

NAXOS

Myroslav
SKORYK

Carpathian Concerto

Diptych • Violin Concerto No. 7 • Cello Concerto

Nazary Pilatyuk, Violin • Valery Kazakov, Cello

Odessa Philharmonic Orchestra • Hobart Earle



Myroslav Skoryk (b. 1938): *Dytynstvo* · *Diptych* · *Caprice No. 19* · *Violin Concerto No. 7*

Melody · Cello Concerto · Spanish Dance · Carpathian Concerto

Myroslav Skoryk was born on 13th July 1938 in Lviv (Ukraine). He entered the Lviv Music School in 1945, but two years later both he and his parents were deported to Siberia and were not allowed to return home until 1955. He was subsequently accepted at Lviv Conservatory, where he studied composition with Stanyaslav Ljudkevych, Roman Simovych and Adam Soltyz. During 1960-64 he studied at the Moscow Conservatory, taking the doctoral course with Dmitri Kabalevsky, and upon graduation joined the faculty of the Lviv Conservatory then, in 1967, that of the Kiev Conservatory. Following the death of Borys Lyatoshynsky in 1968, he became one of Ukraine's most notable professors of composition – his students have included such prominent figures as Yevhen Stankovych, Ivan Karabyts, Oleh Kyva, Vadim Ilyin and Osvaldas Balaukas. He holds the chair in composition at the Lysenko Music Academy in Lviv, and teaches composition at the National Music Academy in Kiev. In 1968 he was selected as the secretary of the Ukrainian Union of Composers then, in 1988, he became head of the Lviv branch of this organization. He is the winner of the prestigious Shevchenko Prize and holds the title People's Artist of Ukraine. In spring 2011 he became Artistic Director of the National Opera in Kiev. He currently resides in Ukraine, though he travels frequently to perform and lecture in Europe, the United States, Canada and Australia.

Skoryk's sizable output embraces biblical and philosophical worlds, classical and the avant-garde, Carpathian melodies and jazz rhythms, theatre and the academy; also the worlds of teacher and artist, and of contemporary society. The widest range of musical characters – from delicate lyricism to tragic and mournful soundscapes – can be perceived in his music. In his innovative scores from the 1960s, new ideas and searches brought him to a musical crossroads where academic forms, classical genres and folk tradition were intertwined with contemporary techniques, popular music and jazz idioms. All his compositions, from the biblical opera *Moses*, via sacred pieces to music inspired by

national literature, traditional sources and popular romances, together with jazz improvisations and music for children, convey his stated and ongoing concerns with an elevated spirituality and universal beauty.

During the mid-1960s Skoryk became interested in the revival of what became known as the 'new folklorism' in Ukraine, with its reliance on ethnographic sources as the base for a national artistic movement. His music through to the 1970s is very much wedded to folklore, especially that of the Carpatho-Ukrainian tradition, and its first mature realization was in music to the film *Shadows of Forgotten Ancestors*, from which was derived his first popular success *The Hutsul Triptych* (1965) – whose first movement is *Childhood*. Upper strings and woodwind share a whimsical idea with distinctive harmonic and rhythmic inflections, becoming livelier as the brass enter. The central section features a plaintive melody for woodwind over undulating strings and pizzicato accompaniment, before the brass re-enter for an animated conclusion.

Music for strings has featured prominently in Skoryk's output, with one of the most striking recent examples being *Diptych* (1993). The first part commences in a mood of searching pathos as a poignant theme is shared between upper and lower strings, the mood gradually intensifying as the harmonies become more chromatic and the textures more intricate. The second part (4:09) is initially more energetic, though its initial driving rhythms soon find contrast in the more equivocal theme which follows. Towards its mid-point the music takes on a more sensuous manner, though the earlier energy returns prior to an evanescent close.

Numerous composers have made arrangements of Paganini's *Caprices* for solo violin, though few have tackled all 24 of the series. Skoryk's transcription of the *Nineteenth Caprice* (2003) reinforces the music's humorous streak, brass (notably trombone glissandi) and percussion abetting the overtones of slapstick while the music heads breezily on to its spirited ending.

Skoryk's *First Violin Concerto* (1969) was one of the composer's breakthrough works in its melding of traditional and popular idioms, and he has since written six further such pieces. The *Seventh Violin Concerto* (2009) packs a great deal of activity into its single movement. Pounding strokes on bass-drum underpin the soloist's initial entry, its headstrong character variously commented on and challenged by the orchestra as tension mounts prior to a brief climax. The soloist ushers in a more expressive section in the company of solo woodwind over a halting backdrop on strings, and this slowly winds down to an uncertain pause before the soloist reignites proceedings with charging figuration which, in turn, arrives at a wistful melody on oboe that the soloist transforms into a hectic dance. The ensuing cadenza has an almost improvisatory feel, the soloist indulging in several virtuoso gestures which at length muster a rousing orchestral response. What follows is subdued and melancholic as soloist and strings unfold a musing dialogue that is cut short by an explosive orchestral conclusion.

It was with his *Melody* for strings (1981) that Skoryk created a piece which propelled him beyond specialist circles to the forefront of Ukrainian music. As the title suggests, this is a study in flowing melody with some notably attractive exchanges between strings. A central passage hints at more restive emotions, but the close sees a return of the initial pensiveness.

The *Cello Concerto* (1983) saw Skoryk win the coveted Shevchenko Prize, and this succinct yet eventful single-movement piece remains one of his most representative works. Against a hushed backdrop on strings, the soloist unfolds its ruminative melodic line which gradually intensifies as the accompaniment becomes more complex. Despite a sudden orchestral crash, the mood remains inward though the orchestra soon comes into its own with a more forceful response. A brief unaccompanied passage then leads to more

abrasive exchanges, at the end of which the soloist is left musing uncertainly against an evocative orchestral backdrop. The soloist rises to the top of the cello's compass as the music builds with effort to a brutal response from percussion, soon launching a more determined section in which incisive rhythmic exchanges are traded angrily, though this is itself frustrated as the soloist returns to its initial rumination. Activity low in the woodwind now gradually spreads across the entire orchestra, presaging a spare cadenza then an outburst that leaves the soloist isolated prior to a brutal closing gesture.

As its title suggests, *The Stone Host* (1973) is concerned with the life and ultimate fall of Don Juan. Yet little of this is evident in the suite's *Spanish Dance*, where, over a lilting backdrop, strings unfold a capricious melody which soon takes on greater energy as rhythmic animation increases. The initial mood is then reasserted before the piece heads on to its resolute ending.

The *Carpathian Concerto* (1972) remains among Skoryk's most engaging works in making resourceful use of the modern orchestra. Plaintive woodwind have a reticent dialogue which at length alights on solo bassoon, its sanguine tones soon provoking a hectic response from the whole orchestra. Lower strings then initiate a nonchalant and audibly folk-inflected idea that soon gains impetus, the tension mounting apace as the music heads to a plangent climax from brass and strings. Unison horns now emerge into the foreground, as does the cymbal then viola as a fragmented yet eventful series of exchanges ensues. At length all of the forces come together for a brief climax – after which, the solo violin launches a strident dance that draws in all of the strings and percussion as the work heads towards its forceful culmination.

Richard Whitehouse

[with thanks to Virko Baley and Lesya Oleinik]

Nazary Pilatyuk



Nazary Pilatyuk was born in Ivano-Frankivsk, Ukraine. He began his violin studies in Kiev as a pupil of Bogodar Kotorovych and in Lviv as a pupil of his father, Ihor Pilatyuk. He graduated from Lysenko Lviv National Music Academy in 2009, when he was awarded the gold medal of the Academy of Arts of Ukraine and started his career as concertmaster of the Opole Philharmonic Orchestra in Poland, when he became the youngest concertmaster in the history of the orchestra. Since 2010 Nazary Pilatyuk has been a regular soloist with the Lviv Philharmonic Youth Orchestra "INSO-Lviv". His repertoire ranges from Antonio Vivaldi's violin works to the solo concertos by Benjamin Britten and William Walton. Myroslav Skoryk dedicated his *Seventh Violin Concerto* to him and he gave the world première in 2010. Nazary Pilatyuk has been featured as a soloist and chamber musician throughout Sweden, Norway, Finland, Germany, Poland, and the Czech Republic. He cooperates with such eminent Polish conductors as Bohuslav Davidoff, Cheslav Grabovsky and Zigmund Richerd. In Ukraine, he performs regularly in Kiev, Lviv and Odessa with such outstanding personalities as Myroslav Skoryk, Volodymyr Sirenko and Volodymyr Kozhukhar.

Valery Kazakov



Valery Kazakov was born in Odessa and was a pupil of Ihor Zalesko in the city's famous Stolyarsky Music School. Thereafter, he graduated from the Odessa Conservatory, where he was a cello student of Abram Gumenik. Since 1982 Valery Kazakov has been a member of the Odessa Philharmonic Orchestra, and has been a professor of cello at the Odessa Conservatory since 1990. From 1982 to 1987 he was a member of the chamber ensemble Pastorale of the Odessa Philharmonic Society, and from 2003 to 2009 he was principal cellist of the K&K Philharmoniker Wien. In this capacity, as a soloist he gave recitals in the major concert halls of Europe, including the Vienna Musikverein, Berliner Philharmonie, Gewandhaus Leipzig and the Konzerthus Stockholm. He is currently assistant principal cello of the Odessa Philharmonic Orchestra and is actively involved in the cultural life of his hometown.

Odessa Philharmonic Orchestra



Odessa, one of the most beautiful cities on the Black Sea Coast, can look back upon a remarkable cultural history. The home of a large port and a bustling city of 1.3 million people, Odessa is multinational to the core, with one of the broadest ethnic make-ups in the entire region. At the end of the nineteenth century, Odessa was a major cultural centre, visited by many outstanding musical personalities. Violin pedagogue Piotr Stoliarsky and his pupils David Oistrakh and Nathan Milstein are among Odessa's best known musical "children".

The pianists Emil Gilels and Sviatoslav Richter also grew up in Odessa, as did Shura Cherkassky, who was born on Pushkin Street, one of the city's most colourful avenues. From this proud musical tradition comes the Odessa Philharmonic Orchestra, founded in 1937 and performing regularly throughout the Soviet era with leading conductors and soloists, although not allowed to tour abroad. With the independence of Ukraine in 1991, the orchestra's status rose; in January of 1993 the Government of Ukraine formally awarded the Odessa Philharmonic Orchestra federal status. Since then, the orchestra has become the first from Ukraine to cross both the Atlantic Ocean and the Equator, travelling with its music director Hobart Earle to fourteen different countries, performing in such major concert halls as the Musikverein in Vienna, the Philharmonie in Cologne, the Barbican Hall in London, the National Auditorium in Madrid, the Great Hall of the Moscow Conservatory, Carnegie Hall in New York, the Kennedy Center in Washington, D.C., Orchestra Hall in Chicago and the General Assembly of the United Nations. In June 2002, the orchestra's status was raised again, when the President of Ukraine, Leonid Kuchma, signed a decree granting national status to the Odessa Philharmonic Orchestra. The orchestra thus became the first organization in the performing arts in Ukraine outside of the nation's capital, Kiev, to acquire national status. It is also the only performing arts organization in the entire country to go from regional status to national status since the independence of Ukraine in 1991.

Hobart Earle



Born in Venezuela of American parents, Hobart Earle has developed a reputation as a dynamic and exciting conductor on several continents. Currently Music Director and Principal Conductor of the Odessa Philharmonic Orchestra, he has elevated the orchestra to a position of international prominence unprecedented in its history. He has led hundreds of concerts with the Odessa Philharmonic – in the major concert halls of the United States, Canada, Australia, Austria, Bulgaria, France, Germany, Great Britain, Greece, Hungary, Russia, Spain, Switzerland and throughout Ukraine. In Europe, he has led such orchestras as the Vienna Chamber, the Vienna Tonkünstler, the Noord-Nederlands Orkest, the Bilbao Symphony, the Orchestra della Toscana and Orchestra Sinfonica Siciliana, the Athens State Symphony, the Kraków Philharmonic, Sinfonia Iuventus in Warsaw and, in the USA, the Buffalo Philharmonic, North Carolina Symphony, Florida Philharmonic, Miami Symphony and the San Diego Chamber orchestras. In Asia he has been a guest of the Taipei Symphony, Thailand Philharmonic and Southeast Asian Youth orchestras. In recent years, he has appeared frequently in Russia with, in Moscow, the Russian State Symphony, Novaya Rossiya Symphony and the Moscow State Symphony Orchestras, as well as at the Philharmonic in St Petersburg. And during the 2010-11 season he conducted new productions of Rimsky-Korsakov's *The Snow Queen* and Minkus' *Don Quixote* at the Greek National Opera in Athens. In recognition of his work with the Odessa Philharmonic Orchestra, Hobart Earle was awarded the titles Distinguished Artist of Ukraine and People's Artist of Ukraine, the first foreigner in the history of the country so honoured. In 2003, in conjunction with

leading newspapers in Ukraine, the Russian Cosmonaut Association named a star in the Perseus constellation as 'Hobart Earle'. As founder and music director of the American Music Ensemble Vienna/Ensemble for Viennese Music New York from 1987 to 1991, Hobart Earle premièred many works by living composers in addition to reviving several lesser-known compositions from the late-nineteenth and early-twentieth centuries. With the American Music Ensemble Vienna, he has made two recordings of American music for Albany, including world première recordings of music by George Whitefield Chadwick, Henry Gilbert and Miguel del Aguila. A student of Ferdinand Leitner in Salzburg and Leonard Bernstein and Seiji Ozawa at Tanglewood, Hobart Earle studied conducting at the Academy of Music in Vienna; received a performer's diploma in clarinet from Trinity College of Music, London; and is a *magna cum laude* graduate of Princeton University, where he studied composition with Milton Babbitt, Edward Cone, Paul Lansky and Claudio Spies. In 2007 he was awarded the title of Honorary Professor of the Academy of Music in Odessa.

U
K
R
A
I
N
I
A
N

C
O
M
P
O
S
E
R
S

Also available



8.572633



8.579005

NAXOS**DDD**

8.573333

Playing Time
76:42
 © & © 2014 Naxos Rights US, Inc.
 Booklet notes in English
 Made in Germany
www.naxos.com
NAXOS**SKORYK: Carpathian Concerto****8.573333**

Myroslav Skoryk holds the title of People's Artist of Ukraine and is one of his country's outstanding composers. Both the *Cello Concerto* and the *Seventh Violin Concerto* combine bitter-sweet lyricism with explosive dynamic contrasts. With its swinging rhythms and folk-music pungency the *Carpathian Concerto* is one of Skoryk's most engaging and popular works. The pensive *Melody* for strings propelled him to the forefront of Ukrainian music, while the slapstick in his transcription of Paganini's *Caprice No. 19* reveals the composer's humorous side. These live recordings were made at Myroslav Skoryk's 75th anniversary concerts in Odessa.

Myroslav
SKORYK
(b. 1938)

- | | | |
|---|--|-------|
| 1 | Dytynstvo (Childhood)
from the 'Hutsul Triptych' (1965) | 4:17 |
| 2 | Diptych (1993)* | 10:59 |
| 3 | Caprice No. 19 from '24 Paganini Caprices' (2003)* | 3:07 |
| 4 | Violin Concerto No. 7 (2009)* | 14:48 |
| 5 | Melody (1981)* | 3:55 |
| 6 | Cello Concerto (1983)* | 19:12 |
| 7 | Spanish Dance from 'The Stone Host Suite' (1973)* | 4:09 |
| 8 | Carpathian Concerto for Orchestra (1972) | 16:14 |

*WORLD PREMIÈRE RECORDINGS

Nazary Pilatyuk, Violin 4 • Valery Kazakov, Cello 6

Odessa Philharmonic Orchestra • Hobart Earle

Recorded live at the Philharmonic Hall, Odessa, Ukraine, on 6th and 8th November, 2013

Produced and engineered by Tim Handley • Booklet notes: Richard Whitehouse

Publisher: Duma Music, Inc. (tracks 1, 7); unpublished (tracks 2-6, 8)

Cover: *Orange Fog over the Carpathian Mountains* by SergeyIT (iStockphoto.com)**NAXOS****SKORYK: Carpathian Concerto****8.573333**