Every consecutive entrance of the woodwinds and subsequently brass should be very soloistic and be played double *forte*, where possible.

Instructions to the conductor: This movement requires little time beating from the conductor, since the rhythm of the dance motive is pretty straightforward. However, it requires much character and personality from the conductor to portray the right style. Sharp and clear gestures are required.

RHYTHM

Music of the Carpathian Concerto incorporates a variety of rhythms from simple and conventional, to complicated broken and syncopated gestures. At the beginning of the piece, meters alternate between 4/8, 3/4, 3/8 and 5/8; but in following sections of the piece, more emphasis is placed not so much on metric alternation but on juxtaposition of rhythmic figures within the measure. Skoryk used a device that is called rhythmic polyphony – juxtaposition of non-matching rhythms. This compositional device was invented by the composers of the twentieth century and was widely used by Stravinsky and Bartok.²⁴ In addition to the rhythmic juxtaposition among the instruments of the orchestra, melodic lines often combine with sounds that move up and down by the interval of a second. Such motion creates effects of improvisation coupled with an absence of structure.

The conductor should examine several examples that present different cross rhythms, of which the conductor needs to be aware as he/she prepares to conduct the work. At rehearsal 20, the bass clarinet, bassoons, trombones, tuba, celli and basses have duplets (dotted quarters) that sound across everybody else's triple rhythm.

At four measures before rehearsal 28 in the string section all four members of the strings section gradually enter with non-matching

²⁴ Vsevolod Zaderatsky, *Pro pryrodu ta instorychnu funktsiyu stylyu Myroslava Skoryka* (Lviv: Spolom. 1999), 14.

rhythms. This should be rehearsed carefully with the objective being to sustain individual rhythm in every group.

Differentiation and careful consideration of rhythmic figures plays an important role in the performance, since it must be a goal of every performer to distinguish between even the smallest of rhythmic details. Pay particular attention to two measures before rehearsal 29. The rhythms start with eighth notes; then, in the next measure every beat has a different rhythm. A similar feature may be found at two measures before rehearsal 34.

The music at rehearsal 11 starts as a dance episode. A viola solo accompanied by the bass drum on the second beat in 2/4 meter plays a joyful melody. As additional instruments are gradually added, the melody then sounds as an orchestral *tutti*, resounding throughout this section of the piece.

In order to conduct this melody properly, the conductor must use an uneven two pattern. Since weak and strong beats switch places here, starting at rehearsal 11, the conducting gesture should reflect a weak first beat and a strong second. In order to do that, the conductor's first beat must be smaller than his/her second and the second beat must be fixed with a very clear ictus point (i.e., using a *staccato* gesture). All of this should be done in small gestures, since the dynamic is *mezzo piano*. As other instruments begin to play, the dynamic grows and gestures

gradually become bigger. It is important to start small in order to achieve an appropriate *crescendo* later, otherwise the conductor's gesture becomes tedious for the orchestra. It also may become redundant if the first and second beats are shown the same. This is a perfect example of where the conductor must not get in the way of the music.

Rhythmic sections that may require additional rehearsing with the conductor's attention particularly focused on the following measures include: three before rehearsal 9 – see the rhythm in the flute, percussion, piano and third trumpet juxtaposed to the figure in horns. Four measures before rehearsal 10 is a similar section with the horns, and, later, the trumpets sounding together with the violins in a different rhythm. In the section between rehearsal 22 and rehearsal 23, instruments from the brass and wind sections come in with alternating entrances. The conductor should make sure the tempo and rhythmic accuracy is clearly sustained. The section between rehearsals 32 and 34 has a variety of rhythmical hazards. Different rhythmic figures per beat at rehearsal 32 must be carefully distinguished. Horns enter with the recapitulation of the passage originally heard at rehearsal 25, but this time as a false entrance, as the theme only lasts for one full measure and then blends in with the rest of the orchestra.

ORCHESTRA SET UP

Set up is another subjective issue in the performance of classical orchestra music. A successful set up may help to achieve great results in any performance. It is not always possible to create a set up that will be ideal for every piece on the program, since a piece like the *Carpathian Concerto* would normally be accompanied by two or more other pieces on the program (see programming ideas). Set ups will, obviously, also depend on the hall and the size of the stage. Ideally a conductor's set up for a performance of the Concerto should be made in a way to best portray the sonic structure of the work. The string section is mostly scored as one body, creating intervallic and chordal development, though a few exceptions to this principle do exist - e.g., the viola solos at rehearsal 28 and 3 after rehearsal 30 as well as the first and second violins playing in unison at 1 after rehearsal 32. In the case of the *Carpathian Concerto*, two options are recommended in regards to string section. The conductor may choose either leave the traditional set up from left to right (first and second violins, viola, cellos, and basses) or exchange the cello and viola sections. At the fifth measure after rehearsal 28, the viola player has to alter the pitch of his/her instrument by loosening the peg of the C string. Use of this alternative tuning, *scordatura*, in the same way as was utilized by J.S. Bach and Vivaldi, is yet another device that connects the Carpathian Concerto with the Baroque era. The conductor may want to

use the viola player in this case for a visual impact and not only aural effect. Should this be the case, placing the violas on the outside, near the audience, would be appropriate. Otherwise, musically it would not be necessary to change the set up from the traditional arrangement.

Skoryk scored his Concerto for triple winds with the exception of just two bassoons. The set up for the winds remains as is customary – e.g., first row from left to right of flutes and oboes, with a second row of clarinets and bassoons.

The brass section may be set up from left to right in the following order: French horns, trumpets, trombones and tuba. Making use of an alternative set up, where trombones and trumpets are placed in the square (used in tight spaces and in orchestra pit) would be less effective, since every group of winds and brass at a certain point comes in with its independent line and, thus, will be better projected when all instruments are placed in a single line.

Separate consideration should be given to the percussion section. Prominent parts in the Concerto could be supported by players set up on stage. If room permits, it would be best to set up percussion in one line at the back, with *timpani* in the middle, *piatti*, *cassa*, *triangle*, *campane*, *campanelli* and *tam-tam* on the left, and *silofono*, *vibrafono*, *tamburo*, *tamburo di legno* and *tamburino* on the right. This way the sound of the lower and upper drum sections will be evenly distributed (as opposed to

coming from one side), creating a stereo effect, similar to the one often used in Rossini's *La Gazza ladra Overture*, where two *tamburino* are placed on the opposite sides of the stage.

Chapter 5

PROGRAMMING IDEAS

Below are some ideas for programming a concert with Skoryk's *Carpathian Concerto*. Program notes that follow every program are offered simply as suggestions for the conductor.

Program 1:

Myroslav Skoryk: *Carpathian Concerto*

Antonin Dvorak: *Cello Concerto in B minor*

Ludwig van Beethoven: *Symphony No. 6, "Pastoral"*

Notes: A delightful feast of gourmet meals made from the music of Dvorak, Beethoven and Skoryk. All this is served at an art gallery with beautiful pictures of nature. Enjoy shepherds and their flocks, villagers dancing and singing, beautiful views of the mountains in the *Carpathian Concerto*. Then, birds singing and "awakening a cheerful feeling upon arriving in the country," a thunderstorm, and a "happy gathering of country folk" appear in *Pastoral* Symphony. As an ingredient in the cocktail of the sounds of nature, enjoy Dvorak's Cello Concerto in B minor, so much praised by Dvorak's friend and mentor Johannes Brahms, that after a performance of the Concerto at Brahms's home with Brahms himself playing the accompanying orchestra part at the piano, he said: "If

I had known that it was possible to compose such a concerto for the cello,
I would have tried it myself!"²⁵

Program 2:

Myroslav Skoryk: *Carpathian Concerto*

Pyotr Ilyich Tchaikovsky: *Piano Concerto No. 1*

Pyotr Ilyich Tchaikovsky: *Symphony No.2*

Notes: Enjoy the beauty of sounds in this all-Ukrainian program.

The *Carpathian Concerto* brings the listener to the mountains with its spacious beautiful landscapes and rich palette of colors that may be heard in the music. Even though no folk tunes are actually quoted in the Concerto, the music is highly nationalistic and portrays various elements of Ukrainian folklore. It may be a surprise to some to know that Tchaikovsky's Piano Concerto No. 1 was conceived under the influence of one of the composer's trips to the Ukraine. The first famous theme of the Concerto, in fact, is a quotation of the melody sung by blind beggars Tchaikovsky heard at the market square. Another quotation of a Ukrainian folk song is in the Finale *Vyidy, vyidy Ivanku*. Symphony No. 2 was composed in the Ukraine and presents Tchaikovsky's interpretation of Ukrainian folk songs *Pryalochka*, *Zhuravel* and others incorporated in his rich symphonic language.

²⁵ Florence May, *The Life of Johannes Brahms* (St. Clair Shores, MI: Scholarly Press, 1977), 2:663.

Therefore, the program incorporates pieces that have a geographical connection with the Ukraine while presenting elements of Ukrainian folklore.

Program 3:

Johann Sebastian Bach: *Brandenburg Concerto No. 3*

Igor Stravinsky: *Concerto Dumbarton Oaks*

Myroslav Skoryk: *Carpathian Concerto*

Igor Stravinsky: *The Rite of Spring*

Notes: This all European program extends an invitation to find musical parallels in three composers: Bach, Skoryk and Stravinsky. Each piece introduces the composers' innovative thinking for their time. From Germany and the world's greatest counterpoint master of the eighteenth century, the journey takes the listener to twentieth-century Switzerland, France and Ukraine. Even though *Dumbarton Oaks Concerto* gets its title from the lavish estate in Washington D.C. it was the last of Stravinsky's pieces to be completed in Europe. Try to listen for melodic connections between the *Brandenburg Concerto No.3* and the *Dumbarton Oaks Concerto*, which may be found in the latter due to Stravinsky's love for Bach's music. Skoryk's idea for his Concerto for Orchestra perhaps comes from Baroque roots of the *concerto grosso*. Compare and contrast stylistic and textural transformation in the *Carpathian Concerto*. Contrast and

compare folk influences of Stravinsky and Skoryk with both the *Rite of Spring* and the *Carpathian Concerto*.

REFERENCES

- Arsenicheva, Tetyana. "Nova Gran Talantu." *Muzyka* 5 (1987): 11-12.
- Biletsky, Volodymyr ed. *Mala Girnycha Encyklopedia*. 2 vols. Donetsk: Donbass, 2004.
- Flitz, Bogdana. *Storinky rodynnoyi biografii M. Skoryka*. Lviv: Spolom, 1998.
- Gumenyuk, A. Ukrayinski narodni muzychni instrumenti. Kyiv: *Naukova Dumka*, 1967.
- Kyianovska, Lyubov. *Myroslav Skoryk: Tvorchy portret kompozytora u dzerkali epohy*. Lviv: Spolom, 1998.
- Kyianovskaya, Lyubov. "Myroslav Skoryk: Opera – ne elitarny, a demokratishesky zhanr." *Muzykalnaya Akademiya* 3 (2011): 83-86.
- May, Florence. *The Life of Johannes Brahms*. 2 vols. London: William Reeves, 1905. Reprint, St. Clair Shores: Scholarly Press, 1977.
- "Nacionalna Spilka Kompozytoriv Ukrayiny," accessed 1 February 2012. <http://composersukraine.org/MyroslavSkoryk>
- Schyrytsya, Yuriy. *Myroslav Skoryk*. Kyiv: Muzychna Ukrayina, 1979.
- Skoryk, Myroslav. *Tvorchy kontakty z kollehamy, vykonavtsyamy ta sluhachamy: Lvivska Konservatoriya 1955-60 rokiv. Spogady studenta*. Lviv: Spolom, 1999.
- Skoryk, Myroslav. *Konzert dlya orkestra Karpatzky*. St. Peterburg: Sovetsky Kompozitor, 1975.
- Zaderatsky, Vsevolod. *Pro pryrodu ta instorychnu funktsiyu stylyu Myroslava Skoryka*. Lviv: Spolom. 1999.

APPENDIX A

LIST OF SELECTED WORKS BY MYROSLAV SKORYK

2001 *Moisey* [Moses] on I. Franko, opera (sung in Ukrainian) (premiere: Lviv, 2002)

1998 Partita No. 7 for Wind Quintet

1996 Partita No. 6 for String Quartet

1994 *"A-RI-A"* for Cello (or Violin) and Piano

1991 Sonata No. 2 for Violin and Piano

1984 Concerto for Cello and Orchestra

1982 Piano Concerto No. 2

1979 Toccata for Piano

1978 *Songs of Arlekino* Children's Musical (premiere Kyiv, 1978)

1977 Piano Concerto No. 1

1977 *Na rusalchyn velykden*, one-act opera, completion, editing and orchestration by. M Leontovych

1975 Partita No. 5 from the Cycle of Pieces for Piano

1974 Partita No. 4 for Orchestra

1974 Partita No. 3 for String Orchestra (version for string quartet)

1974 "Three Ukrainian Wedding Songs" for Voice and Orchestra

1973 Suite from the play "Kaminny hospodar" by Lesya Ukrayinka for Orchestra

1973 *Tri fantazii z Lvivskoyi lutnevoyi tabulatury XVI stolittya* version for Chamber Orchestra

1972 *Carpathian Concerto* for Orchestra

1970 *"0:0 na nashu koryst"*, Musical Comedy (premiere: Kharkiv, 1970)

1970 Partita No. 2 for Chamber Orchestra

1969 Concerto for Violin and Orchestra

1969 *Recitatives and Rondo* for Three Piano

1967 *Kamenyari*, one-act ballet after a subject by the Ukrainian poet I. Franko (premiere: Львів, 1967)

1966 Partita No. 1 for Strings

1966 "From the Children's Album", Cycle for Piano

1965 *Hutzulsky tryptykh* for Orchestra

1964 *Lyudyna* Cantata on text by E. Mezhelaytis (in Russian) for Soloists, Choir and Orchestra

1964 *Burleska* for Piano

1964 "Blues" for Piano

1963 Sonata No. 1 for Violin and Piano

1963 *Mitsnish za smert*, Tone poem for Orchestra

1962 Four lieder on T. Shevchenko for Voice and Piano (version for Voice and Orchestra)

1961 Suite for String Orchestra

1961 Variations for Piano

1960 *Vesna* Cantata on I. Franko (sung in Ukrainian) for Soloists, Choir and Orchestra

1960 "Valse" Tone poem for Orchestra

1959 *U Karpatah* Cycle for Piano

1959 Requiem for Choir, Soloists and Orchestra

"Albomny arkush", nostalgic dream for Piano (version for String Quartet)

Carpathian Rhapsody for Clarinet and Piano

Melodia for piano (version for String Quartet and String Orchestra)

"Three Jazz Pieces" for Piano in 4 hands

Pieces for Pops-Orchestra

Music for dramatic plays, over 40 motion pictures, including *Tini Zabutyh*

Predkiv by S. Paradjanov after M. Kotsyubynsky

Songs

