Cornerstones of the Ukrainian violin repertoire 1870 – present day

Carissa Klopoushak

Schulich School of Music
McGill University
Montreal, Quebec
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Abstract:

The unique violin repertoire by Ukrainian composers is largely unknown to the rest of the world. Despite cultural and political oppression, Ukraine experienced periods of artistic flurry, notably in the 1920s and the post-Khrushchev "Thaw" of the 1960s. During these exciting and experimental times, a greater number of substantial works for violin began to appear.

The purpose of the paper is one of recovery, showcasing the cornerstone works of the Ukrainian violin repertoire. An exhaustive history of this repertoire does not yet exist in any language; this is the first resource in English on the topic. This paper aims to fill a void in current scholarship by recovering this substantial but neglected body of works for the violin, through detailed discussion and analysis of selected foundational works of the Ukrainian violin repertoire. Focusing on Maxym Berezovs´kyj, Mykola Lysenko, Borys Lyatoshyns´kyj, Valentyn Sil´vestrov, and Myroslav Skoryk, I will discuss each composer's life, oeuvre at large, and influences, followed by an in-depth discussion of his specific cornerstone work or works. I will also include cultural, musicological, and political context when applicable. Each chapter will conclude with a discussion of the reception history of the work or works in question and the influence of the composer on the development of violin writing in Ukraine. A vibrant tradition of violin writing has been established in Ukraine, creating a repertoire well worth discovery, study, and performance.

Abrégé:

Le répertoire unique pour violon provenant de compositeurs ukrainiens est grandement inconnu du reste du monde. En dépit de l'oppression politique et culturelle, l'Ukraine a connu des périodes de prolifération artistique, plus précisément dans les années 1920 et la période du « dégel » post-Khrushchev des années 1960. Durant ces périodes d'expérimentations et d'excitations, un plus grand nombre d'œuvres importantes pour violon ont commencé à émerger. L'objectif de ce document en est un de recouvrement, présenter les pierres angulaires du répertoire ukrainien pour violon. Il n'existe pas, à ce jour, de catalogue approfondi de ce répertoire dans aucune langue; ceci est la première ressource anglaise sur le sujet.

Ce document se veut de remplir un vide dans le courant académique en recouvrant ce répertoire méconnu et négligé pour violon au travers d'une discussion et d'une analyse détaillé de certaine des œuvres fondatrices du répertoire pour violon ukrainien. En mettant l'accent sur Maxym Berezovs´kyj, Mykola Lysenko, Borys Lyatoshyns´kyj, Valentyn Sil´vestrov, et Myroslav Skoryk, je vais discuter de la vie de chaque compositeur, l'ensemble de leurs réalisations artistiques et leurs influences, suivi d'une discussion profonde de leur œuvre ou œuvres distinctives et marquantes du répertoire. Je vais aussi inclure le contexte culturel, musicologique et politique le cas échéant. Chaque chapitre se conclut avec une discussion sur la réception de l'œuvre ou des œuvres en question et de l'influence du compositeur sur le développement de l'écriture pour violon en Ukraine. Une tradition vibrante s'est mise en place dans l'écriture pour violon en Ukraine, créant un répertoire intéressant à découvrir, étudier et interpréter.

Acknowledgements:

I would like to thank the members of my advisory committee Jonathan Crow, Mark Fewer, Roe-Min Kok, Douglas McNabney, Eleanor Stubley, and Tom Williams for their help and guidance along this journey. Special thanks to Virko Baley, who generously allowed me to peruse his vast personal library of Ukrainian resources in his Las Vegas home, to Oleh Krysa, who lent me many otherwise unavailable scores, and to Luba Zuk, who spent many hours talking with me about the finer points of this topic. Thanks also to the supportive staff of the McGill University Marvin Duchow Music Library (in particular Brian MacMillan) for their ongoing guidance and to the Social Sciences and Humanities Research Council of Canada for their financial support of my research and study.

Thanks to the wonderful pianists and collaborators Philip Chiu and Christopher Bagan who spent many hours with me working to understand and interpret this interesting and little-performed repertoire. Many thanks to Jonathan Crow, my teacher throughout my studies at McGill University, who has helped me to become the musician, violinist, and professional that I am today.

Many thanks to all of my friends and colleagues who have inspired me, acted as sounding boards, and occasionally made me meals. Much love and many thanks to my parents Larry Klopoushak and Alicia Klopoushak (who doubles as my expert proofreader), my grandparents Stan and Anne Klopoushak and Syl Syrnick (who have attended essentially every concert I've ever given), and to my brother Mark Klopoushak (and my soon-to-be sister-in-law Catherine) for their love and support.

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Introduction

0.1 Context:

For many centuries, the Ukrainian nation had not known any extended independent existence. Political boundaries have changed many times, making all discussion of Ukraine's history intrinsically tied to that of the governing nation of the time; in the last century alone, what is now known as Ukraine was under Russian Imperial, Polish, Austro-Hungarian, and Soviet rule. Despite political and cultural domination, the Ukrainian people experienced periods of artistic flurry, especially during the "modernist" 1920s and the post-Khrushchev "Thaw" in the 1960s; however, the political upheaval caused much of Ukraine's accomplishments, particularly in the area of instrumental music, to remain concealed from the rest of the world. Because of this unique history, Ukraine's art music is only now reaching its artistic maturity. Virko Baley, the leading English-language scholar of Ukrainian musicology, explains:

> In approaching Ukrainian music, it is important to understand that the peculiarity of Ukrainian culture as a whole is its 'non-linearity', in common with other societies whose cultures were affected by shifting political, economic, and societal realities. Unlike, for instance, Russian or American cultures, which were handed down and developed from one generation to the next, Ukrainian culture had a number of sporadic 'emergences', separated by intervals during which it had to keep its identity welded to each of those societies that controlled Ukrainian politics.[1]

Since Ukraine's independence in 1991, a growing number of performers and scholars have taken an interest in this repertoire, illuminating the accomplishments of Ukrainian composers and musicians. While much has been written about the rich heritage of choral music in Ukraine, this paper contributes to a lesser known repertoire – that of violin music by Ukrainian composers from the end of the nineteenth century to the present, concentrating on works for solo violin, violin and piano, and violin and orchestra. In this paper, I will present the cornerstones of the Ukrainian violin repertoire,

1 Virko Baley, "Orpheus Unleashed," *Soviet Ukrainian Affairs* 2, no. 3 (1988): 6.

tracing the development of violin music in Ukraine from 1880 to the present day.

0.2 Purpose and Methodology

The purpose of the paper is one of recovery, showcasing the landmark works of the Ukrainian violin repertoire. An exhaustive history of this repertoire does not yet exist in any language; this is the first resource in English on the topic. To create this document, I have gathered information on the subject from sources in Ukrainian, Russian, and English, and synthesized this knowledge into a comprehensive guide to the Ukrainian violin repertoire.

In this paper, each chapter is dedicated to a specific Ukrainian composer and his work which I have selected as a cornerstone work of the Ukrainian violin repertoire. For each composer, I will discuss his life, his oeuvre at large, and his influences. This will be followed by an in-depth discussion of the specific cornerstone work or works. I will also include cultural, musicological, and political context when applicable. Each chapter will conclude with a discussion of the reception history of the work or works in question and the influence of the composer on the development of violin writing in Ukraine.

A combination of textual research and an examination of scores of many violin works by Ukrainian composers has led to my selection of the cornerstone works. I selected this group of works because, in my opinion, they best demonstrate the establishment of a tradition of violin writing in Ukraine, a relatively young tradition when compared to the vast repertoire for violin that exists throughout the rest of Europe.

This resource will be useful to anyone interested in learning more about this unique and often overlooked repertoire, including violinists and violin teachers, performers and scholars with an interest in under-performed repertoire, those interested in the music of Ukraine, of former Soviet satellites, and twentieth-century specialists. Ukrainians not affiliated with Ukrainian classical musical culture will

also find this document of interest, due to the inclusion of political and cultural context into the discussion. Through this paper, I hope to introduce this repertoire to a larger set of listeners and performers, especially outside of Ukraine.

0.3 On the Transliteration of Ukrainian Names and Places

The Ukrainian language is written using Cyrillic, an alphabet system that is completely phonetic. In transliterating, or romanizing, the written Ukrainian language into the Latin alphabet, many different methods have been applied, with varying degrees of accuracy. For the purposes of this paper, I have used something very similar to the generally accepted Library of Congress Romanization system, available on the Library of Congress website.[2] One notable difference from other resources and the system I have adopted in this paper is the usage of "s´kyj," a letter combination that creates the proper pronunciation of the very common family name affix that is often written as "ski" or "sky." I have incorporated the "s´kyj" method of the "ski" affix throughout the paper. For example:

Berezovsky – Berezovs´kyj

The accent creates a soft sound for the "s", and the "yj" creates a sound between "skih" and "skay" rather than "ski." Place names, such as the capital of Ukraine, Kyiv, are spelled using the current accepted forms suggested by the Ukrainian government.

2 Library of Congress ALA-LC Romanization Tables, accessed December 05, 2012. http://www.loc.gov/catdir/cpso/romanization/ukrainia.pdf

Chapter One: The Ukrainian Classical Era

1.1 Maxym Berezovs´kyj (ca. 1745-1777)

Maxym Berezovs´kyj is one of Ukraine's most celebrated composers from the Classical era. Very few documents pertaining to his biography exist. Therefore, the most commonly understood version of Berezovs´kyj's biography, passed down through many sources, has been romanticized and embellished considerably, most likely due his great talent and his early and tragic death.[3]

The time and place of Berezovs´kyj's birth are not clear; however, it is known that he was a native of *Malorossia* (literally "Little Russia" – now known as Ukraine), and that his father was a nobleman.[4] It is generally understood that he spent his childhood in Hlukhiv (Glukhov) at the residence of Het´man Kyryl Razumovs´kyj,[5] an important cultural centre in what is now north-eastern Ukraine. (Razumovs´kyj's son was Andrei Razumovs´kyj, Beethoven's friend and patron for whom the famous Op. 59 Quartets were written.) Different sources have suggested that Berezovs´kyj studied at both the Hlukhiv choir school and the Kyiv Ecclesiastical Academy, although concrete traces of his presence have not been found in either place.[6] What is sure, however, is that by 1758, Berezovs´kyj was employed by the Imperial Court choir in St. Petersburg, most likely introduced to the court through his association with the Het´man Razumovs´kyj.[7]

Berezovs´kyj was lauded for his talent as a bass singer in the Imperial Court choir.[8] He spent the 1760s in St. Petersburg, composing only sacred choral music.[9] He left for Italy in 1769 to study counterpoint with Padre Giovanni Battista Martini, the head of the Bologna Philharmonic Academy. At

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3 Margarita Pryashnikova, "Maxim Berezovsky and His Secular Works," translated by Oleg Alyakrinsky. Liner notes for *Maxim Berezovsky (early 1740s -1777): Secular Music*, Pratum Integrum Orchestra, with Sergei Filchenko (violin), Pavel Serbin (cello) and Olga Martynova (fortepiano) Caro Mitis, CM0022003, 2003.
For the most commonly understood version of Berezovs´kyj's biography, see Wytwycky, Wasyl. *Maxim Berezowsky: Life and Works*, (Jersey City, NJ: M. P. Kots, 1974).

4 Marina Ritzarev, *Eighteenth-Century Russian Music* (Burlington, VT: Ashgate, 2006), 70.

5 Pratum Integrum Orchestra, *Maxim Berezovsky*. Het´man translates best as "warlord-governor."

6 Pryashnikova, "Maxim Berezovsky and His Secular Works."

7 Ritzarev, *Eighteenth-Century*, 72.

8 Ritzarev, *Eighteenth-Century*, 73.

9 Ibid., 86.

the end of his studies, Berezovs´kyj became a foreign member of the Academy, passing the entrance exam in 1771. While in Italy, Berezovs´kyj traveled to other centres; he attended the premiere of his opera *Demofoonte* in Livorno, and spent some time in Pisa before returning to St. Petersburg in October of 1773.[10]

Upon returning to Russia, Berezovs´kyj returned to his post as a court musician and composer, the same position he had held five years previously. It has been suggested that Prince Potemkin wanted to appoint Berezovs´kyj to the position of *Kapellmeister* at a Musical Academy that was to be established in Kremenchug, but the plans for this venture fell through, forcing Berezovs´kyj to remain with the Court choir.[11] Little is known about the end of Berezovs´kyj's life apart from the date of his death – March 24, 1777 in St. Petersburg. It is most commonly suggested that the composer committed suicide as a result of these unpleasant circumstances, although this has not been properly substantiated.[12]

1.2 Works

Maxym Berezovs´kyj is well-known for his contributions to sacred choral music; his major contribution was the development of the choral concerto, a genre which blends traditions of Russian *a capella* singing (as required by the Orthodox Church) with those of Venetian and Bolognese psalm motets. The development of this genre was in no doubt inspired by the presence of the Italian composer in St. Petersburg – Baldassare Galuppi – another developer of the genre. Berezovs´kyj composed one opera, *Demofoonte*, a liturgy, and other sacred choral works. Until the 20th century, there was no evidence that Berezovs'kyj had written anything outside of the choral genre.

10 Ibid., 103-19.
11 Ibid., 124-25.
12 Ibid., 124-28.

1.3 Berezovs´kyj's Sonata for Violin and Cembalo (1772)

The 1974 discovery of the manuscript of Berezovs´kyj's violin sonata in the Paris National Library changed the perception that Berezovs´kyj had written only sacred music.[13] The sonata is in C major and consists of three movements: *Allegro, Andante* and a Minuet with 6 variations. This work, which serves as the earliest known example of a chamber-instrumental work by a Ukrainian composer, was written in 1772 – after Berezovs´kyj had finished his studies with Padre Martini in Bologne, when he was presumably spending some time in Pisa.[14] The title page, shown in Figure 1.1, reads as follows: *Sonata per Violino / e Cimbalo Del Sig.-re / Massimo Beresowkoy Russo / Academico Filarmonico / al servizio di S:M: L'Impe / ratrice di tutti le Russie. / Pisa, 1772*.[15]

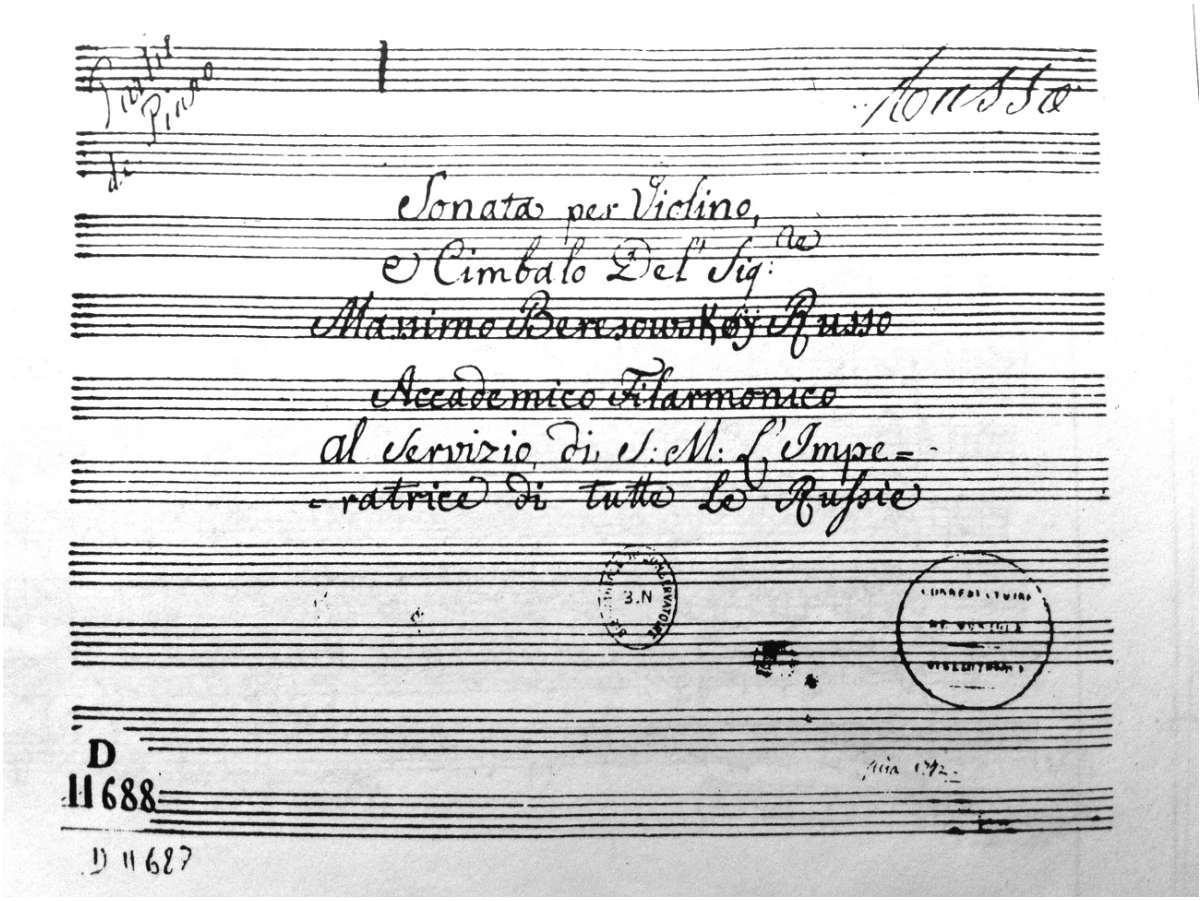

Figure 1.1: Title page of the Berezovs´kyj Sonata Manuscript

13 Wasyl Wytwycky, *Maxim Berezowsky: Life and Works* (Jersey City, NJ: M. P. Kots, 1974), 66.
14 Ritzarev, *Eighteenth-Century*, 113.
15 Maxym Berezovs´kyj, *Sonata dlya skrypky i chembalo,* ed. M. Stepanenko, (Kyiv: Muzychna Ukraina, 1983), 10.

Chronologically, the sonata's date of composition sits between the early and mature violin sonatas of his contemporary, Wolfgang Amadeus Mozart, and shares stylistic similarities of the works of C.P.E. Bach. According to Marina Ritzareva, "[The Sonata's] music attests to [Berezovs´kyj's] perfect command of early 1770's elegant instrumental writing, familiar from Mozart's early works as well as those of dozens of other European composers."[16]

The Sonata manuscript was discovered by Wasyl Wytwycky and was published in facsimile with an edited version by M. Stepanenko in 1983.[17] The manuscript shows that the sonata was composed on two staves, where the violin was to read from the top line and the continuo from the bottom line (see Figure 1.2). The absence of figures in the bass is consistent with the time period, exemplified also in compositions of C.P.E. Bach and G. Telemann from the mid-1760s.[18]

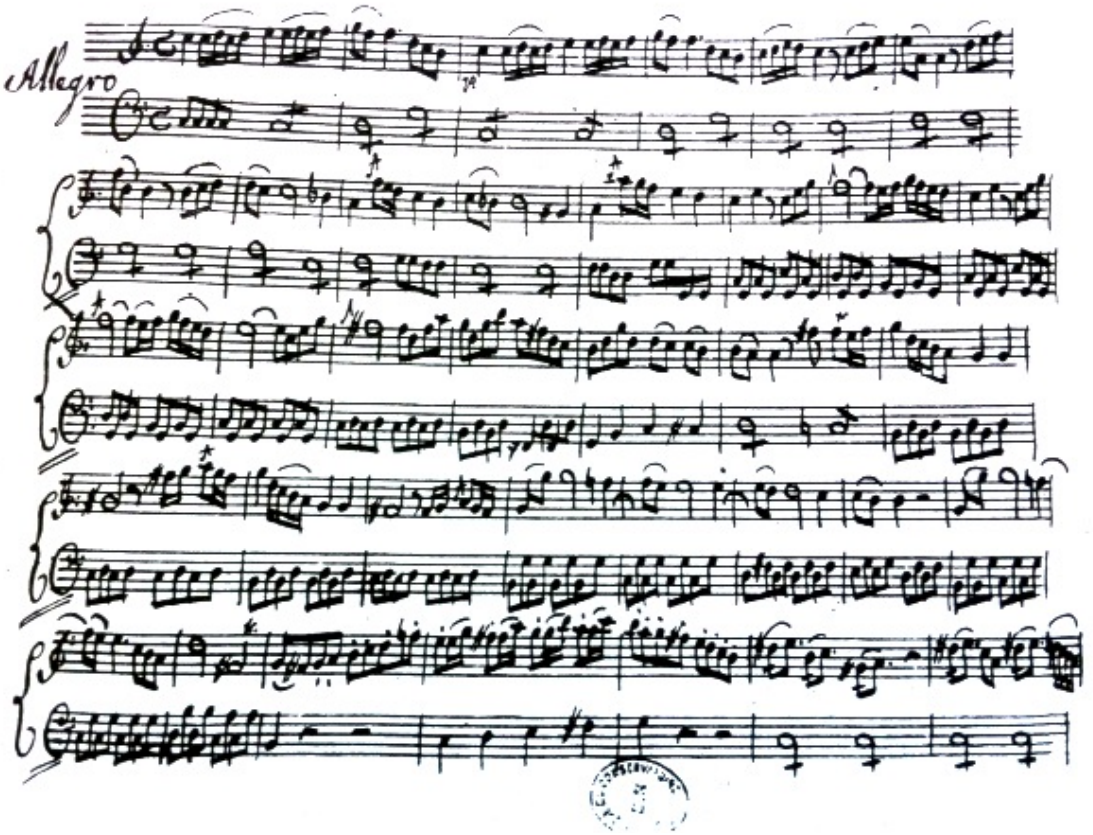

Figure 1.2: Reproduction of the Berezovs´kyj Sonata Manuscript, measures 1-36 shown.

16 Ritzarev, *Eighteenth-Century*, 114.
17 Berezovs'kyj, *Sonata dlya skrypky i chembalo*, 10.
18 Wytwycky, *Maxim Berezowsky*, 66.

1.4 Style and Form in Berezovs´kyj's Sonata

The first movement of the Sonata in C, *Allegro*, is written in an early (condensed) classical sonata form; the G major development section is rather short, and only the second theme of the exposition is recapitulated.[19] The exceptionally beautiful *Grave* is in the subdominant key of F major. It is notable for its *arioso* quality, reminiscent of operatic arias of the period.[20] The theme of the third movement Minuet consists of two eight-measure sections. The theme is developed through six variations which travel through various rhythmic diminutions, beginning with eighth-notes, followed by triplet eighths, two syncopated variations, a double stop variation, finally ending with sixteenth-note flourishes.

1.5 Stepanenko's Edition and Implications of Performance

Stepanenko's 1983 publication of Berezovs´kyj's Sonata includes the manuscript in facsimile as well as "decipherment and editing"[21] which leaves something to be desired. The realization published in Stepanenko's edition is adequate and functional; however, in performance it can come across as heavy-handed and uninspired.[22] This has considerable implications for a successful performance of this work. When preparing an excerpt of the sonata to perform at my lecture-recital,[23] pianist Christopher Bagan and I quickly discovered that the published realization of the right hand was, while correct harmonically, often uninteresting rhythmically and "unrefined."[24] The piece flourished, however, when

19 Ritzarev, *Eighteenth-Century*, 114.
20 Ibid.
21 Berezovs'kyj, *Sonata dlya skrypky i chembalo*, 24.
22 The realization, prepared by M. Stepanenko with consultation from Myroslav Skoryk, solidly lays out the harmonies implied; however, the nuances generally left to a seasoned continuo player are obviously neglected. To hear a performance played from the published realization, see: *Recent Years' Musical Finds: D. Bortnyansky, M. Berezovsky*, with Mikhail Stepanenko and Kiril Stetsenko, Melodiya, C1027817002, 1986.
Note: I do not challenge the quality of the heartfelt performance, only the quality of the realization/edition.
23 Carissa Klopoushak, "Cornerstones of the Modern Ukrainian Violin Repertoire" (lecture-recital, McGill University, Montreal, QC, October 12, 2012). I was pleased to be joined by Christopher Bagan, a seasoned multi-keyboardist based in Toronto, for this performance.
24 C.P.E. Bach outlines the refinements of accompaniment in his well-known treatise: Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments,* translated and edited by William J. Mitchell (New York, NY: W.W.

Mr. Bagan realized his own right hand, dynamically changing the texture to benefit the melody, harmonizing melodic gestures, and by echoing or "commenting" on a melodic gesture.[25] A recent recording of the sonata by members of the Pratum Integrum Orchestra in Russia breathes new life into Berezovs´kyj's Sonata in C, thanks to their attention to historically inspired performance practice.[26] On this recording, the continuo is bolstered by the addition of a cello.

1.6 Other Ukrainian Works of the Period

This sonata is significant because it is the first known and only surviving instrumental sonata from the baroque and classical eras written by a Ukrainian composer. It is also important because its recovery has led to the discovery of an unknown aspect to Maxym Berezovs´kyj's body of work. Only the one sonata of Berezovs´kyj's is known today; however, J. Engel mentions several such works in his article on Berezovs´kyj in Granat's *Encyclopedia* from 1899. As Berezovs´kyj's music is still being discovered in repositories around Europe,[27] one can hope that these lost sonatas may be recovered and available for performance once again.

Berezovs´kyj's slightly younger contemporary Dmytro Bortnians´kyj (1751-1825) similarly composed instrumental music. Bortnians´kyj was born in Hlukhiv and studied in St. Petersburg and in Italy as did Berezovs´kyj, although Bortnians´kyj outlived his countryman considerably.[28] Also a major player in the development of the liturgical choral music in Ukraine (especially choral concerti), Bortnians´kyj is perhaps the most well-known and appreciated Ukrainian composer of the classical period.

Norton, 1949), 386-88.

25 Thank you to Christopher Bagan for discussing the art of continuo with me.

26 Pratum Integrum Orchestra, *Maxim Berezovsky (early 1740s -1777): Secular Music*, Caro Mitis, CM0022003, 2003, compact disc. Performed by Sergei Filchenko (violin), Pavel Serbin (cello) and Olga Martynova (fortepiano).

27 Pratum Integrum Orchestra, *Maxim Berezovsky*. A Sinfonia in C major and three keyboard sonatas composed by Berezovs´kyj have now been discovered.

28 Ritzarev, *Eighteenth-Century*, 105-08.

Bortnians´kyj composed three sonatas which feature the violin as part of a collection of pieces for keyboard. Dedicated to his patroness and pupil, the Grand Duchess Maria Fedorovna,[29] this collection contained eight keyboard sonatas as well as smaller keyboard works and chamber music. Of the original eight sonatas, the fifth and sixth called for *obbligato* violin and the eighth for violin *ad libitum*. Unfortunately, this collection is now lost,[30] and only three of the eight keyboard sonatas have survived – none of which feature the violin. Vague rumours suggest that this collection exists in private ownership somewhere in South America; one may hope that these works will be recovered and heard once more.[31]

1.7 The Influence of Berezovs´kyj and Bortnians´kyj

Both Berezovs'kyj and Bortnians´kyj left important legacies; their choral music has been studied and celebrated with great frequency, and is still performed and recorded today. This said, their instrumental works cannot have served as a foundation of the Ukrainian violin repertoire because they were not known until the late 20th century.[32] Moreover, the two composers spent almost the entirety of their compositional careers in Italy or in St. Petersburg – not in Ukraine. Mykola Lysenko, writing a century later, provided, in my opinion, the true basis of a Ukrainian violin compositional tradition.

29 Ibid., 171.
30 Ibid.
31 Ibid. Cf. Footnote 7.
32 There is no mention of instrumental works by Berezovs'kyj or Bortnians´kyj in Mykola Hrinchenko's *Istoriya Ukrayins'koyi Muzyky* (1922), the first history book on Ukrainian music.

Chapter Two: The Foundation of a Ukrainian Violin Tradition

2.1 Mykola Lysenko (1842-1912)

Mykola Lysenko is considered by many to be the father of Ukrainian music. Active as a pianist, composer, conductor and ethnomusicologist, he made a significant contribution to the development of musical life in Ukraine. Lysenko was born into an aristocratic family in 1842 in the village of Hryn´ky, located in the central Poltava region. He learned piano from his mother, who admired music greatly, and learned of Ukrainian folk customs, songs and dances from his uncle Oleksandr Lysenko. After attending a private boarding school in in Kyiv, Lysenko enrolled at the Kharkiv University in 1859, transferring to Kyiv University a year later. At both institutions, Lysenko studied natural sciences. Still actively studying music during this period, he learned to improvise on Ukrainian folk themes on the piano. He was introduced to the music of Schumann and Mendelssohn, but he especially identified with the slavic influence in Chopin's music.[33]

Upon his arrival in Kyiv in 1860, Lysenko became active in the musical scene; he facilitated musical evenings of chamber music, and he established a nationalist (and illegal) student society, "*Hromada*" (Ukrainian for "community"), which reflected the Ukrainian nationalist aspirations of the time. In addition, he began his extensive ethnomusicological activity (in the manner of Béla Bartók). These were all activities which he would pursue throughout his career.[34]

In 1867, Lysenko went to study composition with Carl Reinecke at the Leipzig Conservatory. He also studied piano performance with renowned German pedagogue Ernst Welzel. In Leipzig, Lysenko was exposed to the music of Henryk Wieniawski, and he became acquainted with the great violinist Ferdinand David.[35] During this two-year period (1867-69), Lysenko wrote two small chamber

33 Liubov Kyianovs´ka, *Ukrayins´ka Muzychna Kul´tura* (Ternopil´: Aston, 2000) 41-2.

34 Taras Filenko and Tamara Bulat, *The World of Mykola Lysenko: Ethnic Identity, Music, and Politics in Nineteenth and Early Twentieth Century Ukraine* (Edmonton: Ukraine Millenium Foundation, 2001), 384.

35 Z. Dashak, "Rol N. Lisenko v pazvytyy kamerno-instrumentalnogo ispolnyetlstva na Ukrayinye," ["The role of M. Lysenko in the development of chamber-instrumental works in Ukraine,"] *Ukrayinska Muzykoznavstvo* [*Ukrainian Musicology*] 1 (1964): 186.

works – no doubt products of his surrounding influences – and performed concerts of his own piano works in Prague to great acclaim. After four years of concert performances in Kyiv (1870-74), Lysenko travelled to St. Petersburg to study orchestration with Rimsky-Korsakov at the Conservatory, where he became familiar with the members of "The Mighty Five" and their music.[36] The time spent studying in Leipzig and St. Petersburg impacted Lysenko's compositional style. He admired the national stylistic elements in the works Glinka, Rimsky-Korsakov, and Mussorgsky; however Lysenko was keen to "return to create in [his] own heritage and direction."[37]

Lysenko returned to Kyiv in 1876, where he would spend the remainder of his life. A dedicated educator, Lysenko began teaching at the School of Music of the Russian Musical Society in Kyiv in 1869, eventually establishing his own Music and Drama school.[38] As an avid chamber musician, Lysenko participated in Kyivan Musical Evenings, well-attended affairs sponsored by the Russian Musical Society where one could hear the great violinists Otakar Ševčík and Mykhailo Sikard in performance of chamber works with Lysenko at the piano.[39]

At the turn of the century, the tsarist government was working to quell the National Ukrainian movement that sprang from the initial revolution in 1905.[40] Amidst severe bans on the Ukrainian language, Lysenko engaged in Ukrainian ethnomusicological research, composed using Ukrainian folk idiom and subjects, and published collections of songs in the Ukrainian language. Lysenko was often targeted for police searches, arrests, and brief detentions because of his nationalist activism. He died in 1912 of a heart attack.[41]

36 Filenko and Bulat, *Mykola Lysenko,* 384-85.
37 Ibid., 92. Excerpt from a letter from Lysenko to the poet Ivan Franko, Dec. 8, 1885.
38 Ibid., 247.
39 Ibid., 159.
40 Paul Magoci, *A History of Ukraine* (Toronto: University of Toronto Press, 1996) 450.
41 Filenko and Bulat, *Mykola Lysenko,* 388-89.

2.2 Works

Lysenko's greatest legacy lies in the realm of vocal and choral music, having published numerous books of Ukrainian folksongs, arrangements for voice and piano, books of ritual songs, and sixteen operas, many of which were on Ukrainian folkloric themes. In addition, he wrote more than 58 works for piano and seven symphonic works. While the vast majority of his musical output is for solo piano, voice or choir, Lysenko was responsible for some of the earliest works for violin and piano by a Ukrainian composer in modern times: *Fantasy on Two Ukrainian Folk Themes* for violin and piano, Op. 21 (1872), *Capriccio Elegiaco*, Op. 32 (1893-94) and two works in his last year, 1912, the *Elegy* for violin and piano and *Sontse Nyzen'ko* [*The Setting Sun*]. Additionally, he arranged two of his solo piano pieces, *Romance* and *Khvylyna Rozpachu* [Moment of Despair], and approved an arrangement of his Second Rhapsody "*Dumka-Shumka*" Op. 18 made by the violinist Mykhailo Sikard, the dedicatee of many of Lysenko's violin works.

Mykola Lysenko's focus on instrumental and chamber music writing began during his time in Leipzig, where he composed his String Quartet (1868) and Trio for 2 violins and viola (1869). His compositions for violin, which rely heavily on Ukrainian folk material and show the influence of Wieniawski, began shortly thereafter. I will discuss two works composed for the violin by Lysenko: *Fantasy on 2 Ukrainian Folk Themes* and Second Ukrainian Rhapsody "*Dumka-Shumka.*"

2.3 *Fantasy on 2 Ukrainian Folk Themes* for violin and piano, Op. 21 (1872)

The *Fantasy on 2 Ukrainian Folk Themes* is Mykola Lysenko's earliest work for violin and piano.[42] The piece opens with an introductory section, improvisational in nature, which segues into a statement of the first Ukrainian folk theme "Khlopche molodche" ["Young Fellow"], shown in Figure 2.1. The simple binary theme is developed through a set of three variations: first, a variation of eighth-

42 Ibid., 421.

note triplets which is followed by a sixteenth-note variation, concluding with a virtuosic variation with large leaps across the range of the instrument.

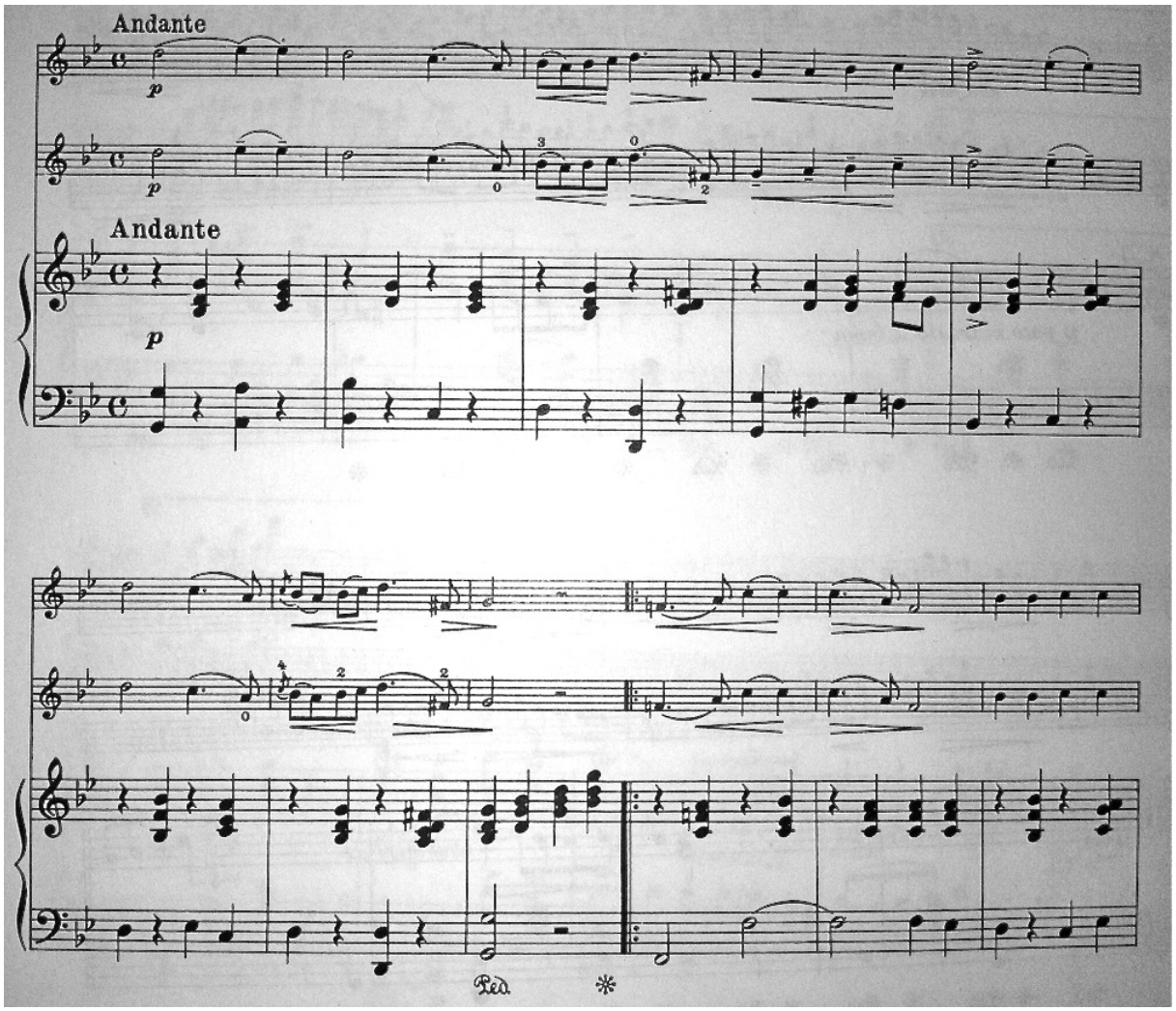

Figure 2.1: Lysenko's Fantasy on Two Ukrainian Folk Themes – first theme, measures 1-11.
Note: The violin part is the top stave; the second stave is for the alternate instrumentation of flute and piano.

A short interlude in the piano presents the second Ukrainian folk theme "Oy Handzyu mylostyva" ["Gentle Handzya"] (shown in Figure 2.2). Faster than the first, the second Ukrainian folk theme undergoes a similar treatment to the first theme, triumphantly culminating in a vivacious Presto finish.

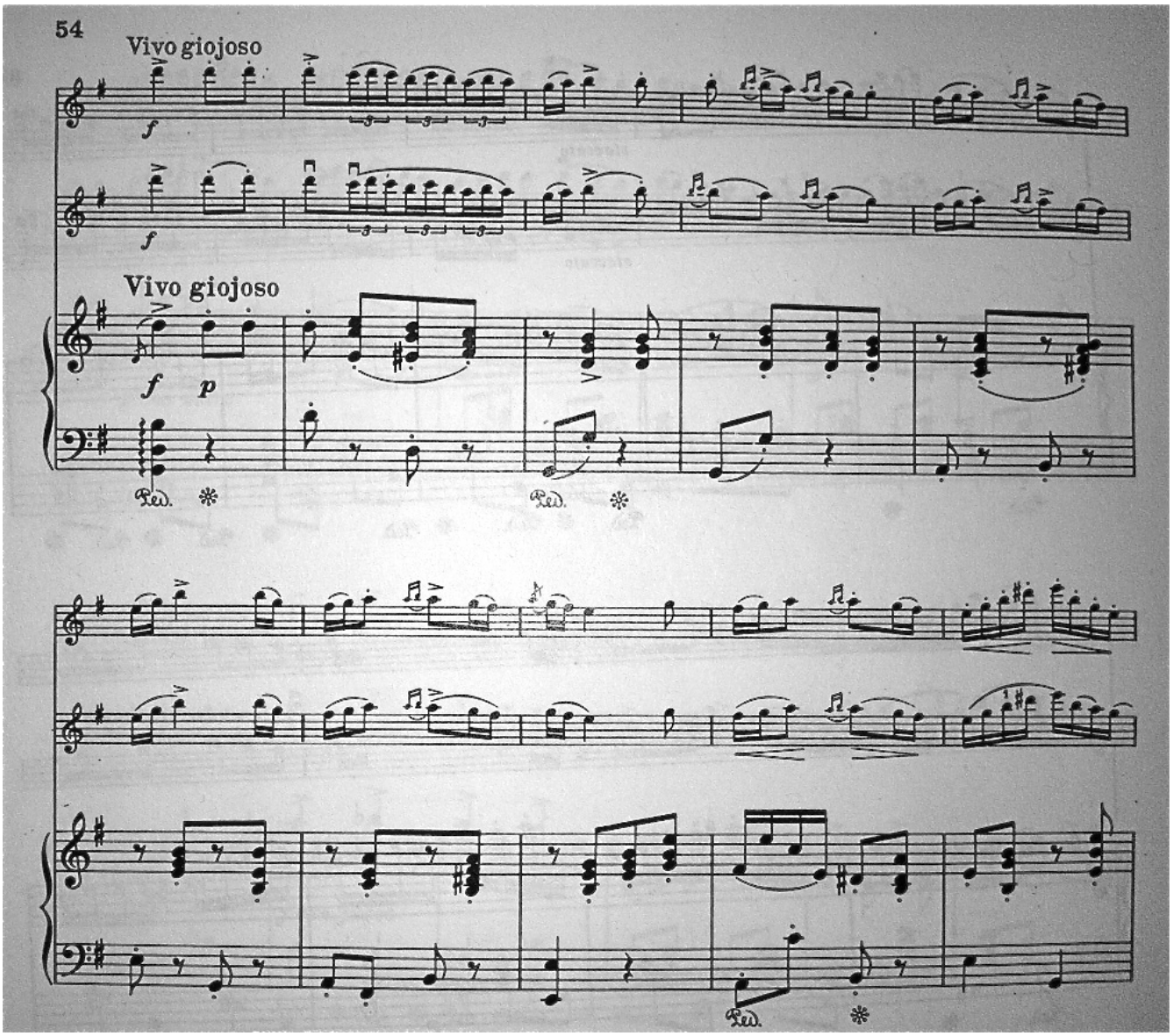

Figure 2.2: Lysenko's Fantasy on Two Ukrainian Folk Themes – second theme, measures 115-124.

2.4 Second Ukrainian Rhapsody "*Dumka-Shumka,*" Op. 18 (1877)

Lysenko's *Rhapsody* is a foundational work of the Ukrainian violin repertoire because of its inclusion of Ukrainian folk music elements, an important contribution to the developing Ukrainian national musical consciousness. Written in 1877, the Second Ukrainian Rhapsody exemplifies Lysenko's compositional style, which relies heavily on elements of Ukrainian folk music. Like *Fantasy on Two Ukrainian Folk Themes*, the piece is a set of variations on a theme. However, instead of using an existing folk song like *Fantasy*, Lysenko composed the theme for "Dumka-Shumka" using

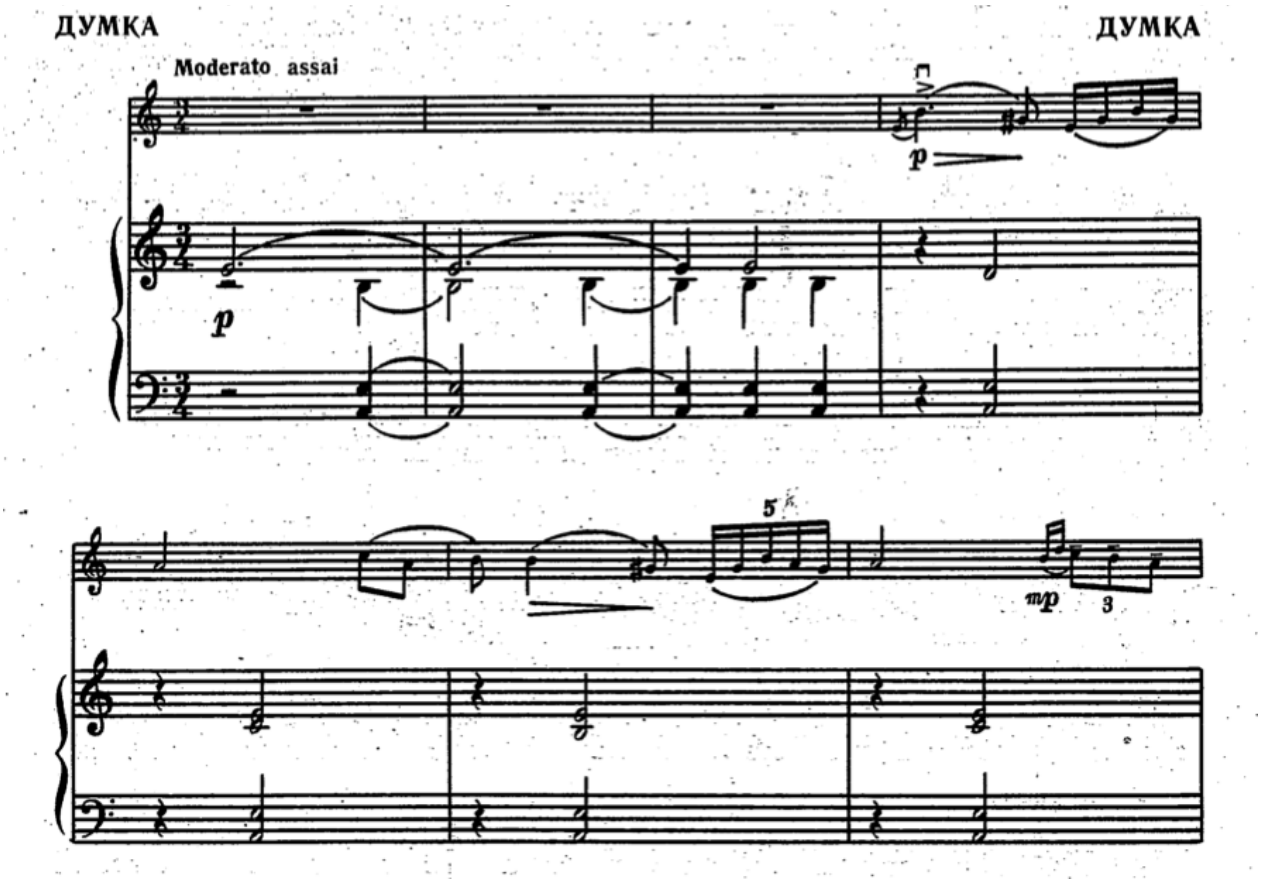

Figure 2.3: "Dumka" from Lysenko's Dumka-Shumka, measures 1-7.

elements of the Ukrainian folk music idiom. The slow section of the Rhapsody, "Dumka," (shown in Figure 2.3) is based on the unique Ukrainian epic poetic genre, the *duma*, improvisatory in nature. Lysenko transcribed many *dumas* from living *Kobzari* (Ukrainian bards, characteristically blind, who

accompanied their own singing with a Ukrainian stringed instrument called the *kobza*), as part of his ethnomusicological research.[43] The fast section, "Shumka," (a folk-dance whose name is derived from the Ukrainian work for "Whirlwind") uses a traditional Ukrainian-Carpathian ("*Hutsul*") mode, characterized by the lowered third and sharpened fourth and sixth degrees (shown in Figure 2.4):

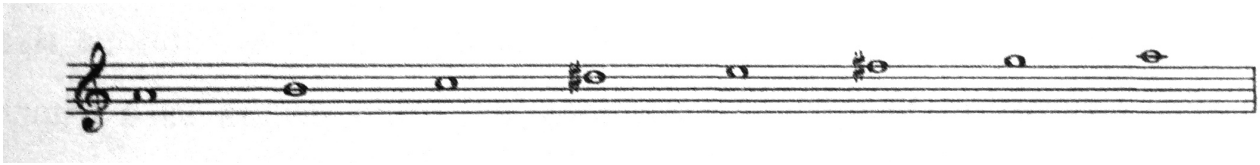

Figure 2.4: "Hutsul" Mode

Looking at the first measure of "Shumka," the D sharp in the violin line represents the sharpened fourth scale degree; it is accompanied by the sharpened sixth degree in the piano part, shown in Figure 2.5:

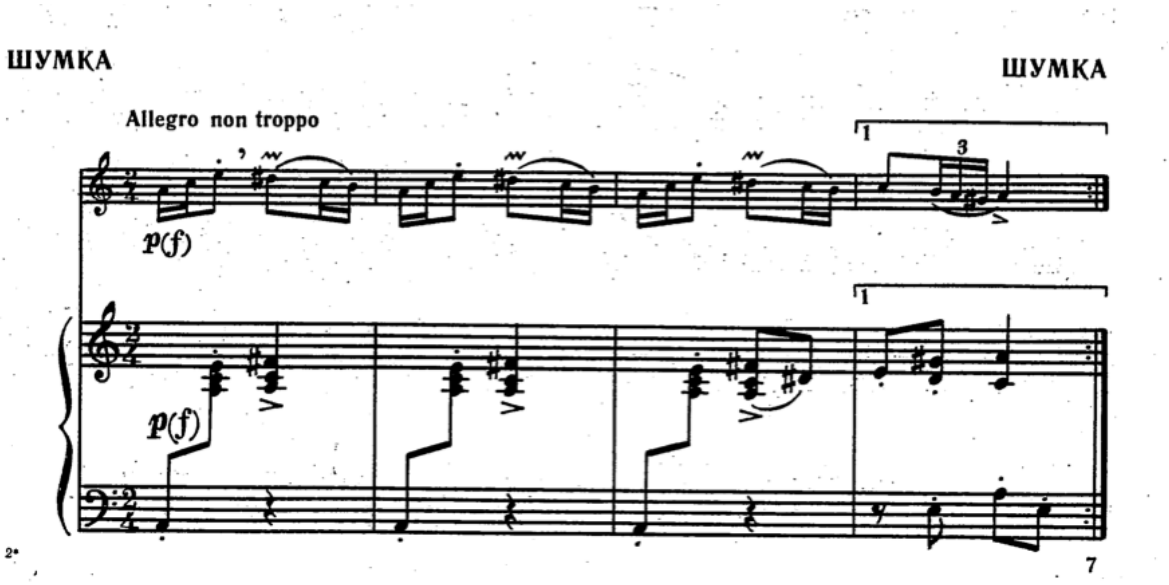

Figure 2.5: "Shumka" from Lysenko's "Dumka-Shumka", measures 45-48.

Many of Lysenko's works for violin are settings of existing Ukrainian folk songs; in *Dumka-Shumka,* however, he blends the elements of Ukrainian folk music (with which he was so familiar) with original composition. For this reason, this work marks the establishment of a modern Ukrainian violin writing tradition.

43 Filenko and Bulat, *Mykola Lysenko*, 426-27.

2.5 The Influence of Lysenko

From 1900-1916, Ukrainian musical culture experienced a surge in its development, due in part to Lysenko's contributions to the pedagogical, chamber music, and national activist spheres. Lysenko arguably built the foundation of national musical education, a tradition of a distinctive national art music (which incorporated a reliance on Ukrainian folk idiom), and an intellectual platform for further development of the Ukrainian culture.[44] Lysenko's compositional aesthetic, characterized by a predominance of material drawn from folksong and a strong attraction of the national musical schools (exemplified by "The Mighty Five", Wieniawski, and others),[45] has been adopted and incorporated into the compositional styles of many Ukrainian composers, most notably into the compositional output of Myroslav Skoryk. The depth of Lysenko's contribution to Ukrainian violin music is not only felt in his compositions for violin, but also in his interest in chamber music and the development of musical life in Ukraine, setting the stage for many Ukrainian composers after him.

2.6 After Lysenko: the 1920s in Ukraine

In the years following Lysenko's death in 1912, Ukrainian artistic culture began to reach a level of maturity, even amidst the suppression of the Ukrainian language and the advancing armies of WWI. The establishment of conservatories in Kyiv and Odessa in 1913 and in Kharkiv in 1917 gave rise to the first generation of Ukrainian composers educated in their own country.[46] Ukraine enjoyed a brief albeit tumultuous period of independence in 1917-18, when many national musical societies flourished and Kyiv became a thriving centre of Ukrainian cultural activity. Independence, however, was short-

44 Filenko and Bulat, *Mykola Lysenko*, 9.
45 Andrey Olkhovsky, *Music Under the Soviets: The Agony of an Art* (New York: Frederick A. Praeger for the Research Program on the USSR, 1955), 245.
46 Dagmara Turchyn-Duvirak, "Kyiv, the 1920s, and Modernism in Music," in *Modernism in Kyiv,* ed. Irena Makaryk and Virlana Tracz (Toronto: University of Toronto Press, 2010), 324.

lived; the Ukrainian Soviet Republic was established in 1921. The quiet murder of beloved Ukrainian composer Mykola Leontovych in the same year by the Soviet secret police triggered a process of consolidation of Ukrainian musical forces, resulting in the formation of the Leontovych Music Society and the Association of Contemporary Music whose goals were to grow and develop musical culture in Ukraine.[47] Beginning in 1923, the communist party worked to popularize its rule with the increasingly nationalistically conscious Ukrainian people and to differentiate itself and its policies from the Russian Empire through the promotion of Ukrainian language and culture – an official policy called "Ukrainianization."[48] The combination of all these (seemingly contradictory) factors resulted in the innovative and productive decade that Ukrainian artistic culture experienced from 1920-30, embodied in the works of the composer Borys Lyatoshyns´kyj.

47 Turchyn-Duvirak, "Kyiv, the 1920s," 325.
48 Magocsi, *A History of Ukraine*, 533.

Chapter Three: Experiments in Modernism

3.1 Borys Lyatoshyns´kyj (1895-1968)

Borys Lyatoshyns´kyj was a talented, original composer who became Ukraine's most respected teacher of the 20th century. Born in Zhytomyr, a northern city in western Ukraine, he moved with his family to Kyiv where he studied law at the University and music at the Conservatory. He was a favourite pupil of his composition teacher, Reinhold Glière.[49]

Kyiv-born Glière, of Belgian-Jewish extraction, had a great impact on Ukrainian music. Glière's teaching career at the Kyiv Conservatory from 1913-1920 and at the Moscow Conservatory was long and influential, and his students included Myaskovsky, Prokofiev, Khachaturian, and Lyatoshyns´kyj.[50] From Glière, Lyatoshyns´kyj absorbed the principles of colourful instrumentation and his admiration of Scriabin, whose music (an integral part of the Russian modernist movement) significantly affected the development of Lyatoshyns´kyj's personal style.[51]

Lyatoshyns´kyj graduated from the Kyiv Conservatory in 1918 and immediately took a teaching position at the school, which served as his base until his death in 1968. He also taught instrumentation at the Moscow Conservatory from 1941-44.[52] In addition to teaching, Lyatoshyns´kyj played a very active role in cultural life as a member of the Leontovych Ukrainian Music Society and as head of the Kyiv Chapter of the Association for Contemporary Music.

3.2 Works

By 1923, Lyatoshyns´kyj had composed two String Quartets, (the first of which was very much influenced by Borodin and Tchaikovsky),[53] song cycles, and his Piano Trio no. 1 (1922, revised 1925).

49 Powell, *After Scriabin*, 178.
50 Stanley Krebs, *Soviet Composers and the Development of Soviet Music,* (London: George Allen and Unwin, 1970), 70.
51 Powell, *After Scriabin*, 178.
52 Sitsky, *Music of the Repressed*, 158. Kyianovs´ka asserts in *Ukrayins´ka Muzychna Kul´tura*, that Lyatoshyns´kyj was forced to relocate to Russia against his wishes.
53 Powell, *After Scriabin*, 182.

This piano trio marked the firm establishment of Lyatoshyns´kyj's harmonic language[54] which was continued and elaborated in the Op. 19 Sonata for Violin and Piano, composed in 1926. Lyatoshyns´kyj had already achieved his mature style in the mid-1920s, when he was still under 30 years old.[55] His first works, apart from his first symphony (1918-19), belonged to the realm of chamber music. In the 1930s, Lyatoshyns´kyj composed his Second Symphony (1935-6), film music, and vocal settings of Ukrainian folk songs. He turned his attention to Ukrainian subjects and musical elements in his two operas, *Zolotyj Obruch* (1924-36) and *Shchors* (1938). In the following decade, his fascination with chamber music was again demonstrated by the composition of Piano Trio no. 2, op. 41 (1942) and the "Ukrainian" Quintet for string quartet and piano (1942-1945). His compositions from World War II and after rely more heavily on the Ukrainian (or general Slavic) idiom, shown in his "Shevchenko Suite" for piano (1942), and the "Slavonic Concerto" for piano and orchestra, Op. 54 (which fused materials from Ukrainian, Russian, Polish, Czech, and Slovak sources). His Fifth Symphony (1965-66) was considered the epitome of this kind of Slavic fusion, and was regarded very highly by Soviet commentators.[56] In addition to his Violin Sonata, Lyatoshyns´kyj also wrote "Three Pieces for violin and piano on folk themes" Op. 25 (1932) and a "Dance for violin and piano, on a Ukrainian theme" (1947).[57]

3.3 Sonata for Violin and Piano, Op. 19 (1926)

Lyatoshyns´kyj's Sonata for Violin and Piano, Op. 19 (1926) is a landmark work of the Ukrainian violin repertoire. Highly dramatic, the work consists of an agitated first movement, an ethereal middle movement, and a triumphant march-like third. The Sonata is a cyclical work; thematic material from the first movement is carried over into the other two movements. Lyatoshyns´kyj's

54 Ibid., 186.
55 Sitsky, *Music of the Repressed*, 164.
56 Ibid., 166-67.
57 Ibid., 168.

sonata is unique in the Ukrainian repertoire because of its progressive harmonic language and expressionist sentiment. He explores the outer reaches of tonality, but never crosses into the realm of atonality. Lyatoshyns´kyj's harmonic concept, rich with major seventh, ninth, and eleventh chords, is Scriabin-esque, yet uniquely his own; in the 1926 Sonata and in the Piano Trio from the previous year, the G major 7 chord so clearly functions as a tonic that Soviet musicologists have dubbed it "Lyatoshyns´kyj's Tonic."[58]

3.3.1 Sonata for Violin and Piano, Op. 19: First Movement

The first movement *Allegro Impetuoso* opens with a forceful iteration of "Lyatoshyns´kyj's Tonic" in the piano, which propels the violin into its dramatic opening melodic statement. The opening phrase, played entirely on the G string, begins with a three-note motive which is used throughout the work, shown in red in Figure 3.1:

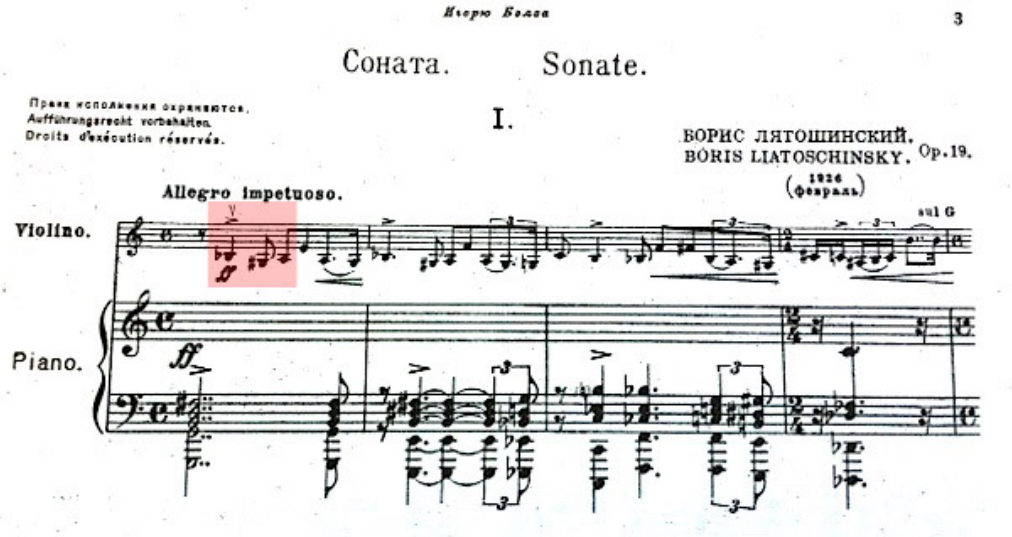

Figure 3.1: Lyatoshyns´kyj's Sonata, first movement, measures 1-4..

58 I. Tsarevych, "Do Vyvchannia tvorchosti B. Lyatoshynskoho: Kamerno-Instrumental'ni Ansambli B. Lyatoshyns'koho, stvoreni u 20x rokakh." ["Studying the works of B. Lyatoshynsky: Chamber-Instrumental Ensembles of Lyatoshynsky written in the 20s."] *Ukrains'ke Muzykoznavstvo* [*Ukrainian Musicology*] 7 (1972): 107.
Cf. Footnote 1. The G major 7, for clarity, is a G major triad with the addition of an F#, the major 7.

Lyatoshyns´kyj's melodic lines are typically characterized by the juxtaposition of large and small intervals;[59] the opening statement, pictured in Figure 3.2, demonstrates the supremacy of the semitone, the diminished third, and major sevenths. Melodic leaps increase in size throughout the phrase, beginning as a perfect fifth in the first measure, expanding into a minor sixth in the second measure, and finally becoming a major seventh leap at the climactic moment at the end of the fourth measure (Figure 3.2). Another interesting observation about the opening melody of the sonata is the palindromic quality of the first seven notes of the solo theme (the notes in the first measure including the downbeat of the second measure make up the palindrome, shown in red in Figure 3.2). The palindrome only applies to the pitches, not to rhythm.

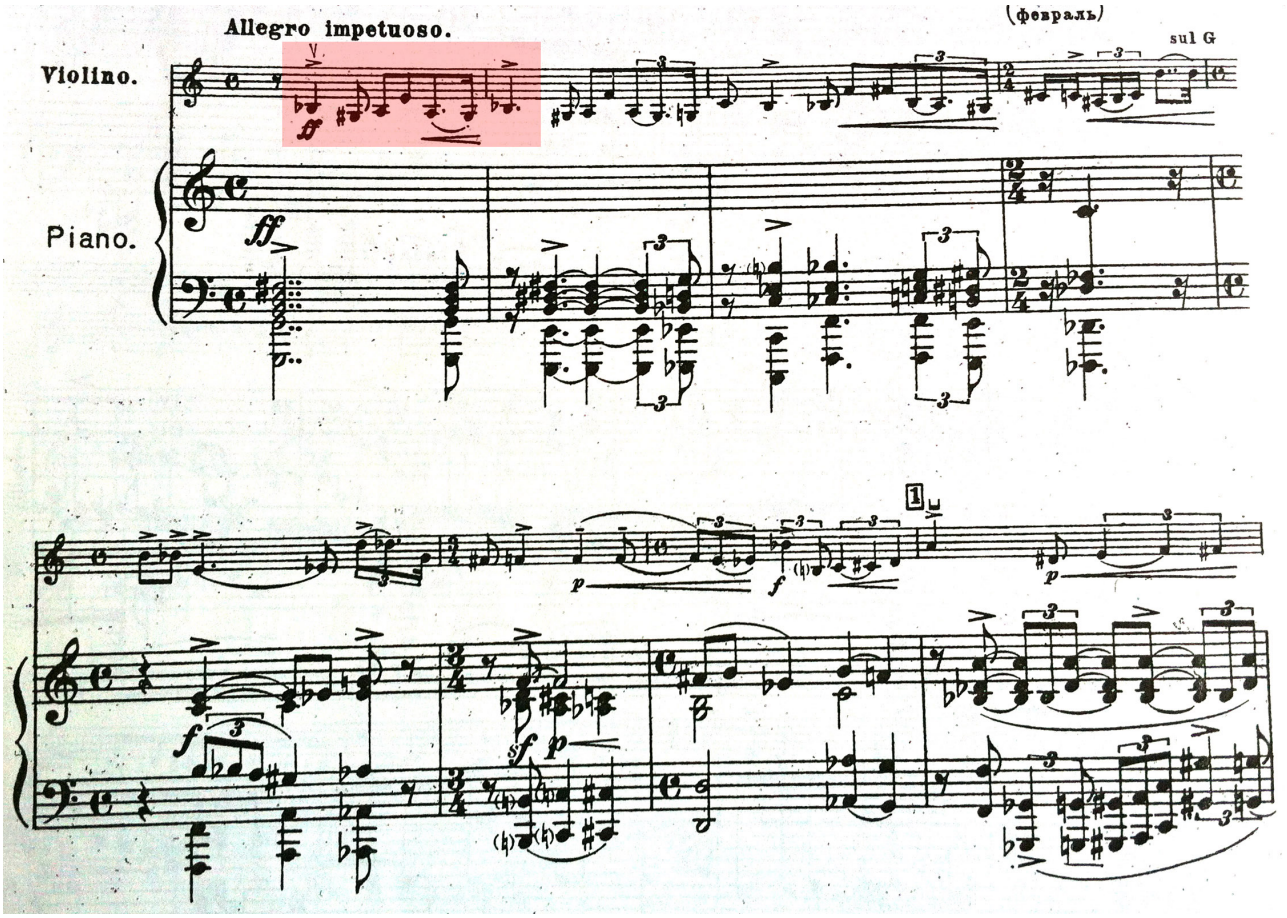

Figure 3.2: Lyatoshyns´kyj's Sonata, first movement, first theme, measures 1-8.

59 Powell, *After Scriabin*, 180-1.

The first movement is full of contrast and great intensity, immediately evident in the opening statement; not only the timbre of the G string of the violin creates tension, but the sheer acrobatics of large leaps on the one string and syncopated piano set the tone for the movement. In contrast, the second theme of the movement is very lyrical, accompanied by a quintuplet figure in the piano which creates an "other-worldly" effect (see Figure 3.3). The second theme enjoys the same melodic-intervallic relationship as the first theme, showing preference for the semitone and the major sixth and sevenths (Figure 3.3).

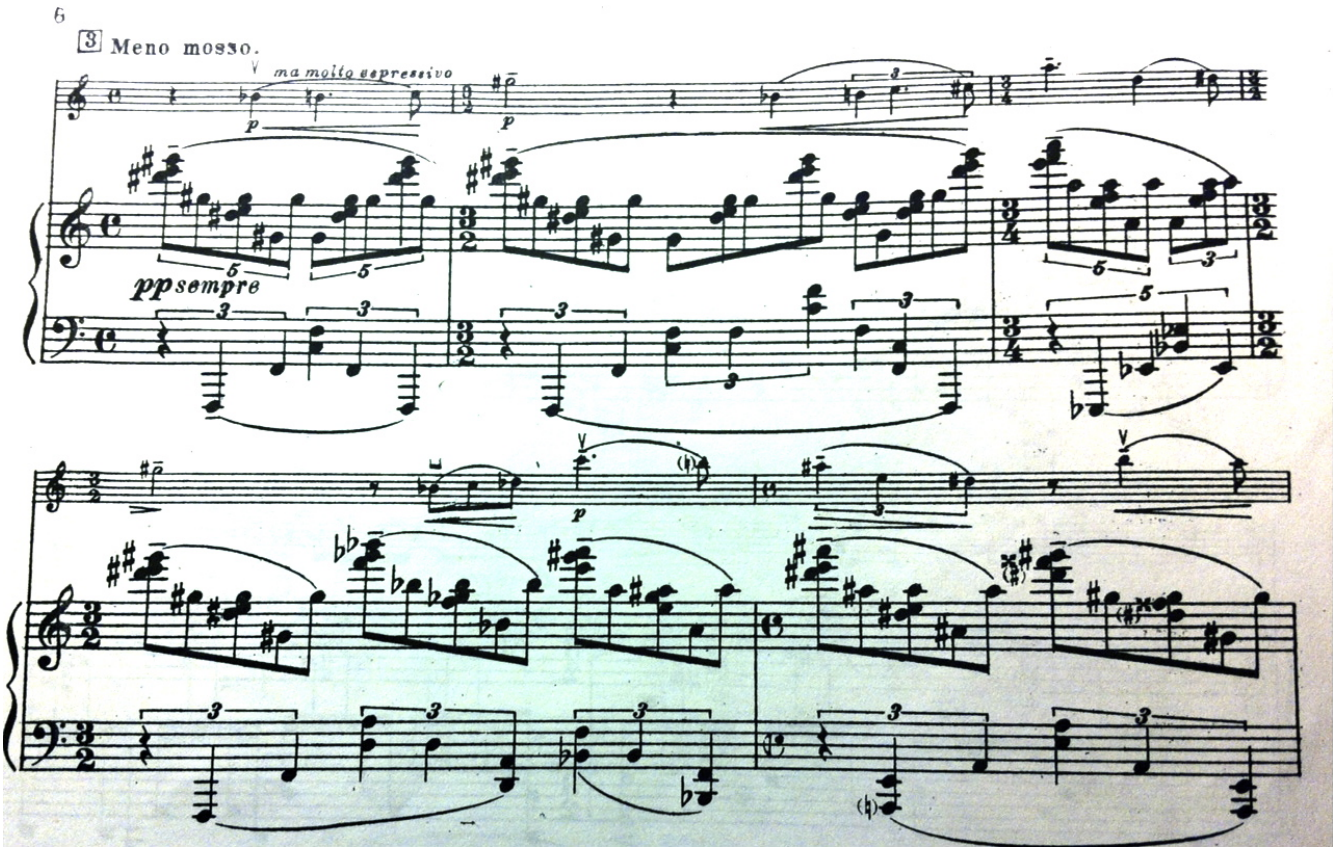

Figure 3.3: Lyatoshyns'kyj Sonata first movement, second theme, measures 35-39.

The movement enters a developmental section where the two themes are revisited in shorter, fragmented versions, finally arriving at a majestic coda – a reiteration of the movement's first theme in a slower tempo, played in octaves by the violin with a march-like piano accompaniment. The

movement ends with a last utterance of the palindromic theme (and within it, the three-note motive inverted) over the G major 7 tonic which creates a major-minor conflict, shown in Figure 3.4. The instability created by this tonal discrepancy helps to create the mood of the second movement.

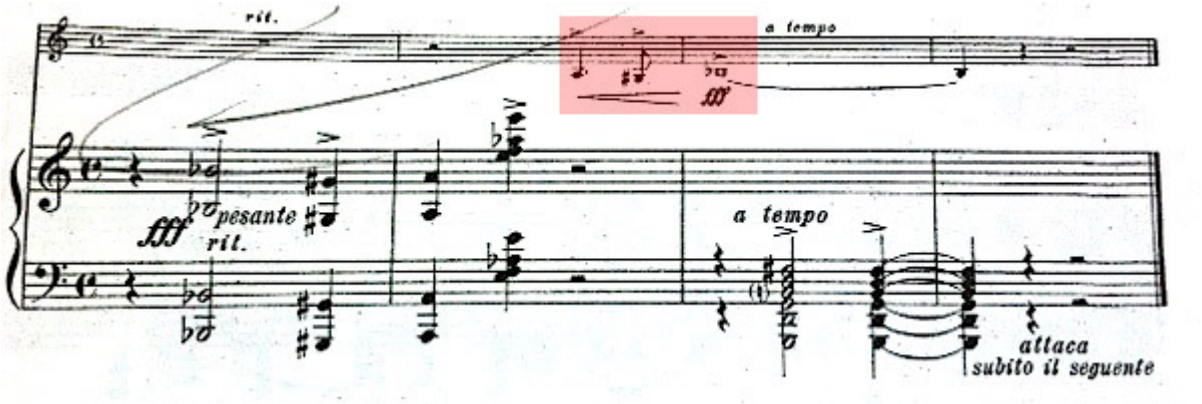

Figure 3.4: Lyatoshyns´kyj Sonata, ending of first movement, measures 152-155.

3.3.2 Sonata for Violin and Piano, Op. 19: Second Movement

In the second movement, marked *Tempo precendente,* one can sense the great influence of impressionism on Lyatoshyns´kyj. Throughout the movement, Lyatoshyns'kyj uses light, ethereal textures through effects such as tremolo, ponticello and harmonics; he uses odd-number rhythmic denominations (most often quintuplets) to create a rhythmically ambiguous and suspended atmosphere.

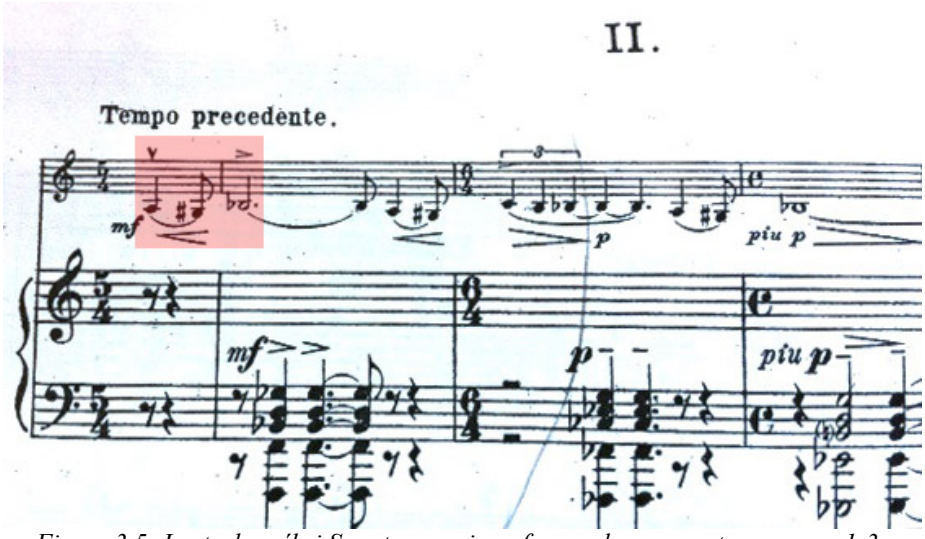

Figure 3.5: Lyatoshyns´kyj Sonata, opening of second movement, measures 1-3.

The movement opens with the same inverted motive that ended the first movement (compare the final three notes of the violin in Figure 3.4 with the first three notes of the violin in Figure 3.5), a motive which develops great importance as an accompanimental figure heard throughout the movement.

The themes of the second movement are carried mainly by the piano. The first theme, accompanied by the violin's roving three-note ostinato grouped in eighth-notes, is a melody created from parallel major seventh chords (seen in Figure 3.5). The second theme of the movement is similar to the second theme of the first movement in its melodic construction and its sentiment. The form of the movement is unusual; Lyatoshyns´kyj presents the two themes three times, where in the final iteration the violin and piano switch roles.

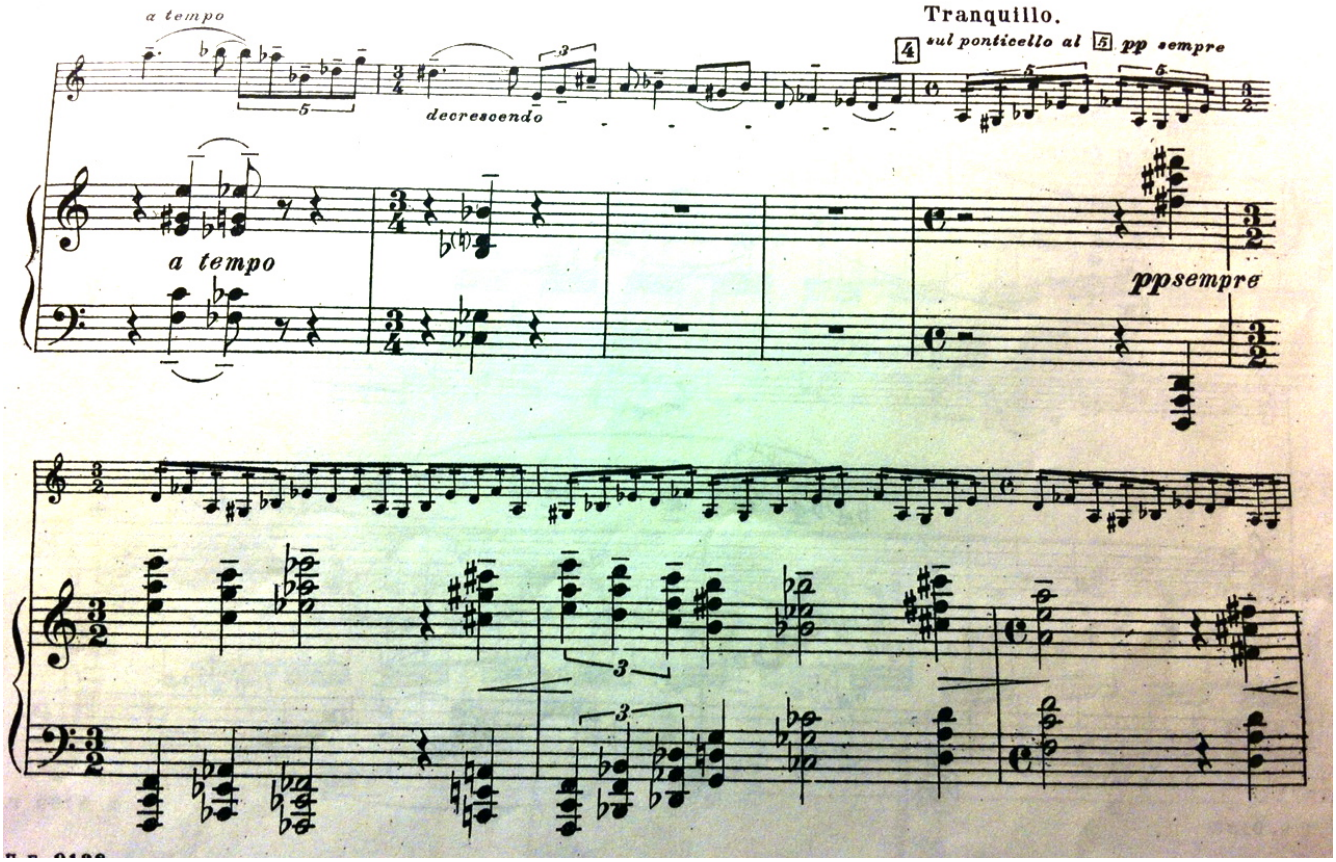

Figure 3.6: Lyatoshyns´kyj Sonata, second movement, Number 4 (measures 26-33 shown)

The most exceptional aspect of the movement is the treatment of the first theme when it appears again at Number 4 and at Number 7. At Number 4 (Figure 3.6), the violin again repeats an ostinato,

this time consisting of six notes grouped in eighth-note quintuplets, accompanying the piano's starker iteration of the first theme – now open fifth chords (without the major 7ths). At Number 7, the first theme is heard in open fifth violin harmonics; Lyatoshyns´kyj's genius is shown in the accompanimental figure. At Number 7 (see Figure 3.7), the three-note motive from the beginning of the movement is heard in two layers – the 32nd notes of the middle octave, and at a slower interval in the bass octave. The movement ends with two high-register G major 7 chords in the piano, and segues into the third movement.

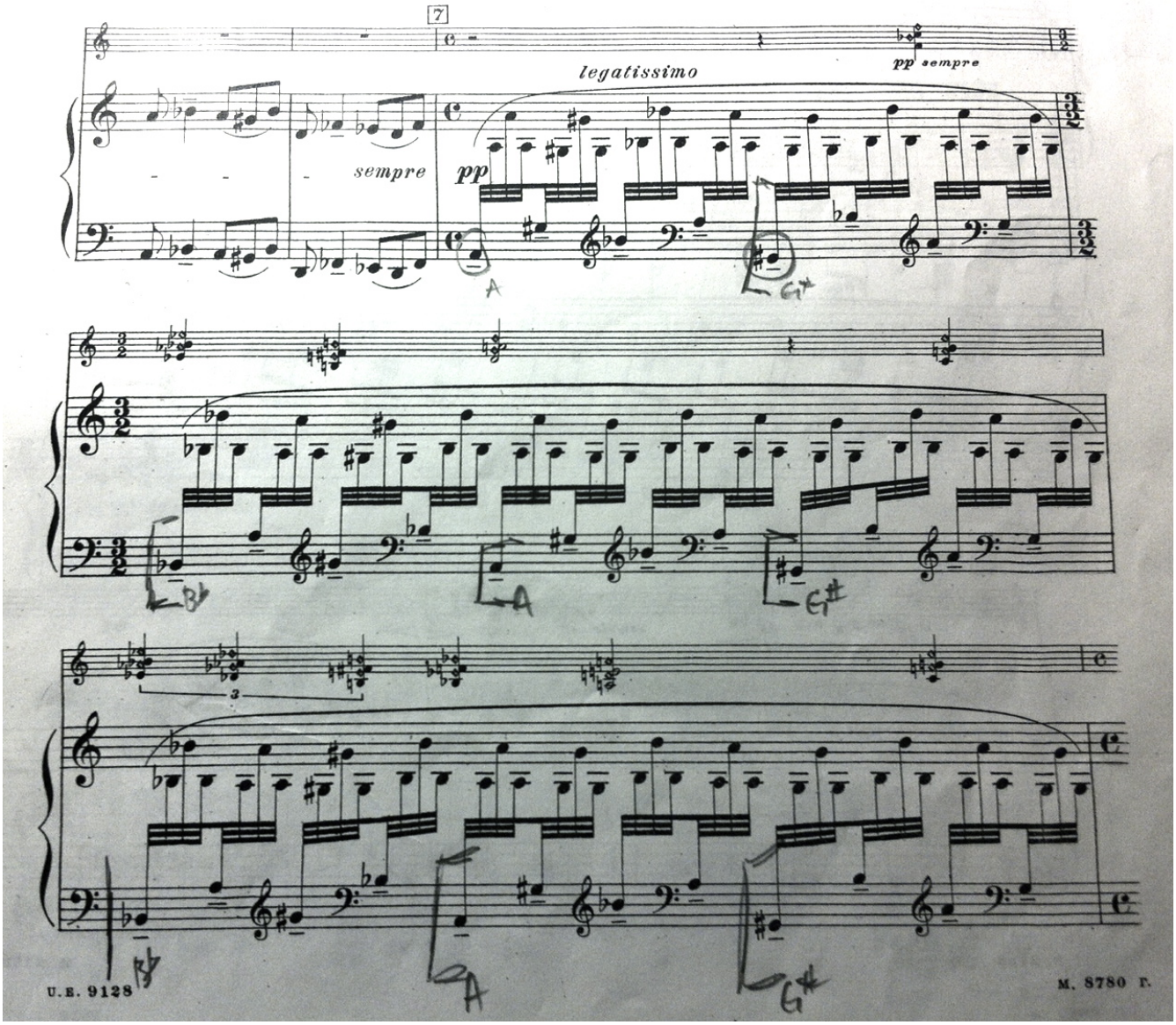

Figure 3.7: Lyatoshyns´kyj Sonata, 2nd Movement, Number 7 (measures 53-57 shown)

3.3.3 Sonata for Violin and Piano, Op. 19: Third Movement

For Lyatoshyns´kyj, third movements often represent a release of tension;[60] the heroic final movement of the Op. 19 sonata is the most straight-forward movement of the three. Its march-like theme is centred once again around the familiar G major 7 tonic, with a raised fourth degree in the opening of the violin melodic line (seen in Figure 3.8). The main theme is immediately repeated in the piano, creating familiarity with the melody which contributes to the movement's direct quality.

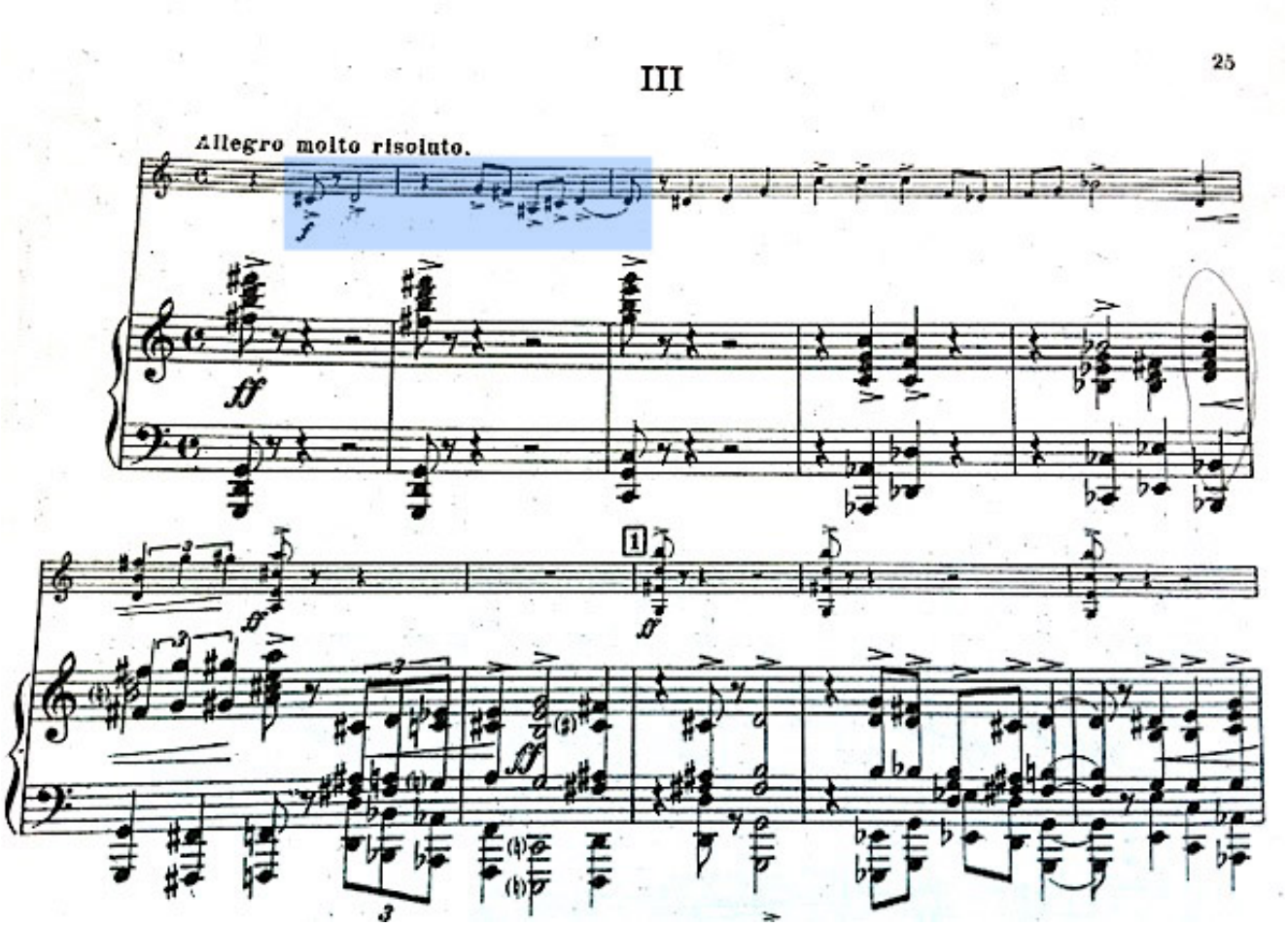

Figure 3.8: Lyatoshyns´kyj Sonata, third movement, measures 1-10.

Immediately following is a passage which shows a Straussian fluidity, especially in the violin line (see Figure 3.9).

60 Sitsky, *Music of the Repressed*, 165.

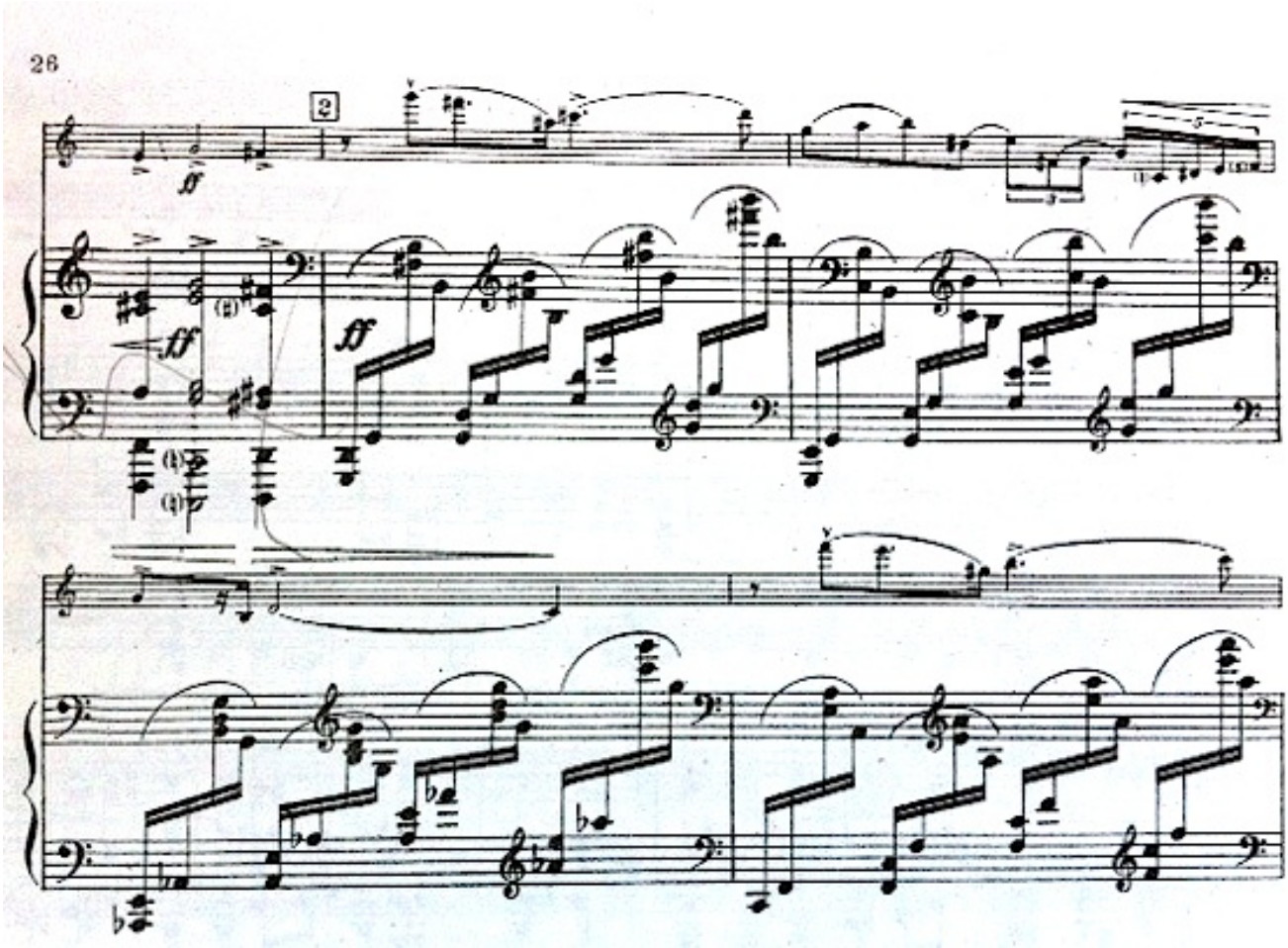

Figure 3.9: Lyatoshyns´kyj Sonata, third movement, second theme, measures 19-23.

Material from the first movement reappears in the development section, accompanied by cascading figures first in the violin and then in the piano. After a triumphant recapitulation, the sonata arrives at a coda based on themes from the first movement. The work culminates triumphantly with the combination of the first and third movements' themes supported by a resounding G major 7. (Compare sections in red and blue in Figures 3.2, 3.8, and 3.10. The A# in Figure 3.8 is spelled enharmonically as a Bb in Figure 3.10.)

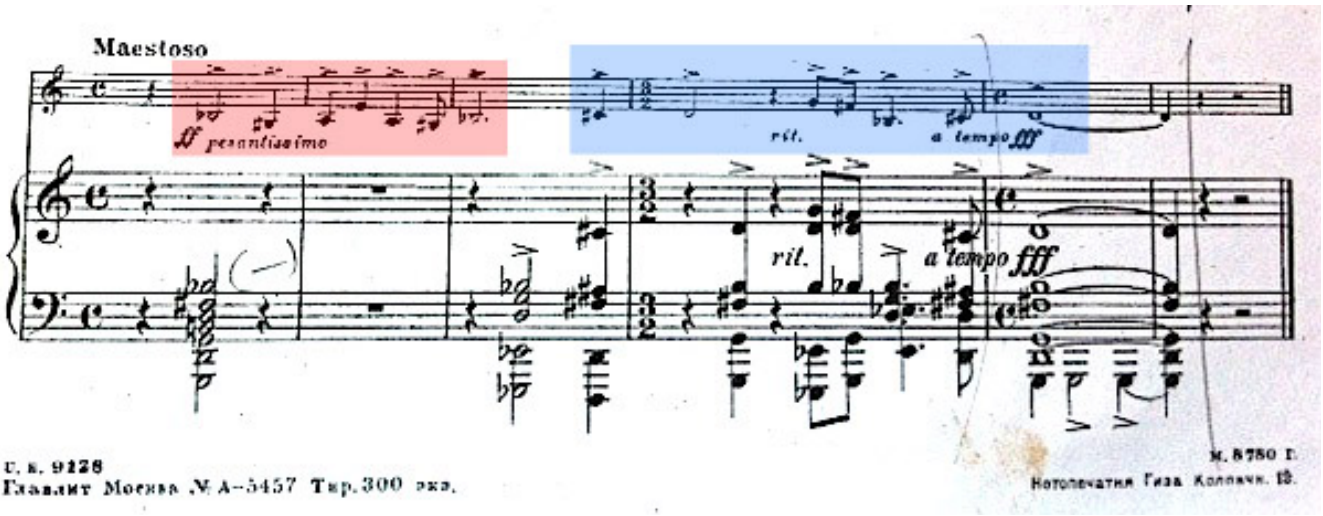

Figure 3.10: Lyatoshyns´kyj Sonata, third movement, measures 147-152.

3.4 Reception History; Condemnation of Lyatoshyns´kyj

The Op. 19 Sonata and the other works of the late 1920s (including two piano sonatas and the 3rd String Quartet) were not received particularly favourably by Soviet critics on account of their "newness."[61] Later, during *Zhdanovshchyna,*[62] these works, along with his second symphony (1945), would cause him to be labeled as the "most flagrant example of the formalist trend."[63] Lyatoshyns´kyj was officially condemned by the events and governmental resolutions of February 1948. Lyatoshyns´kyj's inclusion in this condemnation should speak to his stature; he was condemned alongside Shostakovich, Prokofiev, Khachaturian, Kabelevsky,[64] and other great composers of each of the national schools within the union.[65]

After the 1948 condemnation, Lyatoshyns´kyj never fully returned to the advanced language of the 1920s, but even his simplified language resulted in frequent criticism and public denunciations.[66] In

61 Powell, *After Scriabin*, 188.
62 *Zhdanovshchyna*, the artistic purges of Andrey Zhdanov, 1946-1948. See pages 213-28 of Boris Schwartz, *Music and Musical Life in Soviet Russia*, (Bloomington: Indiana University Press, 1983).
63 Olkhovsky, *Music Under the Soviets*, 256. Accusation by the the head of the Union of Soviet Composers of Ukraine, Andrei Shoharenko.
64 Schwartz, *Music and Musical Life*, 213-18.
65 Olkhovsky, *Music Under the Soviets,* 258ff.
66 Powell, *After Scriabin*, 195.

response, he focused more on including folk material, nationalistic, and classic sources in his compositions, found also in his later works for violin, the *3 Pieces for Violin and Piano on folk themes* (1932), and *Dance for violin and piano on a Ukrainian theme* (1947). While this should have pleased the custodians of the Socialist Realism doctrine, his preferential usage of Ukrainian folk material caused him to be labeled a "Nationalist" and put him into a more difficult position than if he were to have chosen material from any of the other Soviet people's traditions.[67]

3.5 Other Contemporaneous Works

Other works for violin written from the 1920s and later were by Viktor Kosenko (1896-1938), Mykola Kolyada (1907-1935), Vasyl´ Barvins´kyj (1888-1963), Lev Revuts´kyj (1889-1977), and Stanislav Lyudkevych (1879-1979). Viktor Kosenko, who taught at the Kyiv Conservatory alongside Lyatoshyns´kyj, composed a Violin Concerto (1919) and a Sonata in A minor, Op. 18 (1928), largely influenced by Tchaikovsky and Borodin.[68] Mykola Kolyada was a graduate of Kharkiv's music program. His Violin Sonata (also composed in the 1920s) fuses jazz elements and impressionistic influences, characteristics of his compositional style.[69] Lev Revuts´kyj, a colleague of Lyatoshyns´kyj at the Kyiv Conservatory, composed an "Intermezzo" for violin and piano, Op. 10 (1926).

Stanislav Lyudkevich and Vasyl´ Barvins´kyj were responsible for forming the school of composition in Western Ukraine prior to its incorporation into Soviet Ukraine and the USSR, centred in L´viv.[70] Barvins´kyj's greatest contribution was to chamber music, and in addition to the "Works on Ukrainian Folk Themes" for violin and piano (1934-35), he composed two piano trios (1911), a Sextet for piano, string quartet, and double bass (1915), a string quartet (1935), and a Piano Quintet (1953-

67 Ibid., 205.
68 Ibid., 177.
69 Turchyn-Duvirak, "Kyiv, the 1920s," 331-2.
70 Virko Baley, "Lyudkevich, Stanislav Pylypovych," in *Grove Music Online*, Oxford Music Online, accessed October 24, 2012, http://www.oxfordmusiconline.com/subscriber/article/grove/music/17276?q=Lyudkevych&search=quick&pos=1&_start=1#firsthit.

63). His compositional style was influenced by Mykola Lysenko, French impressionism, and the Czech school (especially Vítězsláv Novák). Lyudkevych, a student of Alexander von Zemlinsky in Vienna, composed a small piece for violin and piano in 1920, "Chabarashka," a Violin Concerto (1945) and a Violin Sonata (1947). He also composed two piano trios (1914, 1952) and a string quartet (1914).

3.6 The Influence of Lyatoshyns´kyj

Lyatoshyns´kyj's influence on Ukrainian music, and on Ukrainian violin music, is extraordinary. He is most well known for his work in the solo piano, symphonic and vocal genres; however, his contributions to chamber music (5 string quartets, 2 piano trios, 1 "Ukrainian" Piano Quintet, assorted pieces and suites for solo instrument and piano, and the 1926 Violin Sonata) are indeed profound. As a teacher at the Kyiv Conservatory for nearly fifty years, he taught a large portion of Ukraine's next generation of composers: Ihor Bel´za, Ihor Shamo, Yevhen Stankovych, Ivan Karabyts´, Myroslav Skoryk, and members of the "Kyiv Avant-Garde" – Leonid Hrabovs´skyj and Valentyn Sil´vestrov.

Chapter Four: The Kyiv Avant-Garde

4.1 The "*Shestydesiatnyky*"

In the Soviet Ukraine of the 1950s, art music was still dominated by the dogmas of Socialist Realism. Modern compositional methods and technology were forbidden; musical information from other countries was highly censored. Shostakovich was still regarded with official suspicion, and Lyatoshyns´kyj (Ukraine's main heretic) was labelled a formalist.[71] In the years following Joseph Stalin's death in 1953, the "Thaw" began; a general relaxing of cultural policies resulted in increased freedom in artistic and cultural life. The cultural leaders of the 20s and 30s were being rehabilitated, and contact with the West became possible, however limited. Under these conditions, a group of avant-garde composers called the "*Shestydesiatnyky*" (which means literally "of the sixties generation") created their art.[72] This group, also known as the "Kyivan Group" and "The Kyiv Avant-Garde," included Leonid Hrabovs´kyj, Vitaly Hodziats´kyj, Volodymyr Zahortsev, and perhaps best known, Valentyn Sil´vestrov.

4.2 Valentyn Sil´vestrov (1937-)

Valentyn Sil´vestrov is Ukraine's most internationally-recognized living composer. Born in 1937 in Kyiv (where he still resides), he began his university education in engineering, his father's profession. During this time, Sil´vestrov also studied at the music conservatory from 1958-64, where he studied counterpoint with Revuts´ky and harmony with Lyatoshyns´kyj, an encouraging teacher who helped him to cultivate his innovative and unique voice.[73] Valentyn Sil´vestrov is a contemporary of

71 Elena Zinkevich, "The Ukrainian composers' school in the socio-cultural context of the 20th century," in *Nationale Musik im. 20. Jahrhundert: Kompositorische und soziokulturelle Aspekte der Musikgeschichte zwischen Ost- und Westeurpa – Konferenzbericht Leipsig 2002* (Leipzig: Schröder, 2002), 156.

72 Virko Baley, "The Kiev Avant Garde: A Retrospective in Midstream," *Numus West* 6 (1974): 8. "*Shestydesiatnyky*" translates to "generation of the sixties", used to describe the cultural climate of the sixties.

73 Kyianovs´ka, *Ukrayins´ka Muzychna Kul´tura,* 130.

the better-known composers Arvo Pärt, Edison Denisov, Alfred Schnittke, and Sophia Gubaidulina.[74] Sil´vestrov's music is performed and recorded with more frequency than any other Ukrainian composer today, and his compositions represent a unique and integral part of the Ukrainian violin repertoire.

4.3 History Repeating?

Sil´vestrov's compositional life to date can be divided into multiple periods. In his first period, Sil´vestrov essentially repeated twenty years of western European music history, following a path strikingly similar to that of the members of the Second Viennese School, but "in his own inimitable style."[75] His Piano Quintet caused a sensation at its first performance at a plenum of young Ukrainian composers in 1961. It is based on the two conflicting concepts of diatonicism and chromaticism flirting quite boldly with atonality."[76] At this stage in his career, Sil´vestrov's music is reminiscent of the atonal experiments of the Second Viennese school. For example, his *Quartetto piccolo* for string quartet (1961) and his *Triada* for solo piano (1962) demonstrate the use of Schoenberg's dodecaphony, and his *Mystery* for alto flute and six percussion groups (1964) and the *Monody* for piano and orchestra exemplify Webern-like pointillistic structures.[77]

It is important to remember that the music of the Second Viennese School was not easily accessible or well known to Sil´vestrov and his friends at the time – for instance, their first opportunity to hear Webern was in a radio broadcast of Op. 24 Concerto for Nine Instruments from Warsaw in the fall of 1960[78] – yet it seems that Sil´vestrov and the rest of the "*Shestydesiatnyky*" were able to acquire "a working knowledge of music [they weren't] supposed to know."[79] So how then was this

74 Peter John Schmeltz, *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (Oxford: Oxford University Press, 2009), 29.
75 Svetlana Savenko, "Valentin Silvestrov's Lyrical Universe," in Barsky, V., and Valeria Tsenova *Underground music from the former USSR,* (Amsterdam: Harwood Academic, 1996), 67.
76 Baley, "Orpheus Unleased," 7.
77 Savenko, "Valentyn Sil'vestrov's Lyrical Universe", 67.
78 Baley, "The Kiev Avant Garde," 10.
79 Gerard McBurney, "Metamusik: Postludium by Valentin Silvestrov; Vienna Radio Symphony Orchestra; Dennis Russell Davies," *Tempo*, 58, No. 229 (July 2004): 69.

accomplished? Some banned scores were accessible at the Moscow and Leningrad conservatory libraries, but undergraduate students were prohibited from accessing them.[80] At the Kyiv Conservatory, students needed to have a special permit to access German musical dictionaries, because of the fear he or she might look up articles on Schoenberg or Berg.[81]

Sil´vestrov and his contemporaries at the Kyiv Conservatory were fortunate to have a progressive teacher in Lyatoshyns´kyj. Lyatoshyns´kyj exposed his students to the works of Scriabin and Wagner (*Tristan and Isolde*, specifically). He was supportive of his students' experiments, even when he did not agree with their direction, and protected his students from bureaucratic difficulty where possible. Although Lyatoshyns´kyj was in many ways an ideal pedagogue, Sil´vestrov and the "*Shestydesiatnyky*" discovered that their conservatory training was incomplete. Upon graduation, the group began meeting informally to study the music of Bartók, Ligeti, Stockhausen, Berg and Schoenberg.[82]

4.4 Sil´vestrov's "Avant-Garde" Experiments: *Drama*

The avant-garde experiments of Sil´vestrov's second period are best exemplified by *Drama* (1967-71), a large-scale three-movement work consisting of a violin sonata (first movement), a cello sonata (second), and a piano trio (third). *Drama* is a highly theatrical work which employs many avant-garde techniques; in addition to the dynamic entrances and exits of the string players, *Drama* requires that props such as metal cymbals and porcelain cups be thrown into the piano and a match to be lit by the violinist at the end of the first movement. Only the violin movement, which can also be performed as a stand-alone work, will be considered in this discussion.

Drama is a cornerstone work of the Ukrainian violin repertoire because it represents the zenith

80 Schmeltz, "Such Freedom," 31.
81 Ibid, 31. Hrabovs´kyj recalls this anecdote in an email to Peter Schmeltz.
82 Ibid, 41.

of the Ukrainian avant-garde. It was the first work written after Sil´vestrov experienced a creative crisis that manifested as a year of silence. The result was that in composing *Drama,* Sil´vestrov took a fresh compositional approach; he rejected the readily available models of composition (namely Shostakovich and Prokofiev), instead mixing avant-garde techniques acquired in his first period with elements from the next phase of his compositional style. According to Sil´vestrov, the works of this period, but especially *Drama*, marked his personal transition into a new compositional style.[83]

The "Signs and Symbols" section in the score (shown in Figure 4.1) serves as a good introduction to the many sounds and effects that one will witness within a performance of *Drama*, including chromatic clusters, atonal improvisations, pedal vibrato, and the throwing of porcelain and metal objects into the piano. The violinist is also asked to play inside the piano, both with his or her hands and with parts of the bow. The instructions also call for the violin is to be lightly amplified, with the added effect of slight reverberation.

83 Ibid., 260.

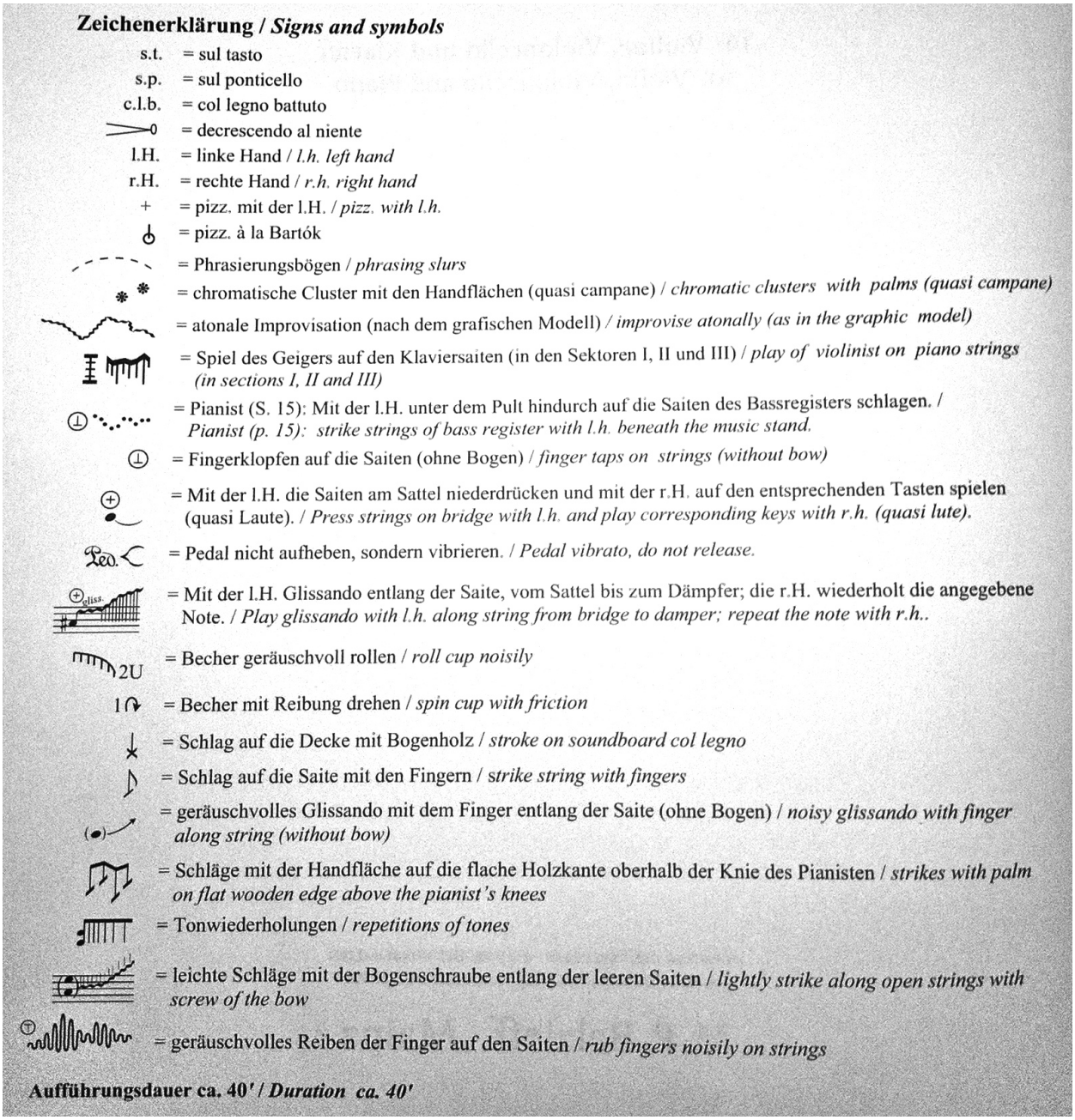

Figure 4.1: Signs and Symbols used in Sil´vestrov's Drama

Drama can be considered polystylistic;[84] Sil´vestrov's writing alternates between precisely notated passages and improvisational structures, exploring both atonality and diatonicism. The opening of the movement serves as a great example of Sil´vestrov's precisely notated elements (see Figure 4.2).

84 Savenko, "Valentin Silvestrov's Lyrical Universe," 69. Polystylisism is the use of multiple styles or techniques in art, literature, and music.

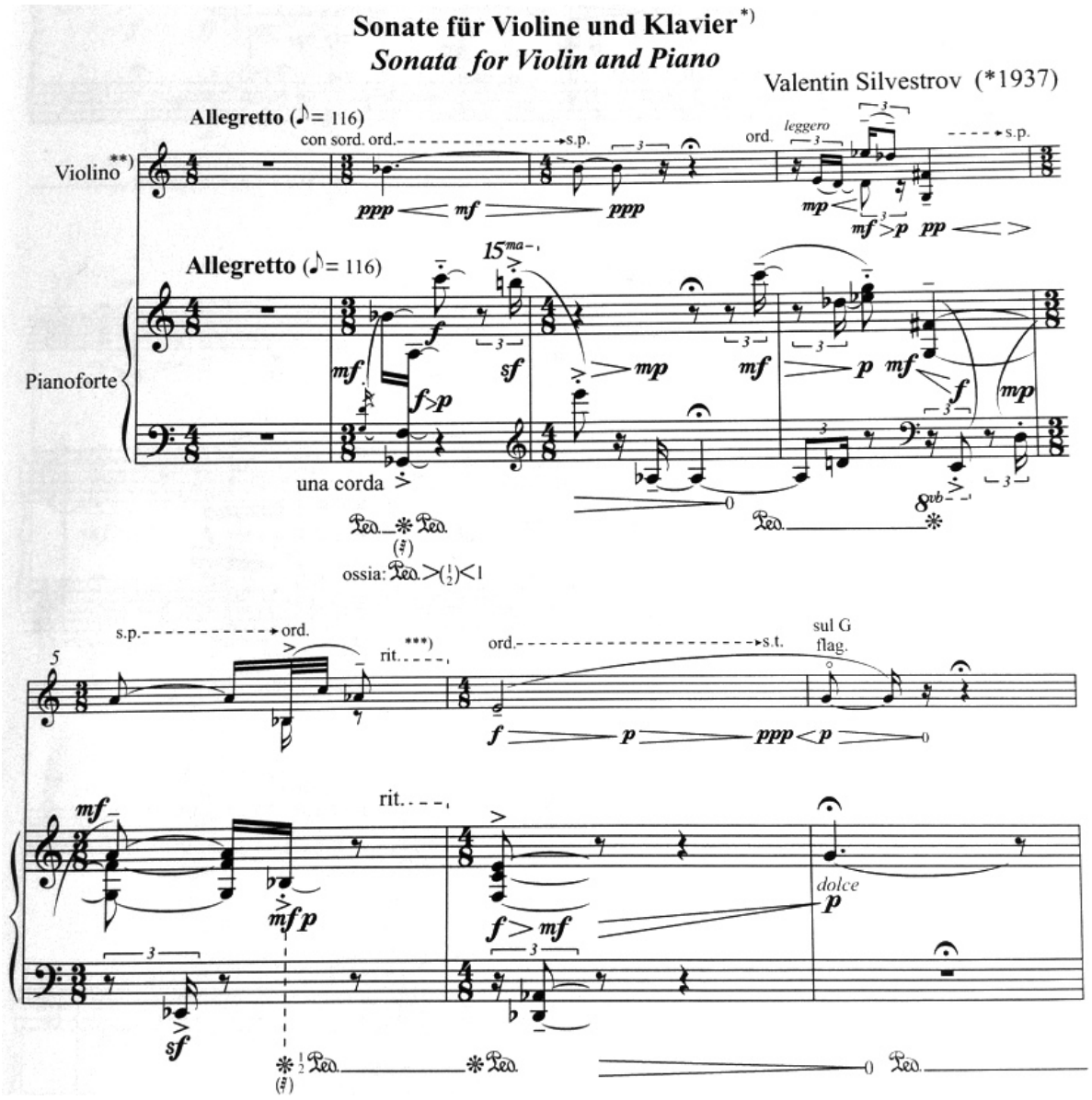

Figure 4.2: Sil´vestrov's Drama, measures 1-7.

Rarely is a single note composed without additional instruction from the composer; even the severity of the retardation in the fifth measure is given. In the opening phrase, the violin and piano parts are interwoven rhythmically, playing with the same trajectory if not exactly together. Later in the movement at Number 11, the piano and violin are both given the opportunity to improvise in a manner which follows the shape of the lines shown in their respective parts, shown below in Figure 4.3.

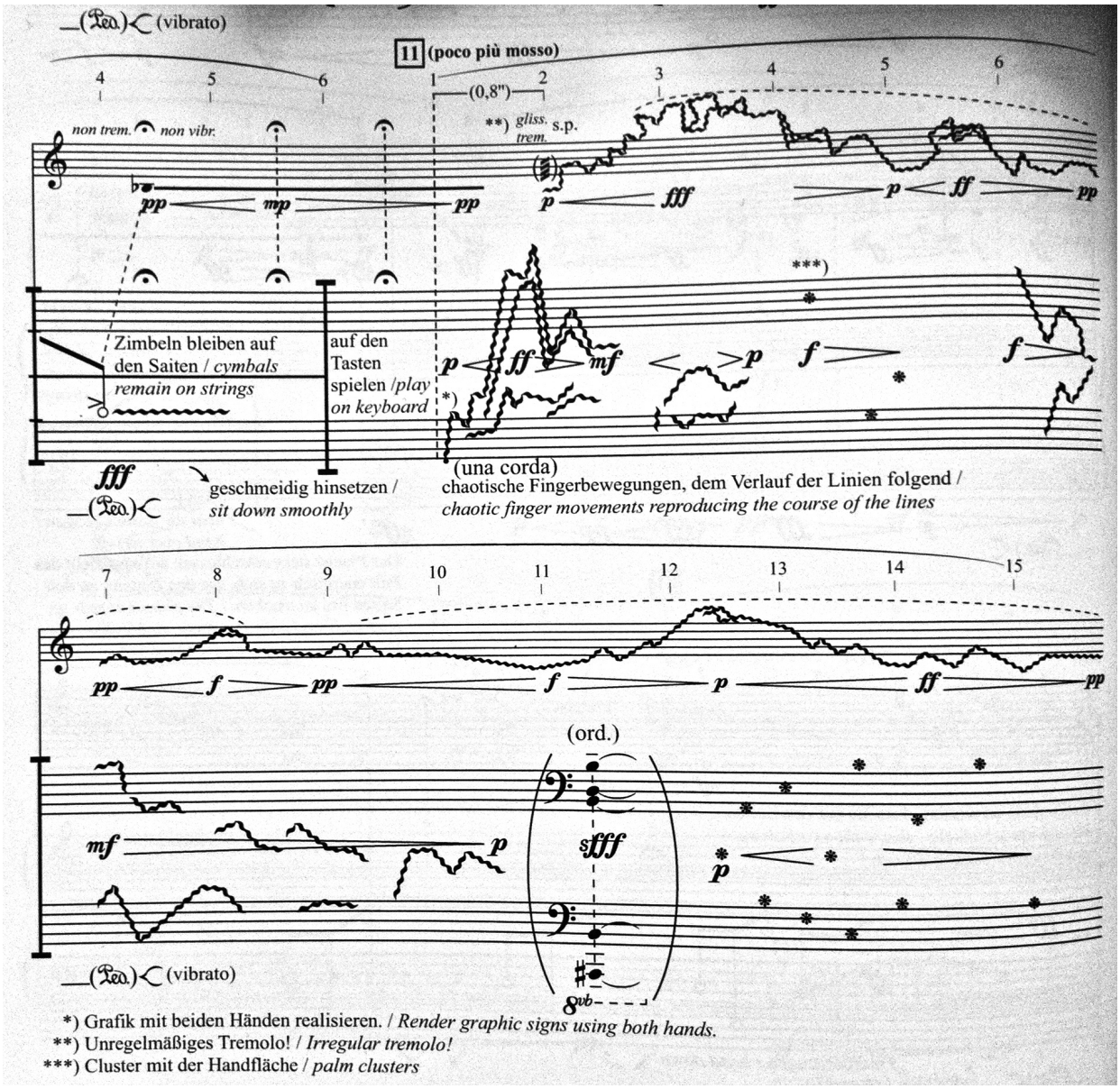

Figure 4.3: Sil´vestrov's Drama, atonal improvisational notation (page 22 of the Belaieff score)

In the example shown in Figure 4.3, the players are asked to improvise atonally. However, Sil´vestrov's work also incorporates step-wise diatonic writing, an element which was to become increasingly important in his next compositional phase. In the following section, shown in Figure 4.4, the pianist plays diatonic melismatic melodies, which in the context of the overall work have a

haunting, “other-worldly” effect.

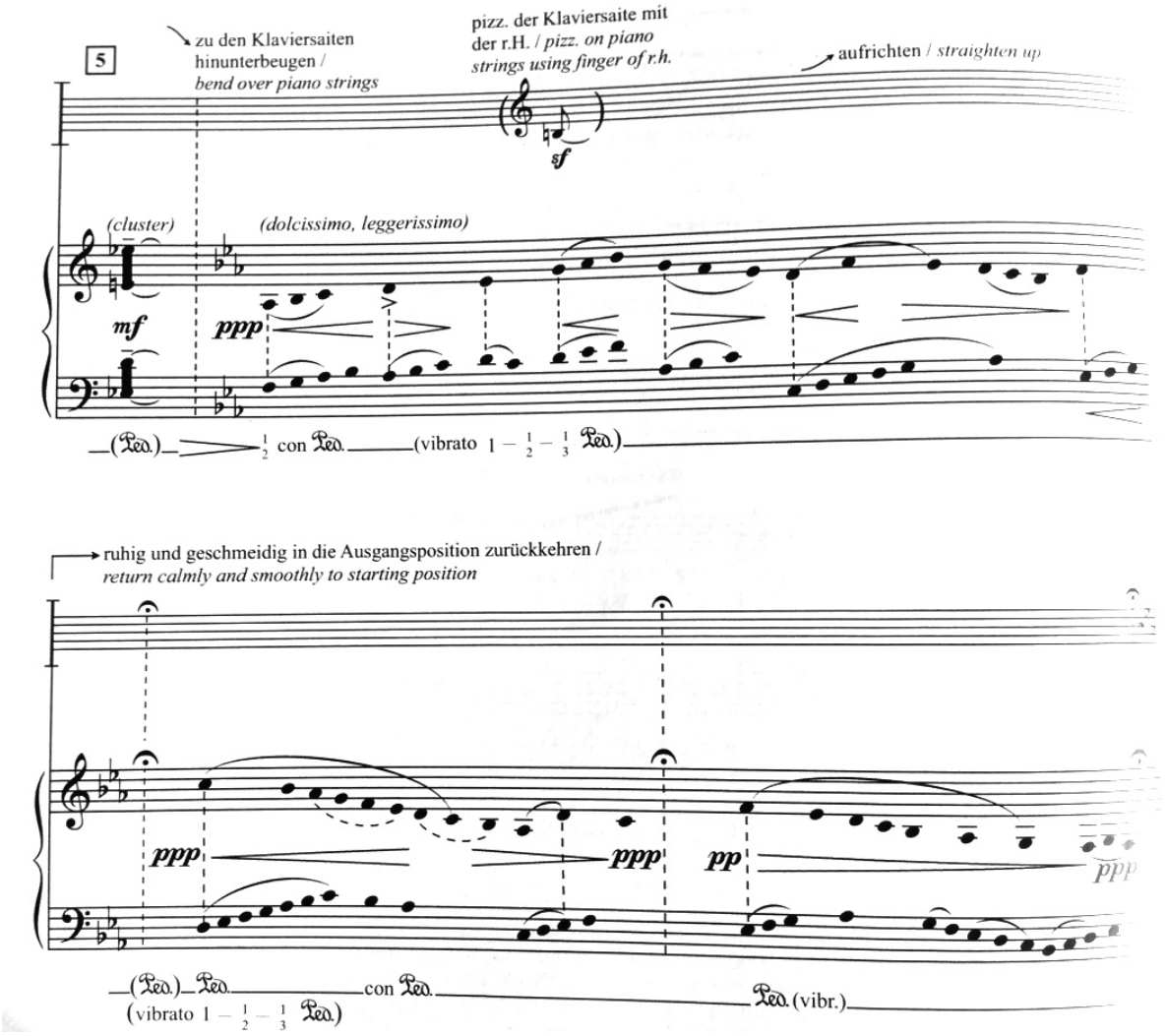

Figure 4.4: Sil´vestrov's Drama, tonal melismatic passage (page 12 of the Belaieff score)

The use of short, melodic fragments reveals Webern's influence on Sil´vestrov. In Figure 4.5, the violin line continues the precisely notated writing of the opening of the movement, while the piano segues into the short melody fragments. The effect of this passage is very captivating for the listener; the step-wise bursts of melody in the greater context of the opening of the movement is unexpected, and very memorable.

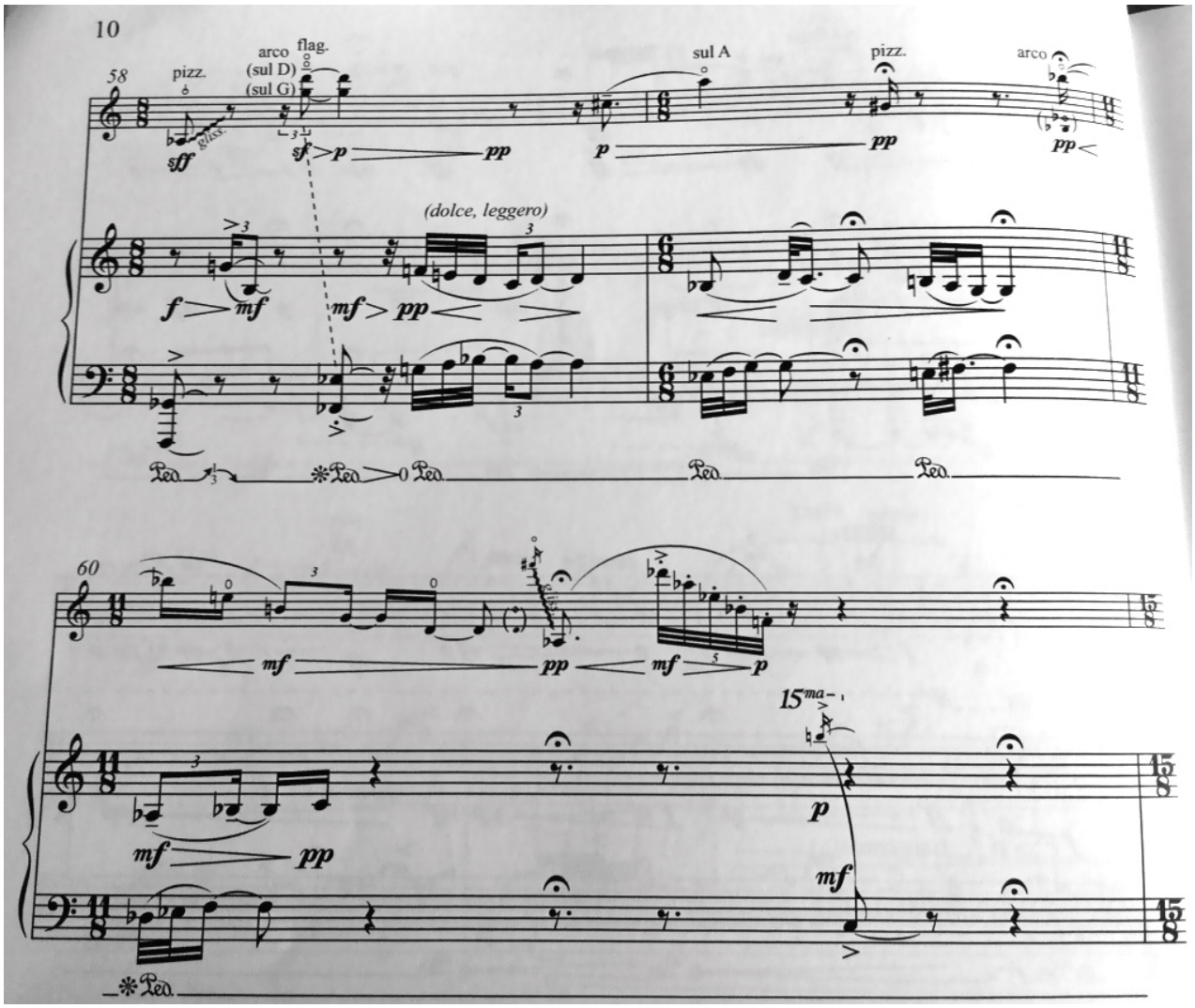

Figure 4.5: Silvestrov's Drama; melodic fragments and precisely notated gestures, measure 58-60 (page 10 of Belaieff score)

Theatrics have such significance in *Drama* to have caused certain musicologists to cite the piece as an example of "instrumental theatre."[85] Many performance indications in the score are specific to the performers' behaviour or actions; for example, in Figure 4.4, the violinist is asked to "straighten up" and "return calmly" to a previous position. As mentioned previously, the movement ends when the violinist dramatically stands, lights a match, and violently extinguishes it with a sharp exhalation.

85 Ibid., 69.

According to Sil´vestrov, the most important lesson he learned through his avant-garde experimental phase was "to be free of all preconceived ideas, particularly those of the avant-garde."[86] *Drama* effectively uses the opposition of atonality and diatonicism and improvisational and precisely notated structures to great dramatic effect. With this work, Sil´vestrov transitioned into his next style period, embodied in his violin sonata, *Post Scriptum*.

4.5 Investigations into "Metaphorical Style"

1973 marked a new chapter in Sil´vestrov's compositional career, where he began composing in what he called "olden style."[87] The works which followed rediscovered diatonicism, albeit in a minimalistic, non-functional manner.[88] This style shocked many listeners, in particular professional musicians, who regarded the change as "a betrayal of the avant-gardist ideals and a renunciation of his individuality."[89] In actuality, "olden style" was but a brief stop on the road to Sil´vestrov's current "metaphorical" style that began its development in the early 1980s.

Sil´vestrov's Violin Sonata composed in 1990, *Post Scriptum,* comes from the height of Sil'vestrov's "metaphorical" style, a style which is also known as "meta-music." "Meta-music," as its name suggests, is music above other music. Sil´vestov's music of this period is atmospheric, resonant, often slow in tempo, and written with detailed markings in the score. This "metaphorical" style is comparable to western post-modern movements and to aspects of the music of Arvo Pärt, Alfred Schnittke, and to a lesser degree Sofia Gubaidulina. Sil´vestrov's "metaphorical" style is consistent with a general trend in Soviet composition that took place during the "Thaw:" a movement from abstract towards mimetic, or representational, styles of composition.[90] "Metaphorical" style, by nature,

86 Schmeltz, "Such Freedom," 261.
87 Savenko, "Valentin Silvestrov's Lyrical Universe," 70.
88 Baley, "Orpheus Unleashed," 8.
89 Savenko, "Valentin Silvestrov's Lyrical Universe," 70-1.
90 Schmeltz, "Such Freedom," 10-12.

is conceptual; in these works, Sil´vestrov "explores the concept of memory as a dramatic device. One is, in effect, experiencing the future of an event long gone."[91]

In *Post Scriptum,* Sil'vestrov presents familiar gestures and melodies – for example, rising third gestures in the piano that alludes to Beethoven's *Appassionata Sonata* – but distorted in a manner not unlike seeing a reflection of a recognizable figure in a distorted mirror. The work employs elements of "meta" (shown in Figure 4.6), seen in the opening measures where the violinist silently "plays" before the piano enters (a game of real vs imaginary) as well as the neo-classical and neo-romantic influences also characteristic of his then-current style. Sil´vestrov uses performance indications like "distant, light, transparent" to set his desired tone (seen also in Figure 4.6). These indications are everywhere in this work; some agree with, while others go against the performer's natural musical instinct.[92] The work enjoys moments of absolute stillness, moments of reflection and meditation.

91 Baley, "Orpheus Unleashed", 8.

92 See discussion of the 2nd movement (4.5.2) for examples of indications which go against the natural musical instinct of the performer.

4.5.1 First Movement: Largo – Allegro – Allegretto

The first movement opens with five bars of the violinist silently playing a pitch, travelling from the tip of the bow to the frog, before beginning the main theme of the movement accompanied by the pianist. The main theme is reminiscent of a melody written by a classical composer such as Schubert. The piano provides a simple accompaniment. Every nuance of the performance of this theme, including interpretive elements like *rubato* normally relegated to the performer is dictated by the composer (shown in Figure 4.6).

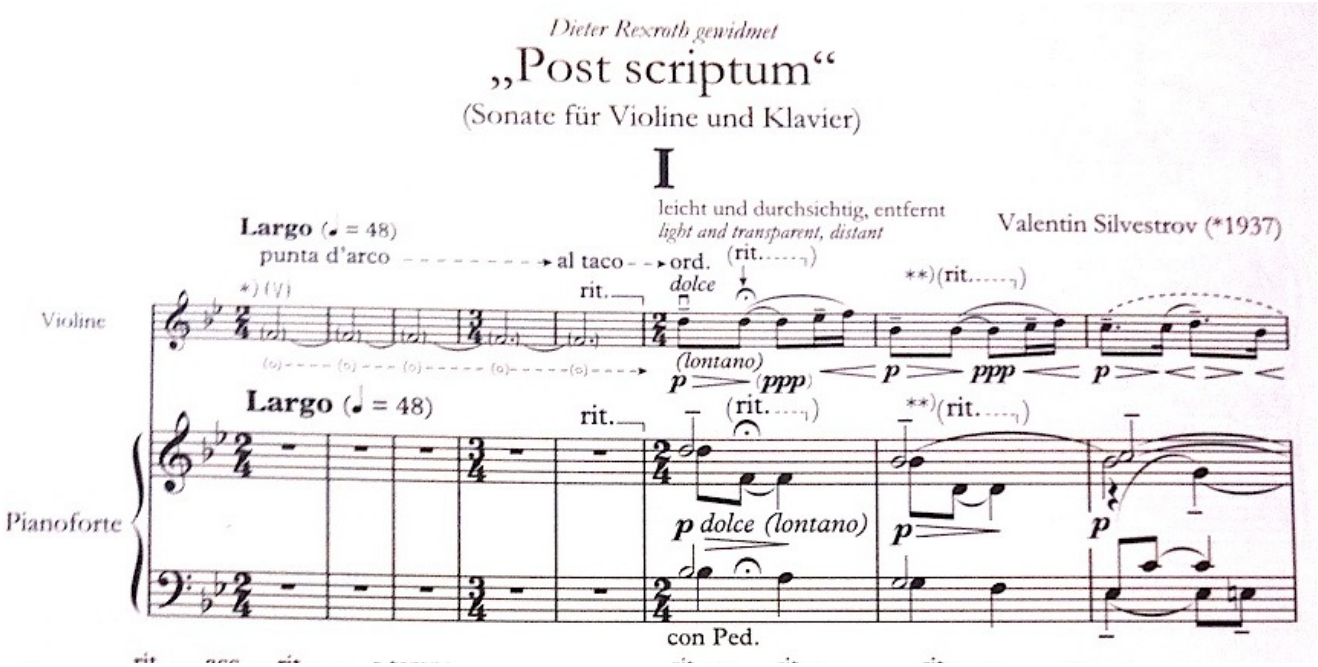

Figure 4.6: Sil´vestrov's Post Scriptum, first movement, measures 1-8.

The first movement begins with a simple melody in B-flat major, carried out by the violin. The phrase begins simply, but Sil´vestrov doesn't allow the phrase to finish in a typical manner, instead allowing it to dwindle into a diminished chord, arpreggiated in the piano. A second theme is presented, which is made up of oscillating thirds in the piano and violin (see Figure 4.7) followed by a flurry of *tremolando* flourishes. This theme also succumbs to the diminished chord, and the movement comes to a halt before the main theme is recovered again, this time heard in the piano. The same derailment

process is repeated on this iteration of the theme as well. The third time the first theme melody is heard, Sil´vestrov presents it in the minor mode. The second theme of oscillating thirds is heard once again; each iteration is higher in pitch than the last, and increasingly large pauses sit between them. The movement concludes with seven full measures of rest in both parts. The second movement begins *attacca*.

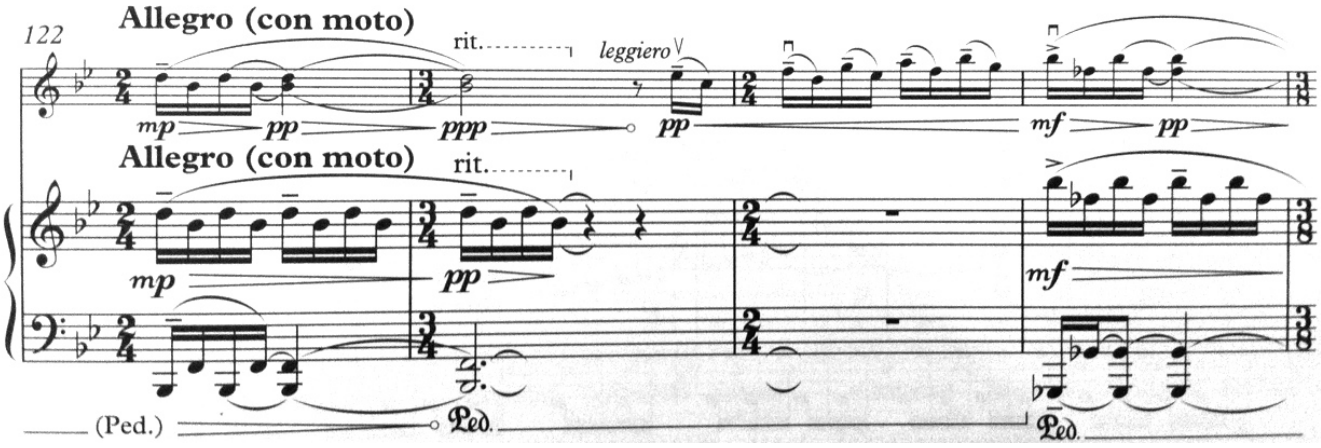

Figure 4.7: Sil´vestrov's Post Scriptum, first movement, second theme, measures 22-25.

4.5.2 Second Movement: Andantino

The second movement features a beautiful, searching melody in A flat major, shown in Figure 4.8. Like the first movement, the theme never properly climaxes, but instead continues in a never-ending phrase for a full forty measures. The theme is simple, still, and inspires a feeling of familiarity. After the first theme finally comes to a close, the piano and violin play short, ethereal utterances interspersed with rests of increasing length. The movement loses all energy towards the end and finishes, as does the first movement, in silence.

Within the first phrase of this movement one can pinpoint many markings in the score that conflict with the natural musical instincts of the musicians. For example, the *ritardandi* at the end of measures 5, 8, and 12 (shown in Figure 4.8) deny the violinist the natural tendency to lead the phrase

into the next measure. When executed as indicated, this projects a hesitant, improvised quality to the phrase. The *ppp* markings found in measures 1, 7, 12, 17, and 20 (Figure 4.8) indicate that the dynamic level of the violin line is not to change throughout the entirety of the phrase. This, too, conflicts with the natural tendencies of the violinist, who would naturally *crescendo* through measures 8-12 (the highest point of the phrase). The lack of *crescendo* implied through the repeated *ppp* markings creates the atmospheric, "other-worldly" sounds characteristic of Sil´vestrov's "metaphorical" style.

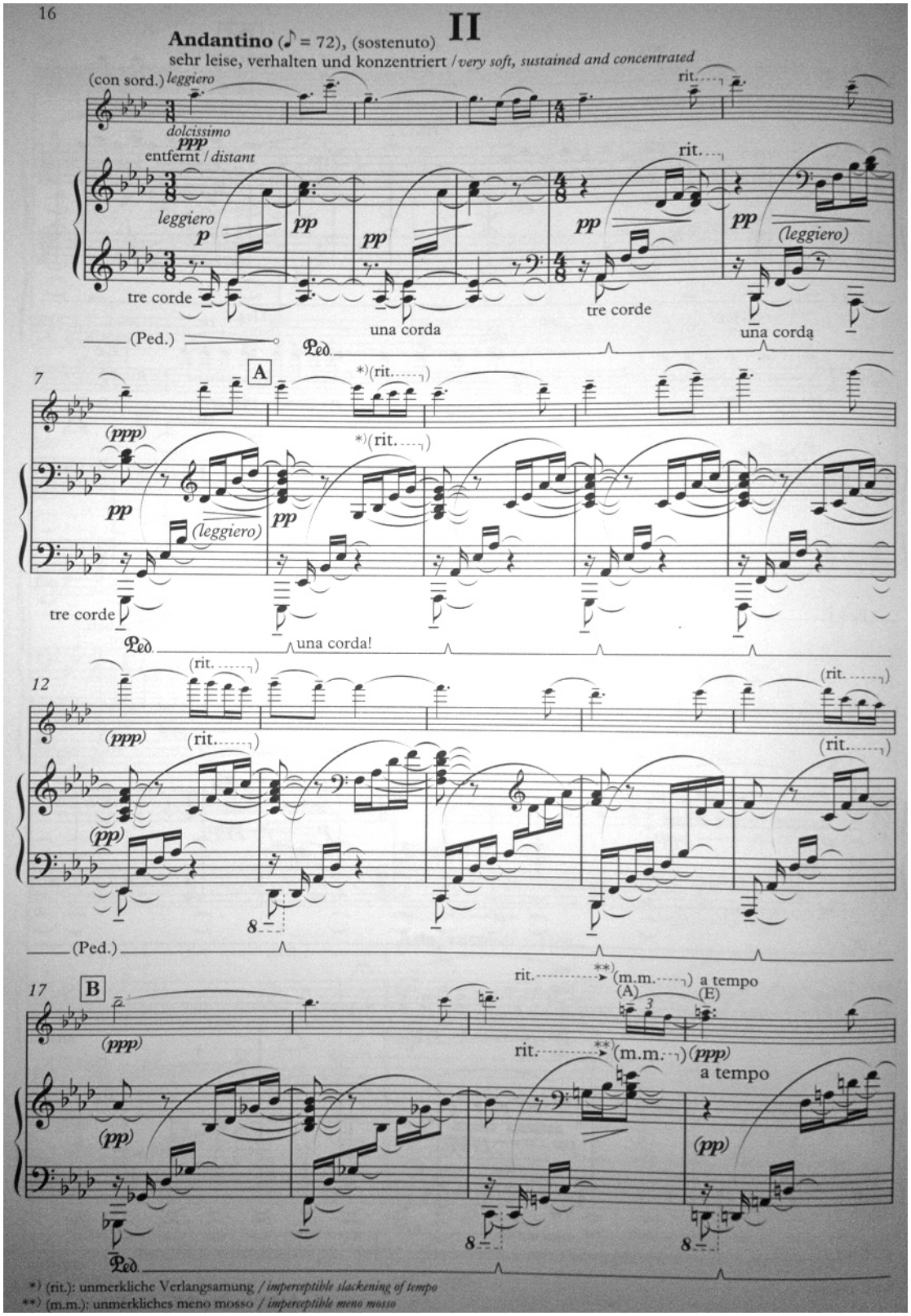

Figure 4.8: Sil´vestrov's Post Scriptum, second movement, measures 1-20.

4.5.3 Third Movement: Allegro Vivace, con moto

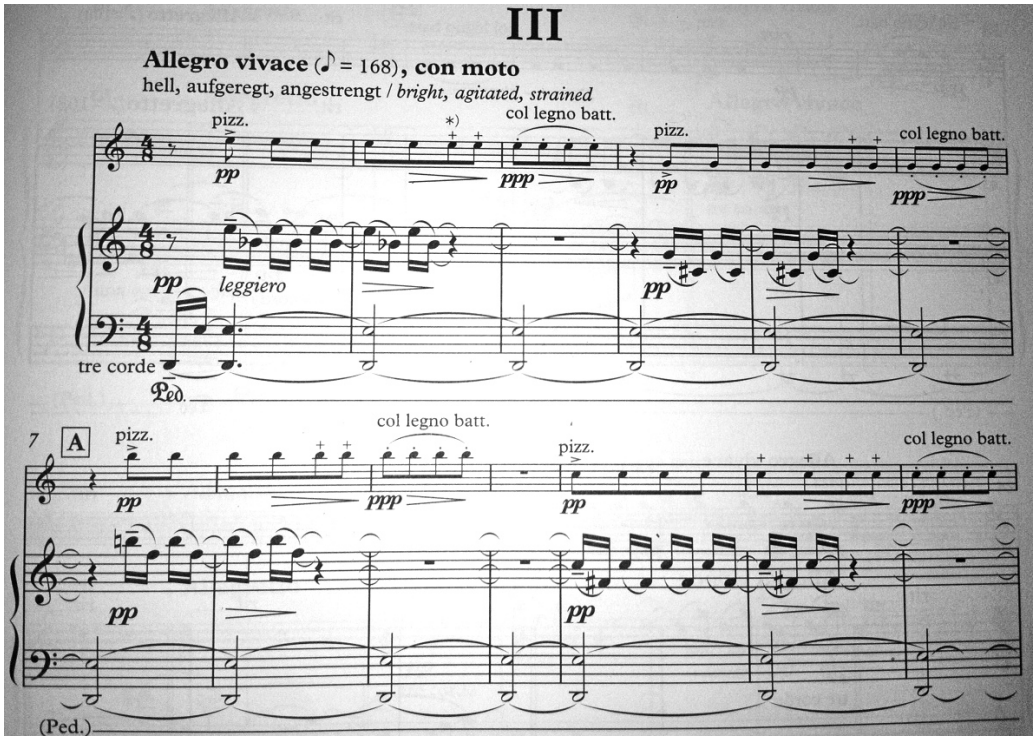

Figure 4.9: Sil´vestrov's Drama, third movement opening, measures 1-13.

The ominous oscillating motive that appears in the first movement is elaborated further in the last; Sil´vestrov changes the oscillating interval to the tritone, which is accented by the unusual *pizzicato – left hand pizzicatto – col legno battutto* figure in the violin (see Figure 4.9). Interspersed

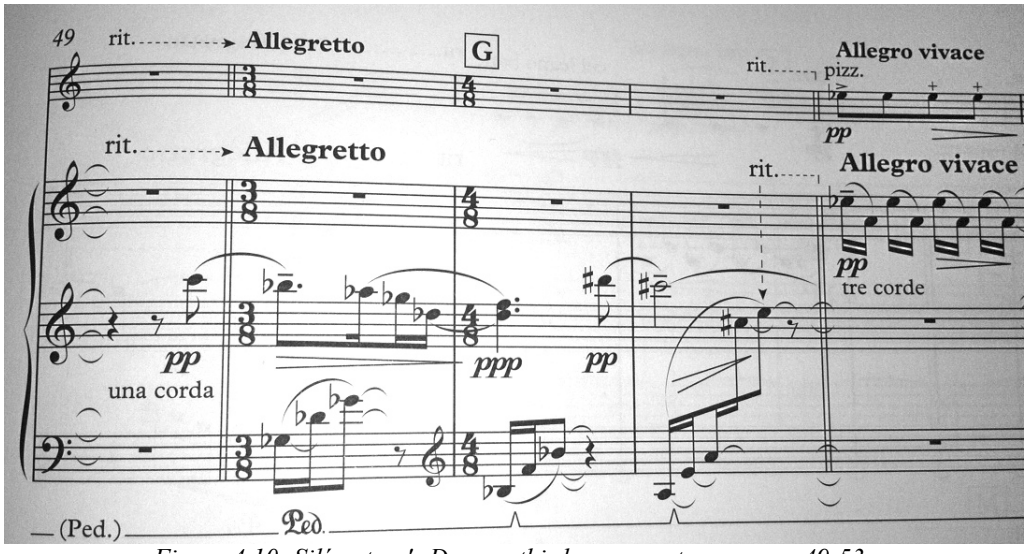

Figure 4.10: Sil´vestrov's Drama, third movement, measures 49-53.

within the directionless oscillating motives are short, diatonic melodic miniatures that last two measures (see Figure 4.10). As in the first movement, the oscillating figure is spread out with rests of increased duration. The work concludes with six full measures of silence.

Post Scriptum demands a great deal of patience from the performers. To follow Sil´vestrov's markings is a difficult task; performers must battle their natural instinct to add nuances such as changes of dynamics or tempo where it is indicated not to do so, for example, in the long melody of the second movement. This is "in the moment" music, which requires the performer to have trust in the music to speak for itself. In performance, the work has great potential for success when the patience of the performers is sufficient to draw in the audience.

4.6 Other works

Sil´vestrov has written two violin sonatas (the first movement of *Drama* and *Post Scriptum), Five Pieces* for violin and piano (composed in 2004), and *Hommage à J.S.B*. (2009). He has also written a work for violin and orchestra, entitled *Widmung* (Dedication): *Symphony for Violin and Orchestra* (1990-91), which is dedicated to the violinist Gidon Kremer, a great advocate of Sil´vestrov's works. This work continues the stylistic trends established in *Post Scriptum* which was written only one year before. Sil´vestrov has also composed a *Postlude* for solo violin, which is part of a greater chamber work for soprano, violin, cello, and piano. This work, composed in 1981-82, also relies on stillness and space for its affect; however, the open fifths frequently heard in the movement reveal its inspiration in medieval music (see Figure 4.11). In the early 1980s, Sil´vestrov discovered the postlude as a genre, which may have developed out of the ever-increasing importance of the concluding sections of his previous works.[93] While Lutosławski is the first composer to write a postlude as a self-contained piece, Sil´vestrov composes in the genre in his own individual manner.[94]

93 Savenko, "Valentin Silvestrov's Lyrical Universe," 74.
94 Ibid. The first Postludes composed were Lutosławski's *Three Postludes* (1958–63).

Sil´vestrov is recognized first and foremost as a composer of symphonies, solo piano music, and (more recently) spiritual choral music. Sil´vestrov's music is frequently performed by his most active advocates Gidon Kremer, Alexei Lyubimov, Oleh Krysa, the Lysenko String Quartet, and the Kyiv Chamber choir. His work has been conducted by Bruno Maderna in Darmstadt and by Leonard Bernstein in New York, and he is a laureate of competitions in the USA and the Netherlands.[95] He has the greatest international reputation of the living Ukrainian composers and is well known in European musical circles; however, despite his unique voice, Sil´vestrov's music is hardly known in the West. I propose two reasons for this knowledge gap: due to limited communication between the West and the Soviet Union during the period that Sil´vestrov was first lauded as a composer, and due to the sensational story of Dmitri Shostakovich's life and music (released to the West largely through *Vokov's* Testimony)[96] which caused many of Shostakovich's Soviet contemporaries, including Sil´vestrov, to be overshadowed.

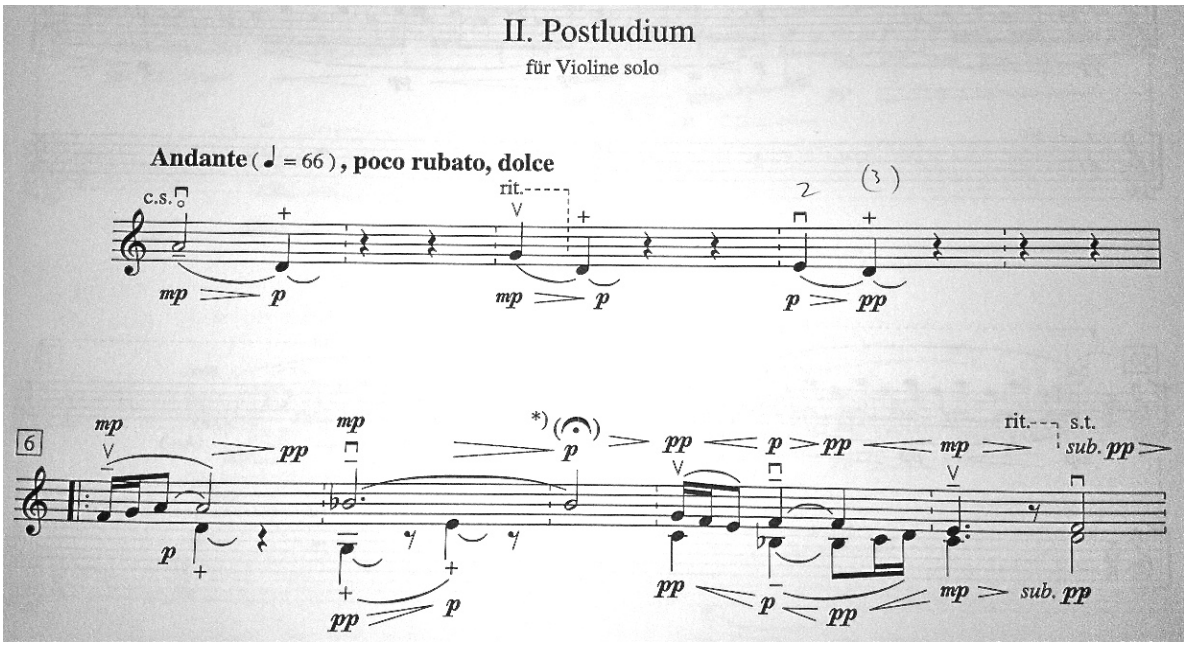

Figure 4.11: Sil´vestrov's Drei Postludien - Postludium for Violin Solo, measures 1-10.

95 McBurney, "Metamusik," 69.
96 Solomon Volkov, ed., *Testimony: The Memoirs of Dmitri Shostakovich,* translated by Antonina Bouis. (New York, NY: Harper & Row, 1979).

4.7 Sil´vestrov's Avant-Garde Contemporaries

Leonid Hrabovs´kyj, another student of Lyatoshyns´kyj, had the reputation of being the most adventurous and outrageous composer of the "Kievan Group".[97] He was heavily influenced by the Polish Avant-Garde and by serialism. His *Trio* for violin, double bass, and piano (1964) owes much to Feldman and to Cage, and employs avant-garde techniques such as the slam of a piano lid and pedal trills.[98] This unusually scored three-movement work is lyrical and spontaneous. He also composed a sonata for solo violin (1959), written in his earlier neo-classical style, and "Constanti" for four pianos, six percussion groups and solo violin (1964-66). Hrabovs´kyj has been living in New York since 1990.

Andrij Shtoharenko (1902-1992) was a Kharkiv-trained composer who held several positions in the musical administration of the USSR, including a position on the presidium of the Union of Composers.[99] He contributed three works to the repertoire of violin concertos by Ukrainian composers, composed in 1968-69, 1972, and 1984 respectively. Additionally, he composed a "Fantasia" for violin and piano (1960) and "Ukrainian Dances" for violin and piano (1973).

97 Baley, "Orpheus Unleashed," 9.
98 Baley, "The Kiev Avant Garde," 15.
99 Schwartz, "Music and Musical Life," 215.

Chapter Five: "The New Folklorique Wave"

5.1 Myroslav Skoryk (1938-)

Myroslav Skoryk enjoys great popularity in Ukraine today. He was born into an artistic family in the western ukrainian city of L´viv. When he was a young child, his family was deported to Siberia. Upon their return in 1955, Skoryk enrolled at the Lysenko Conservatory in L´viv to study composition with Lyudkevych. After four years at the Moscow Conservatory with Dmitri Kabelevsky (1960-64), Skoryk joined the class of Lyatoshyns´kyj at the Kyiv Conservatory from 1966 until Lyatoshyns´kyj's death in 1968. He remained at the Conservatory for a decade, teaching other Ukrainian composers including Ivan Karabyts´ and Yevhen Stankovych. In 1987, he returned to L´viv to head the faculty of composition at the L´viv Conservatory and the L´viv chapter of the Association of Ukrainian Composers.[100]

Unlike many of his colleagues in Kyiv in the 1960s, Skoryk never showed any tendency towards the avant-garde. Instead, his compositional influences came largely from Ukrainian folk music, particularly of the Carpathian Mountain (Hutsul) region of Western Ukraine, and from classical and contemporary forms. His compositional output has been broken down into many stylistic periods by his major biographer Kyianovs´ka;[101] however, his usage of Carpathian folk music elements in his music transcends these classifications, and I believe that Skoryk's writing is the natural continuation of the Lysenkovian aesthetic and tradition, a style dubbed by Kyianovs´ka the "New Folklorique Wave."

Myroslav Skoryk is extremely prolific; in addition to a great number of works for orchestra, small ensemble, and film, he has written seven violin concerti, two violin sonatas, as well as many short works for the violin. No other Ukrainian composer has contributed this generously to the

100 Kyianovs´ka, *Ukrayins´ka Muzychna Kul´tura,* 124-26.

101 Skoryk's compositional output has been broken down into stylistic periods by his major biographer Kyianovs´ka in Kyianovs´ka, *Ukrayins´ka Muzychna Kul´tura.* Skoryk accepted these stylistic periods and elaborated on them in an interview with Viktor Markiv in Viktor Markiv, *Myroslav Skoryk: Life and Solo Piano Works,* (Lewiston: The Edwin Mellen Press, 2010) 12-16.

Ukrainian violin repertoire. In addition to composing, Skoryk heads the department of composition at the L´viv Conservatory, and maintains an active career as a conductor, pianist, and musicologist.

5.2.1 Myroslav Skoryk's Violin Works: Violin Sonata No. 1 (1963)

Skoryk's first violin sonata was written in 1963 while he was studying in Moscow, a period Kyianovs´ka has dubbed "On the brink of maturity." The influence of Prokofiev and Kabalevsky, Skoryk's teacher, is very clear – especially in the second theme of the first movement (shown in Figure 5.1, which continues over the page). The second movement blends elements of Carpathian folklore and impressionism and is declamatory in nature.[102] The third movement is based on a folk dance, the *Kolomyjka*, written in 7/4 time (atypical of the traditional folk dance). The movement also uses the raised 4th scale degree, characteristic of Carpathian music.

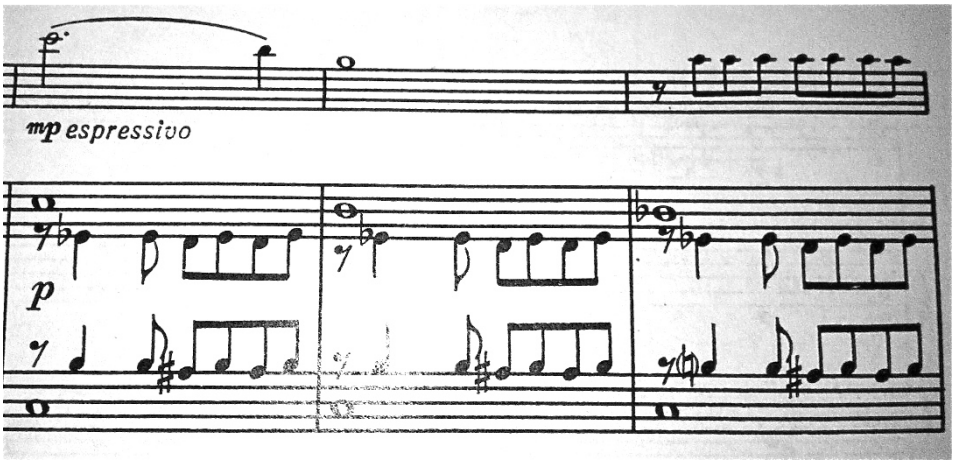

Figure 5.1: Skoryk Violin Sonata No. 1, first movement, second theme, measures 49-51.

102 T. Hnativ, "Myroslav Skoryk" *Ukrayinska Muzykoznavstvo* [*Ukrainian Musicology*] 3 (1968): 147.

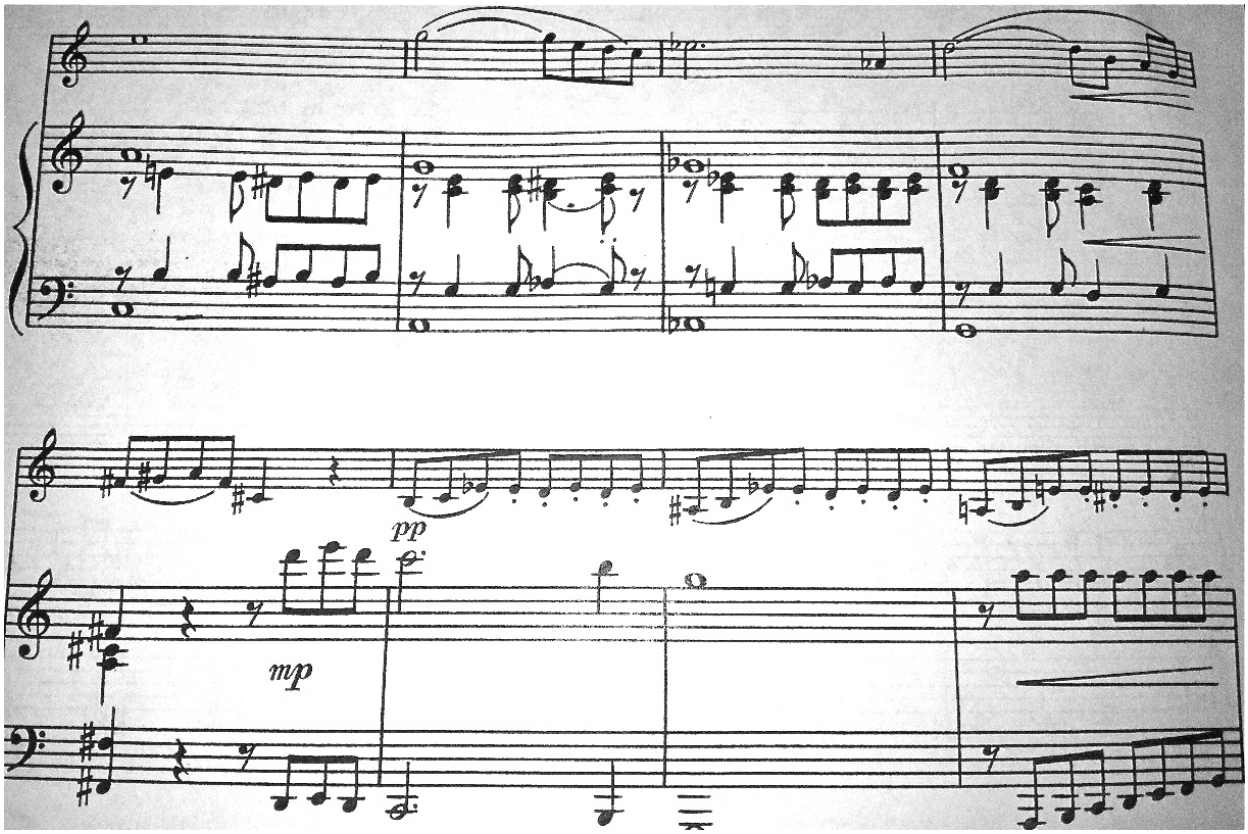

Figure 5.1 continued: Skoryk Violin Sonata No. 1, first movement, second theme (continued), measures 52-55.

5.2.2 Violin Concerto No. 1 (1969)

The Violin Concerto no. 1, written in 1969, marked the beginning of a very important trajectory for the composer. In three movements entitled *Recitative, Intermezzo* and *Toccata*, it was written using aspects of Carpathian folk music, a style dubbed the "New Folklorique Wave".[103] In this style, Skoryk "not only introduces characteristic elements of folklore; he very actively manipulates them, reincarnates, and changes them."[104] In this concerto, Skoryk incorporates elements of folk music, but also the living manner of folk performance, where the solo violin appears as a folk instrument.[105]

103 Kyianovs´ka, *Ukrayins´ka Muzychna Kul´tura,* 124.
104 O. Shevchuk, "Osoblyvosti vidbyttia fol'kloru v instrumental'nykh tvorakh M. Skoryka" [Characteristics of Folklore in the Instrumental Works of M. Skoryk] *Ukrayins'ke Muzykoznavstvo*. [*Ukrainian Musicology*], 14 (1979): 102.
105 Vsevolod Vsevolodovich Zaderatsky and Yarema Yakubiak. *Myroslav Skoryk: zbirka statei* [*Myroslav Skoryk: Collected Essays*] (L′viv: Vydvo Spolom, 1999), 64.

Lyricism dominates the second movement *Intermezzo*, a trait that would continue to develop in the remainder of Skoryk's career. This last movement of the concerto, the *Toccata*, shows the influences of many models including Prokofiev's Violin Concerto No. 1 *Scherzo*, the *Toccata* from Stravinsky's Violin Concerto, and the finale from Barber's Violin Concerto.[106]

5.3 Violin Concerto No. 2 (1988)

In the years following the composition of the First Violin Concerto, Myroslav Skoryk experimented with first neo-classicism and then neo-romanticism. By the time he had written his Second Violin Concerto in 1988, commissioned by Virko Baley and premiered by Oleh Krysa in 1989, he had transitioned into his neo-modernist phase. The second concerto continues in the style of the "New Folklorique Wave" and demonstrates an increase in the lyrical quality of Skoryk's works.[107]

5.3.1 Violin Sonata No. 2 (1989)

The second violin sonata was written a year later and was premiered in New York state by Oleh Krysa and his wife Tetiana Chekina. The sonata is in three (somewhat prescriptive) movements entitled *Word, Aria,* and *Burlesque*. The first movement, as its title would suggest, is declamatory and gestural. The second movement is a heartfelt lament accompanied by polytonal harmonies. The third movement, *Burlesque*, upsets the serious mood established in the first two movements. The movement, with its galloping rhythms that run throughout the movement (see Figure 5.4), shows the influence of the forth movement of Shostakovich's Violin Concerto no. 1, Op. 99, also titled *Burlesque.*

106 Zaderatsky, *Myroslav Skoryk: zbirka statei,* 61.
107 Lyubov Kyianovs´ka, *Myroslav Skoryk: tvorchist' mytsia u dzerkali epokhy [Myroslav Skoryk: Works of the Artist in the Mirror of the Epoch]* (L´viv: Vydvo Spolom, 1998), 171.

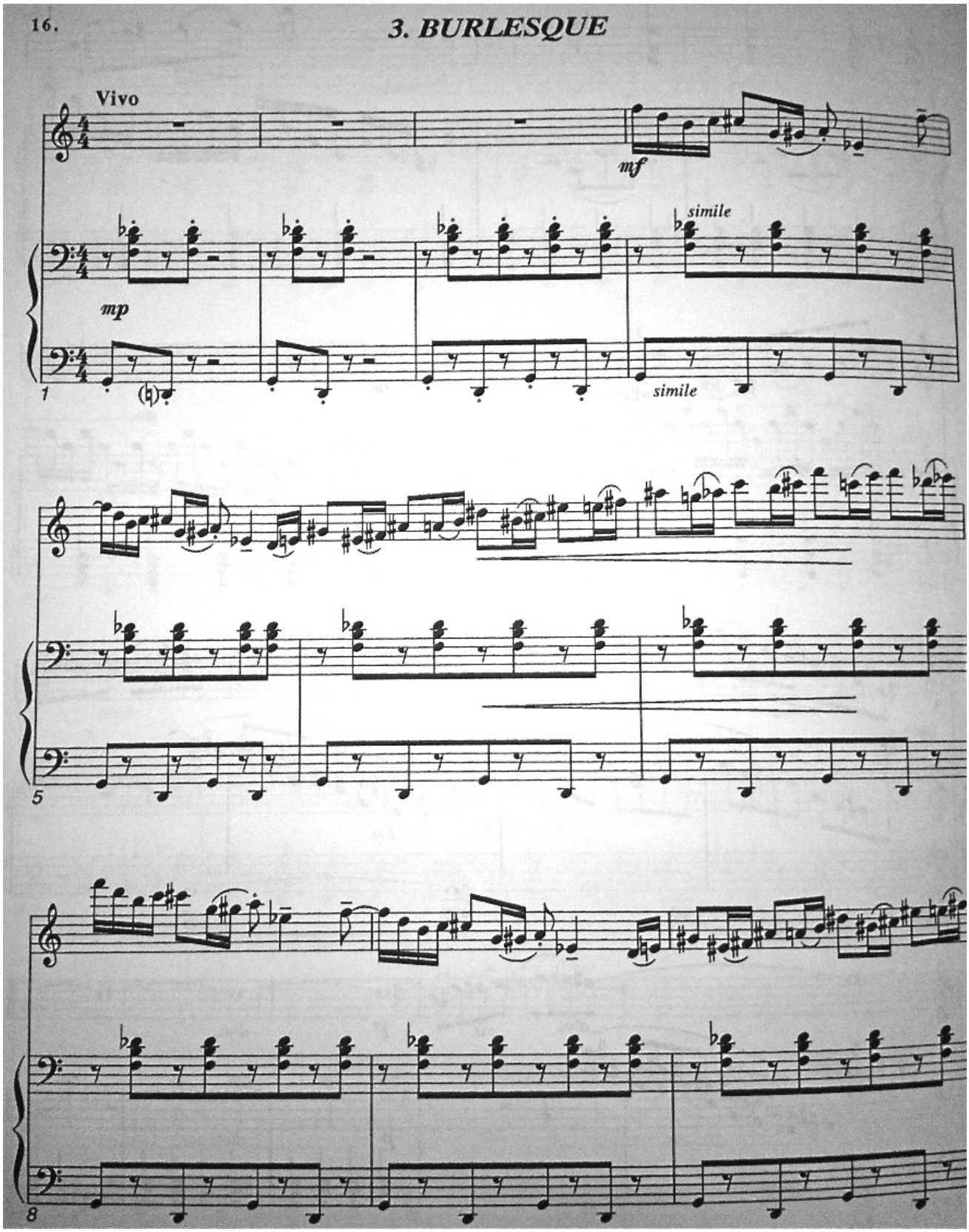

Figure 5.4: Skoryk's Violin Sonata No. 2, third movement "Burlesque", measures 1-13.

The second theme of the movement, in F# major, showcases Skoryk's fascination with popular musical styles (shown in Figure 5.5).

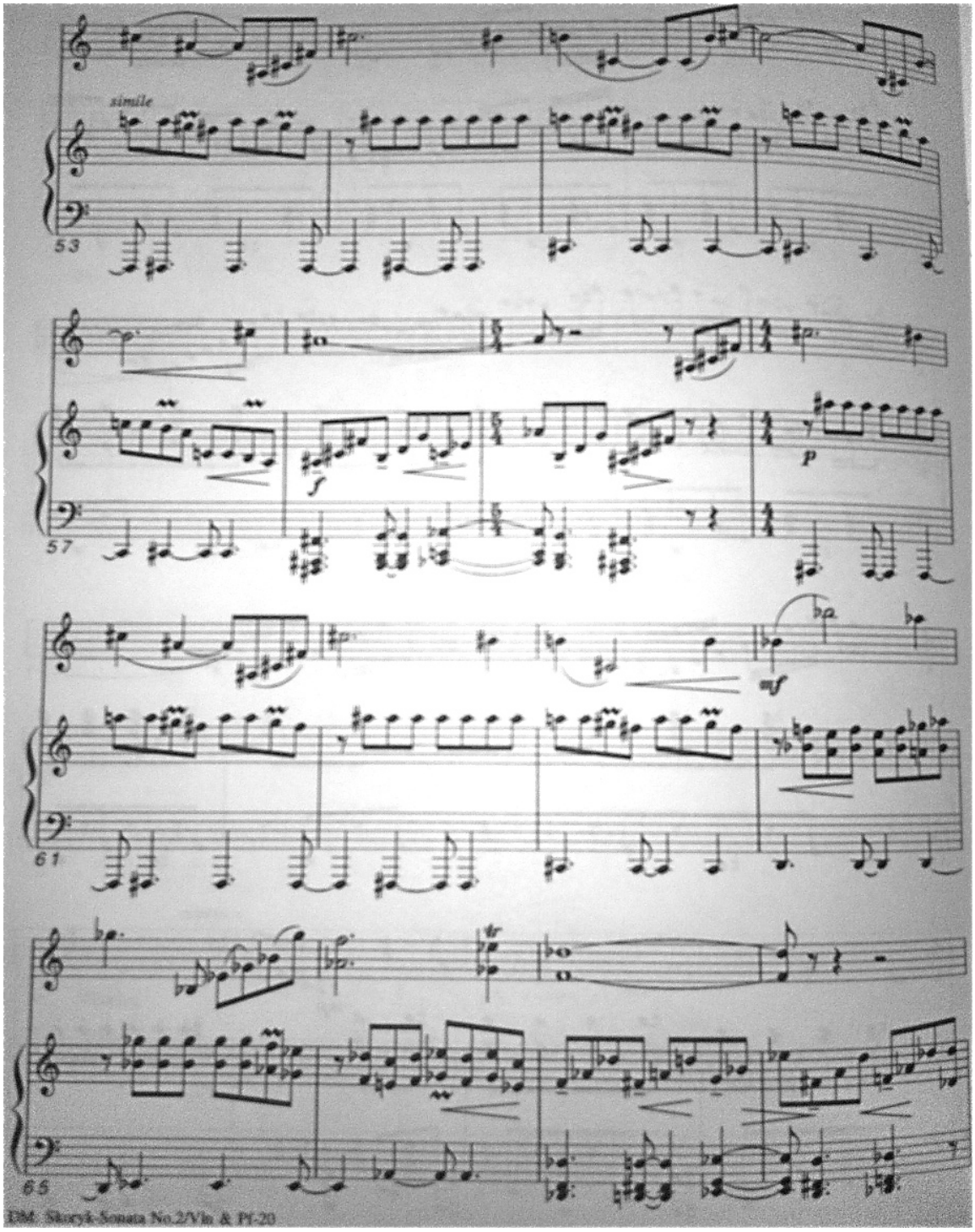

Figure 5.5: Skoryk's Violin Sonata no. 2, third movement, second theme, measures 53-68.

The gesture of repeated eighth-notes embellished with turns is reminiscent of early twentieth-century American music, specifically Gershwin's *Rhapsody in Blue* (see Figure 5.6).

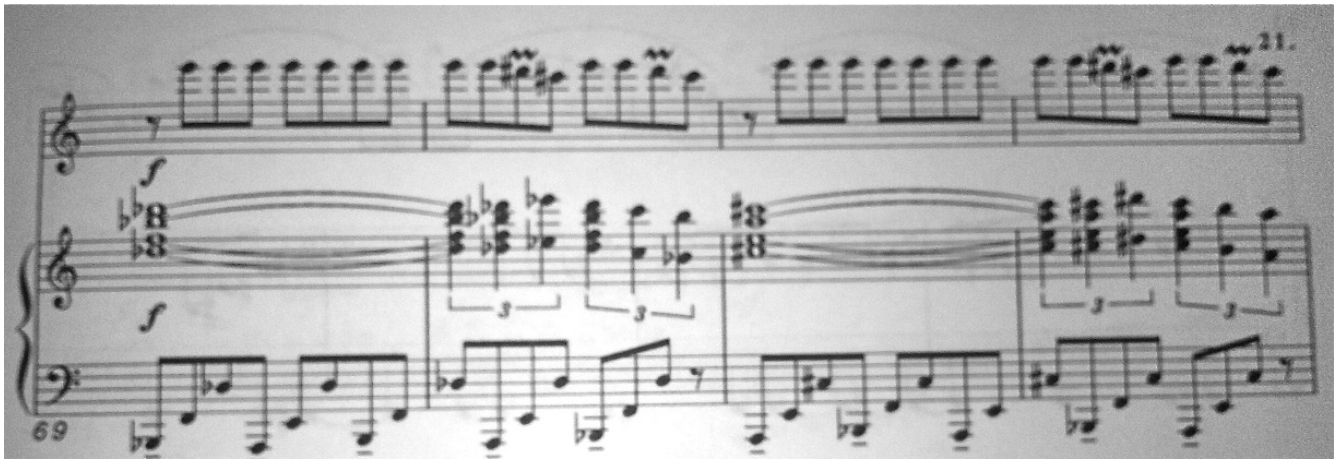

Figure 5.6: Skoryk Violin Sonata no. 2, third movement, second theme, measures 69-72.

5.4 Recent Works for Violin (1999-present)

Skoryk describes his work since 1999 as being "constructed in a more pure style in which the harmonic language or intonational findings are consistent throughout."[108] The quintessential works of this period are his five most recent violin concerti, composed between 2002-2011. Skoryk's Violin Concerto No. 6 was premiered in 2009 by the young Ukrainian violinist Andrej Bielow.[109] This work, like Skoryk's other recent concerti, is in one movement approximately fifteen minutes long. Unfortunately, it has not yet been published, nor has it been recorded. My descriptive commentary comes from a live performance by Andrej Bielow and the L´viv Philharmonic Orchestra, available online.[110]

108 Viktor Markiv, *Myroslav Skoryk: Life and Solo Piano Works* (Lewiston, NY: Edwin Mellen, 2010) 15.
109 Bielow is currently based in Germany, and is a violinist with the Szymanowski Quartet.
110 A few video recordings of live performances of the Concerto are available on YouTube. Andrej Bielow's performance with the L´viv Philharmonic Orchestra is available at https://www.youtube.com/watch?v=Pmlkgp0cvrM. (Accessed October 4, 2012.)

5.4.1 Violin Concerto No. 6 (2009)

The opening of the sixth concerto serves as an exemplary passage of Skoryk's lyrical writing. Long, lyrical passages develop larger climactic sections, arriving finally at a violin cadenza which is accompanied by the percussion section. A raucous section ensues which is inspired by a Ukrainian folk dance. The influence of Shostakovich is rather detectable in this section, especially by Skoryk's harmonization of the Ukrainian folk-dance theme in the orchestra *tutti* section.[111] The Shostakovich influence, in my opinion, neither detracts from the Ukrainian-ness or the effectiveness of the passage. The concerto concludes with a return to the lyrical opening statement.

5.4.2 *Carpathian Rhapsody* (2010)

In the last 20 years, Skoryk has also composed smaller, lighter works influenced by folk music and popular styles. One such piece, his *Carpathian Rhapsody,* strongly adheres to the Lysenkovian tradition; here, Skoryk's treatment of the Carpathian idiom is very similar to Lysenko's *Dumka-Shumka*. Figure 5.7 shows a brief excerpt from the opening improvisatory section:

111 This moment occurs at 12'42" of the YouTube clip referenced in Footnote 110.

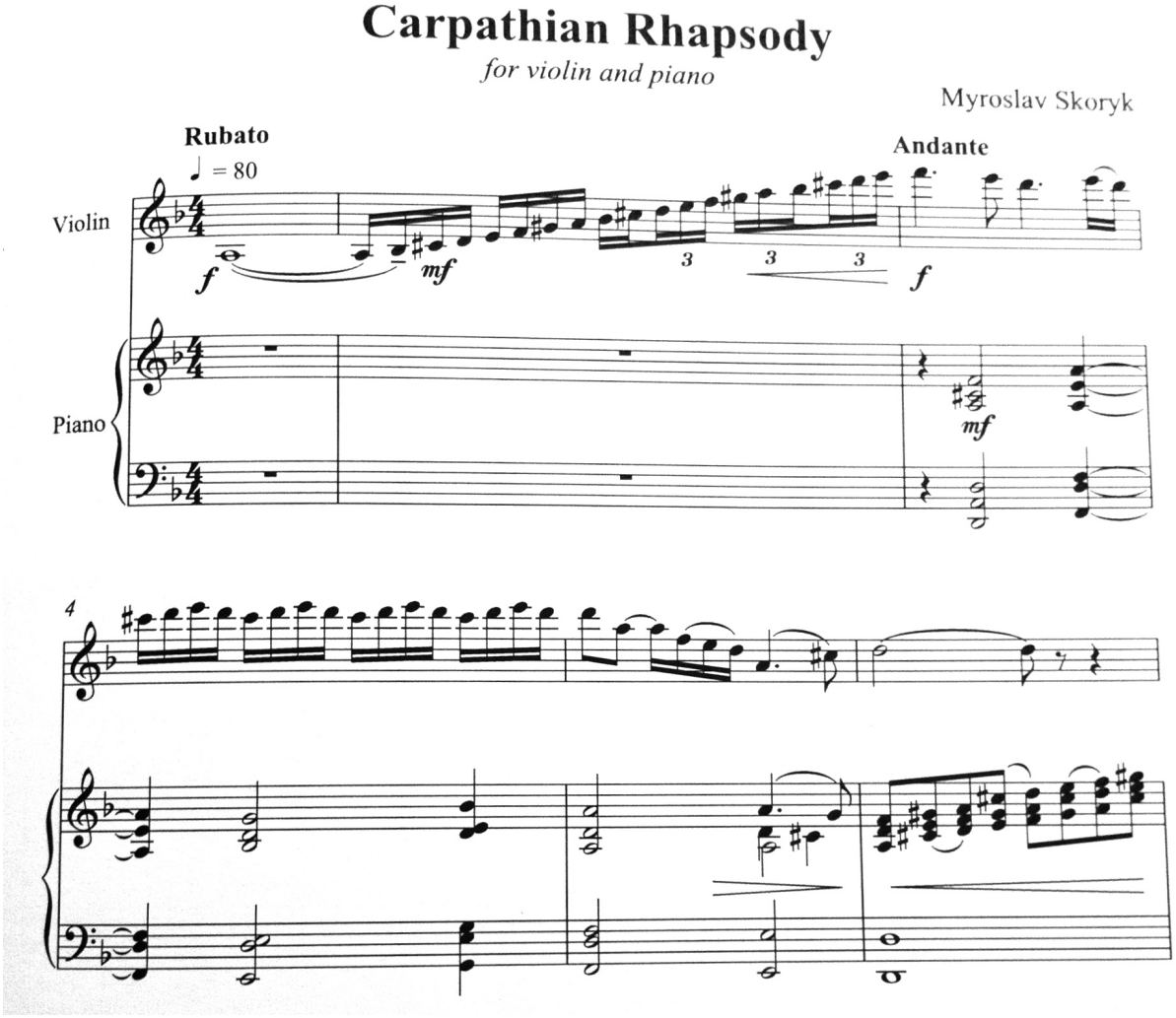

Figure 5.7: Skoryk's Carpathian Rhapsody, measures 1-6.

The fast dance, shown in Figure 5.8, features the raised fourth scale degree typical of Carpathian folk music.[112] Skoryk harmonizes the dance with a piano accompaniment that employs elements of jazz harmony. For example, the Eb9 chord (Eb, G, C#, F) found on the last beat of measure 43 (shown in Figure 5.8) is a tritone substitution for an A major (V) chord, a common practice in jazz harmony.

112 Cf. Figure 2.4 "Hutsul" scale

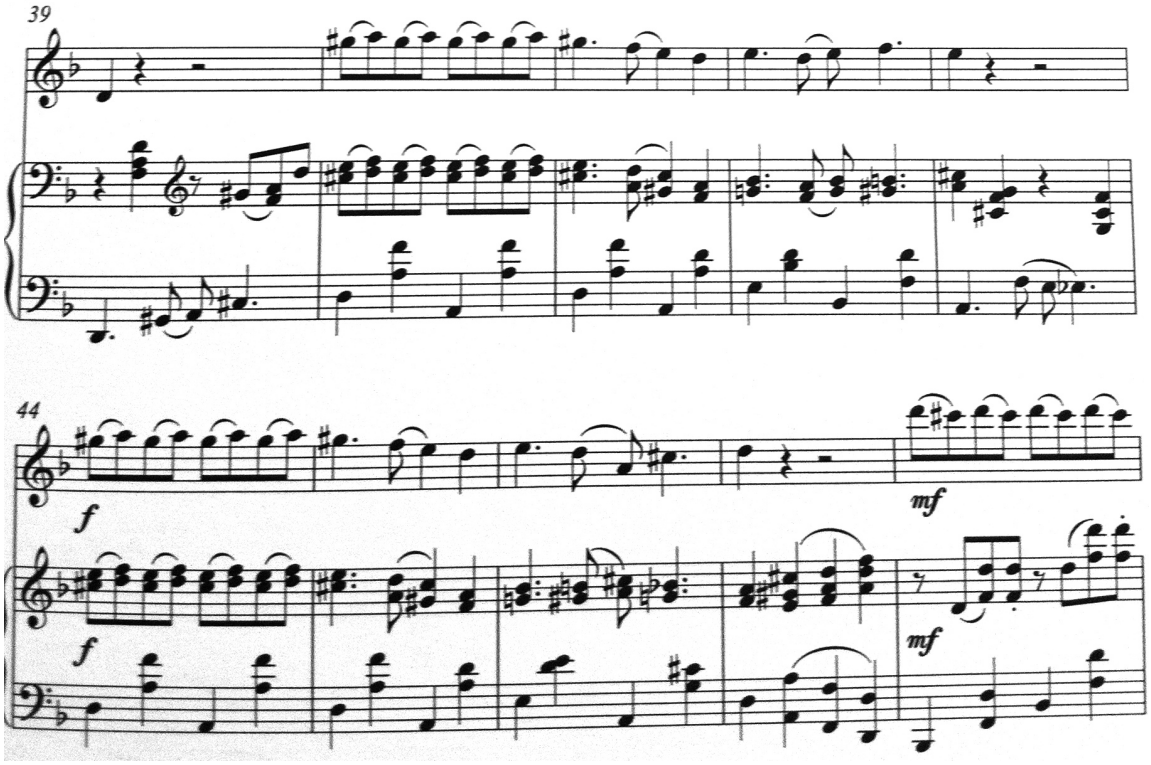

Figure 5.8: Skoryk's Carpathian Rhapsody, Allegretto, measures 39-48.

5.5 Contemporaneous Works

Since the 1970s, an increasing number of Ukrainian composers have been writing for the violin, many of whom were taught by Borys Lyatoshyns´kyj and Myroslav Skoryk. Yevhen Stankovych (b. 1942) and Ivan Karabyts´ (1945-2002) studied with both Lyatoshyns´kyj and Skoryk at the Kyiv Conservatory, graduating in 1970 and 1971 respectively. For the violin, Stankovych has written a *Tryptych* for violin and piano (1972), "A Symphony of Pastorals" (Symphony No. 5) for violin and orchestra (1980), two concerti for violin and orchestra (2004 and 2006), and smaller works for violin with piano, flute, or chamber orchestra. Karabyts´ has written "Lyric Scenes" for violin and piano (1970) and the wonderful work for solo violin, "Muzyka," which showcases the spirit of the Carpathian folk violinist while using an advanced modern language (see Figure 5.9).

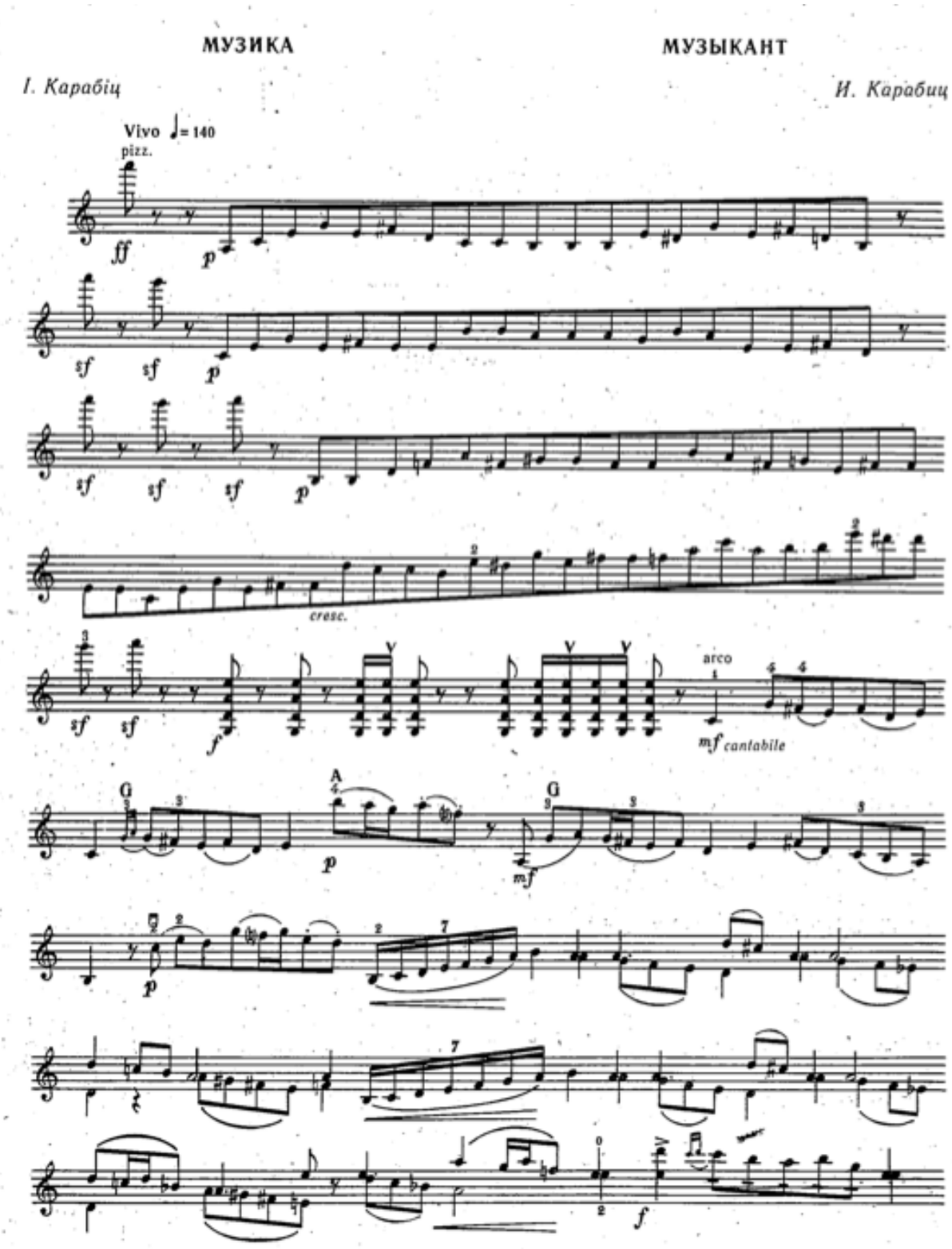

Figure 5.9: Karabyts′ "Muzyka" for Violin Solo, page 1.

Volodymyr Huba, another student of Lyatoshyns´kyj, was also a prolific composer for the violin. Notable works include his 1976 work for solo violin "Einstein's Violin," Concerto for Violin and Orchestra (1984), and "Wreath of Dedications" Cycle for Solo Violin (1989). Lesia (Lyudmyla) Dychko (b. 1939) studied with Lyatoshyns´kyj and Dankevych before furthering her studies in Moscow. Since 1993, she has been a lecturer of orchestration at the National Musical Academy of Ukraine (formerly the Kyiv Conservatory). Her "Dyptych" for solo violin (1998) is a notable work.

Valentyn Bibyk (1940-) and Vitaliy Hubarenko (1934-2002) were both educated in the eastern Ukrainian city Kharkiv. Hubarenko has written two chamber symphonies for violin and orchestra (1967 and 1978), "Caprice" for Violin and Chamber orchestra (1973), and a chamber symphony for two violins and chamber orchestra (1983). The number of substantial works composed for the violin has grown exponentially throughout the twentieth century, adding considerably to the global violin repertoire. A vibrant tradition of violin writing has been established in Ukraine, creating a repertoire well worth discovery, study, and performance.

Conclusions

6.1 The Current State of Ukrainian Violin Music

A great number of musicians and composers are performing Ukrainian violin music both in Ukraine and beyond its borders. The exponential growth of compositions for violin that began in the 1970s continues today; many young Ukrainian composers are writing for the violin, as shown by the select list of works found in Appendix A of this paper.[113] Many Ukrainian violinists are also making waves in the contemporary classical music scene, including Andrey Bielow and Oleh Krysa, both currently residing outside Ukraine. Many Ukrainian nationals and persons of Ukrainian descent live and compose in the diaspora, including the notable Ukrainian-Canadians George Fiala, Lyubomyr Melnyk, Gary Kulesha and Larysa Kuzmenko. Virko Baley, born in Ukraine and now based in Las Vegas, has written prolifically for the violin, including two violin concerti (1987 and 1989), a multi-movement solo violin work *"...figments,"* and a substantial number of chamber works.

In Canada, one can hear performances of piano duos by Ukrainian composers and composers of Ukrainian descent by Luba and Ireneus Zuk, and the piano trios of Yevhen Stankovych and Valentyn Sil´vestrov are in the repertoire of the internationally acclaimed ensemble the Gryphon Trio. Non-Ukrainian advocates of Ukrainian works include the pianists Alexei Lyubimov, Jenny Lin, and the violinist Gidon Kremer. Thanks to these individuals, the works of many Ukrainian composers are being performed and even commissioned and premiered outside Ukraine. For example, Skoryk's Violin Concerto No. 2, commissioned by Virko Baley, was premiered in Las Vegas in 1989 by Oleh Krysa. Sil´vestrov's Violin Concerto "Widmung" was premiered in Berlin by its dedicatee, Gidon Kremer, and the Deutsches Symphonie Orchester Berlin, 1993.

113 Cf. Appendix A for a list of select works by Ukrainian composers.

6.2 The Question of a Ukrainian National Style

When discussing a collection of works that originate from a specific geographical area, there is often an attempt to define the elements and characteristics which encompass the compositions of that particular group. The most easily identifiable characteristic of a Ukrainian national style is the use of Ukrainian folk music, an element which has greatly impacted the composition of Ukrainian art music. The use of folk material is especially obvious in the compositions of Mykola Lysenko and Myroslav Skoryk. Borys Lyatoshyns´kyj, too, composed many works with overtly Ukrainian subject material and folk influence, but some of his more important works, like the Violin Sonata, do not rely on folk material in any notable way. Similarly, the works of Valentyn Sil´vestrov are free of the use of Ukrainian folk idiom.

The works not composed using the Ukrainian folk idiom raise a series of questions which warrant further discussion. Does the lack of Ukrainian folk influence in a particular work exclude the work from Ukrainian national style? Is a greater Ukrainian national style, one separate from folk music, possible to define? Canadian music, which has been active for a similar length of time, is difficult to define with a simple set of characteristics, especially without a reliance on a common folk music. Is the idea of national style still relevant in a multi-ethnic, increasingly global society? These questions require more research before any further claims can be made.

Most works composed in the twentieth and twenty-first centuries do not easy subscribe to the notion of nineteenth-century national compositional styles. Instead, one must uncover less obvious commonalities in the works of composers from the same area. Virko Baley believes that the form of extreme introspection that permeates most Ukrainian compositions, involving the use of fantastic colours and an inward lyrical quality, is a clear product of the interrupted, non-linear history of Ukrainian politics and culture.[114]

114 Baley, Virko. "Ukraine," in *Grove Music Online,* Oxford Music Online, accessed November 24, 2012. http://www.oxfordmusiconline.com/subscriber/article/grove/music/40470.

6.3 Final Reflections

I have presented what I believe to be cornerstones of the Ukrainian violin repertoire, influenced by my upbringing in the North American art music history educational system, but also informed by my knowledge of and passion for Ukrainian folk music, and my own tastes. My choices of cornerstone works were based on the specific work's contribution to the greater Ukrainian violin repertoire, especially as related to innovation and their influence on subsequent compositions.

This document serves as an initial leap in to the recovery mission of this repertoire; however, much in this field of study remains to be tackled. Many of the works mentioned in the document would benefit from more in-depth study and formal analysis, and a comprehensive list of Ukrainian violin works, complete with performance duration, publication information, and a list of available recordings would be beneficial. A greater number of performances, outside of Ukraine especially, will encourage greater access to this repertoire. I am currently in the early stages of planning a recording project of many of the cornerstone works and a performance tour showcasing these works.

It is my hope that this document will be useful to any musicians interested in learning more about this unique repertoire, created amidst such a unique history. The foundational works discussed, as well as many other works in the developing Ukrainian violin repertoire, are well worth further study and performance.

Appendix A: Bibliographic List of Select Ukrainian Violin Works

Berezovs´kyj, Maxym (1745-1777):
Sonata for Violin and Cembalo (1772)

Baley, Virko[115] (1938-):**
"…figments" for Solo Violin (Etudes Tableaux, Book I, 1981; 1990-92)
Concerto no. 1, quasi una fantasia (1987)
Partita No. 3 for Violin and Piano
Intrada for Violin and Piano ad libitum (1971; 1989)
Three songs without words for Violin and Piano (2001)

Dychko, Laryssa (1939-):
Dyptych for Solo Violin (1998)

Fiala, George* (1922-):
Divertimento Concertante for Violin and Orchestra (1965)
Concerto for Violin and Orchestra (1973)
Wallaby's Lullaby for Violin and Piano (1960-4)
Duo Sonata for Violin and Harp (1971)
Partita da Camera for Two Violins (1977)

Frolyak, Bohdanna (1968-):
Concerto for Violin and Orchestra

Hayvoronsky, Mykhailo (1892-1949):
"Dumka" for Violin and Piano

Hrabovs'kyj, Leonid (1935-):
"Nocturne" for Solo Violin (1957)
Sonata for Solo Violin, Op. 8 (1959)
Trio for Violin, Double Bass and Piano (1964)
"Hommages 2" for Violin and Piano (1982)
"Constanti" for 4 Pianos, 6 Percussion Groups and Solo Violin (1964-1966)

Huba, Volodymyr (1938-):
Elegy for Violin and Organ (1971)
Dramatychnyi monoloh [Dramatic Monologue] for Violin and Piano (1976)
Violin Concerto No. 2 for Violin and Symphony Orchestra
"Mriji" (Dreams) for Violin and Orchestra
"Gobelin," sonata for Violin and Piano

115 *denotes Ukrainian-Canadian composers, **denotes Ukrainian-American composers

Hubarenko, Viktor (1934-2000):
Chamber Symphony for Violin and Orchestra, Op. 14 (1967)
Capriccio (Caprice) for Violin and Chamber Orchestra (1973)
Chamber Symphony no. 2 for Violin and Orchestra (1978)
Chamber Symphony no. 3 for 2 Violins and Orchestra (1983)

Ishchenko, Yurij (b. 1938):
Sonata for Violin and Piano (1969)
Concerto for Violin and Orchestra (1970)
"Romantic Ballad" for Violin and Piano (1974)

Jacobchuk, Alexander*: (1952-)
Bukovyna's Capriccio (Violin and Piano)

Karabyts, Ivan (1945-2002):
Lirychni Stseny (Lyric Scenes) for Violin and Piano (1970)
"Muzyka" Concert Piece for Solo Violin (1971)
Concert Suite for Violins (1973)
Introductio and Collisio for 2 Violins and Piano (1993)

Kyva, Oleh (1947-):
Two Intermezzi for Violin and Piano (1975)

Kolodub, Levko (b. 1930):
"Concerto doloroso" for Violin and Chamber Orchestra

Kolyada, Mykola (1907-1935):
Violin Sonata (192?)

Kosenko, Victor (1896-1938)
Violin Concerto (1919)
Classical Trio for Violin, Cello, and Piano (1927)
Sonata for Violin and Piano in A minor, Op. 18 (1928)
String Quartet (1930)

Kostitsyn, Evgeni (living):**
Violin Concert (American Requiem II)
Sonata for Violin and Piano

Kovach, Ihor (1924-??):
Concertino for Violin and Orchestra (1975)

Kozarenko, Oleksandr (1963-):
Sonata Quasi Una Fantasia (1997)
Concerto for Violin and Orchestra (1989/94)

Kulesha, Gary* (1954-):
Song and Dance for Violin and Piano (1980)
Fantasia Quasi Una Sonata for Violin and Piano (1991)
"...and dark time flowed by her like a river..." for Violin or Viola or Cello and Piano (1993)
Pro et Contra for Violin and Cello (1995)

Kyrylyna, Iryna (1955-):
Sonata for Violin and Piano (1980)

Lapinskyj, Yakiv:
Ukrainian Melodies for Violin and Orchestra (1972)
Rhapsody for Violin and Orchestra (1978)

Levkovich, Alexander* (living):
Concerto for Violin, Piano and Chamber orchestra (1992)
Lullaby for Violin and Piano (1999)
Isle of a Beautiful Illusion: Concerto for Violin solo, Percussion and Chamber orchestra (2004)

Lyatoshyns´kyj, Boris (1894-1968):
Sonata for Violin and Piano, op. 19 (1926)
3 Pieces for Violin and Piano, on folk themes, Op. 25 (1932)
Piano Trio 1, op. 7 (1922, 1925)
Piano Trio 2, op. 41 (1942)
Piano Quintet "Ukrainian" Quintet, Op. 42 (1942-45)
Dance for Violin and Piano, on a Ukrainian theme (1947)

Lysenko, Mykola (1842-1912):
Fantasy on Two Ukrainian Folk Themes for Violin and Piano, op. 21 (1872)
Capriccio elegico for violin and orchestra (1893) - Version for Violin and Piano, op. 32 1893-4
"*Sontse nysen'ko*" for violin and piano (1912)
Ukrainian Rhapsody (*Dumka-Shumka*) for Violin and Piano
(originally for piano as op. 18 no. 2, arr. Mykhailo Sikard)

Lyudkevych, Stanislav (1879-1979):
"Chabarashka" for Violin and Piano (1920)
Violin Concerto (1945)
Violin Sonata (1947)

Maiboroda, Heorhyj (1913-1992):
Vals' (arr. Buchyns'ka)

Melnyk, Lubomyr* (1948-):
Concert Requiem for Violin and Piano

Podvala, Valery (1932-??):
Pieces for Violin with Piano (6 short pieces)

Revutsky, Levko (1899-1977):
Intermezzo for Violin and Piano Op. 10 (1926)

Runchak, Volodymyr (1960-):
"*Zvuky vidzvuky*" (Sounds of Resounds) for Violin Solo
"1+16+…" Non-Concert for Violin and Strings

Shtoharenko, Andrij (1902-1992):
Fantasia for Violin (1960)
Ukrainian Dances for Violin and Piano (1973)

Shcherbakov, Ihor (1955-):
Canzona for 2 violins (2000)
Concerto for Violin and Chamber Orchestra (1999)
"Pokhayannyj Stykh" for Violin and Chamber Orchestra
Sonata for Violin and Cello (1985)

Sil´vestrov, Valentyn (1937-):
Drama (1967-71)
"Post Scriptum" Sonata for Violin & Piano (1991)
"Postludium" for Violin Solo from *Drei Postludien* for Soprano, Violin, Cello, Piano (1981-2)
Five Pieces for Violin and Piano (2004)
Hommage à J.S.B. (2009)

Skoryk, Myroslav (1938-):
Sonata no. 1 for Violin and Piano (1963)
Violin Concerto no. 1 (1969)
Violin Concerto no. 2 (1988)
Sonata no. 2 for Violin and Piano (1989)
Carpathian Rhapsody for Violin and Piano (2009)
Violin Concertos 3, 4, 5, 6, 7 (2002-2011)

Stankovych, Yevhen (1942-):
Sonata for Violin Solo (1966)
Bukovynian Tryptych (1972)
Sonata Piccolo for Violin and Piano (1980)

Tsepkolenko, Karmella (1955-):
"Solo-solissimo No.1" (1999) for Violin Solo
"Duel-Duo No.5" for Violin and Accordion (1995)
"Duel-Duo No.2" for Violin and Cello (1993, ed. 1995)
"Duel-Duo No.5" for Violin and Accordion (1995)

Vilinsky, Mykola (1888-1956):
Sonata for Violin and Piano (1925)

Zahortsev, Volodymyr (1944-):
2 Violin Sonatas (1964, 1980)

Zubytskyj, Volodymyr (1953-):
Concerto for violin and chamber orchestra

Appendix B: Lecture-Recital Program for Carissa Klopoushak

Salle Tanna Schulich
École de musique Schulich
de l'Université McGill
555, rue Sherbrooke O., Montréal, QC
Billetterie : 514-398-4547
Renseignements : 514-398-5145

McGill
Schulich School of Music
École de musique Schulich

Tanna Schulich Hall
Schulich School of Music
of McGill University
555 Sherbrooke St. West, Montreal, QC
Box Office: 514-398-4547
Information: 514-398-5145

Le vendredi 12 octobre 2012
à 17 h

Friday, October 12, 2012
5:00 p.m.

Conférence-récital de doctorat

Doctoral Lecture-Recital

Carissa Klopoushak

violon / violin

classe de / class of Jonathan Crow

avec la participation de / with the participation of

Christopher Bagan, piano

"Cornerstones of Modern Ukrainian Violin Music : 1870 - Present Day"

Sonate, opus 19 / Sonata, Op. 19 (1926) — **Borys Lyatoshyns'kyj** (1895-1968)
- Allegro impetuoso
- Tempo precedente
- Allegro molto risoluto

Post Scriptum pour violon et piano / for violin and piano (1990) — **Valentyn Sil'vestrov** (né en / b. 1937)
- Largo - Allegro - Allegretto
- Andantino
- Allegro vivace

Cette conférence-récital fait partie des épreuves imposées à Carissa Klopoushak pour l'obtention d'un doctorat en interprétation.
This lecture-recital is presented by Carissa Klopoushak in partial fulfilment of the requirements for the degree of Doctor of Music in Performance.

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