



PAGANINI BY ARRANGEMENT

24 CAPRICES, OP. 1
ORCHESTRATED BY MYROSLAV SKORYK

Lviv International Symphony Orchestra
Alexander Zemtsov

FIRST RECORDING

MYROSLAV SKORYK AND HIS ORCHESTRATION OF PAGANINI'S CAPRICES

by Lyubov Kyjanovska

Myroslav Skoryk is one of the most prominent composers in Ukraine. He is the author of a diverse body of works, which includes opera, ballets, cantatas, instrumental concertos, orchestral works and instrumental and vocal chamber compositions; he has also written incidental and film music. He has a chair in composition at the Lysenko Music Academy in Lviv,¹ teaches composition at the National Music Academy in Kyiv, and in spring 2011 he accepted the position of Artistic Director of the National Opera in Kyiv.

Skoryk was born on 13 July 1938 in Lviv. His family was deeply connected with the intellectual life of western Ukraine. His parents were educators: his mother was a chemistry teacher and his father a director of the gymnasium in Sambir, a small town in western Ukraine. Skoryk's grandfather was a well-known ethnographer, and his grandmother's sister was the world-famous operatic soprano Solomija Krushelnytska.² It was indeed Skoryk's renowned great-aunt who recognised his musical talent at an early stage and encouraged him to study music. He began his musical education in the Music School at the Lviv Conservatoire, but it did not last long. Krushelnytska was unfortunate enough to be visiting her sisters in western Ukraine in September 1939 when the Soviet army invaded. She was never able to return to her home in Italy; she was then forced by the Soviet authorities to 'sell' all

¹ Lviv (the name is sometimes transliterated as L'viv) is the most important city in western Ukraine (and eastern Galicia). At the time of Skoryk's birth it was part of the Second Polish Republic (as Lwów) after a period (as Lemberg) in the Austro-Hungarian Empire (1772–1918); incorporated (as Lvov) into the Soviet Union in 1939, it was occupied by the Germans in 1941–44. Ukraine gained its independence from the Soviet Union in 1991.

² Solomija Krushelnytska (1872–1952), Ukrainian soprano, who travelled around the world, singing with Toscanini, Caruso, Battistini and others. In 1904 she sang *Madama Butterfly* in Brescia at Puccini's request, reviving the opera after its initial failure three months earlier. In 1920 she left the operatic stage (where her repertoire had numbered no fewer than 63 parts) and began a concert career three years later. After World War II she taught at the Lviv Conservatoire.

her estates in Italy to them for the symbolic price of one loaf of bread in exchange for the promise of her own safety and the safety of her closest relatives. That promise was not kept: in 1947 Skoryk's family was deported to Anzhero-Sudzhensk in Siberia and Myroslav was able to return to Ukraine only in 1955 – without his parents, who were not allowed to accompany him and had to remain in Siberia. He had managed to continue his musical studies in Siberia, but only on an irregular basis – and anyway, as the composer recalls,³ he was more interested in soccer than in music. He was nonetheless still able, at age thirteen, to begin studying piano with a former student of Rachmaninov, Valentina Kantorova, who was also exiled in Anzhero-Sudzhensk, and violin with another political prisoner, Volodymyr Panasiuk. He tried to compose, too, and wrote his first works there. As did millions of others, Skoryk found Stalin's death in 1953 to be a blessing, and he received a new passport without the dreaded political black mark.⁴ Once back in Lviv, he was able to study at the Conservatoire and begin to realise his parents' dream that he become a composer. But there was no composition department in the Conservatoire at the time and, after only four years of study in Siberia, his chances of entering the institution as a violinist or a pianist were close to zero. In the end, he passed three entrance exams and became a student of musicology. At that time the Lviv Conservatoire did not have a degree course in composition, and Skoryk was able to take composition classes only on the side, from the prominent western-Ukrainian composer Stanislav Lyudkevych – who then decided that Skoryk had no talent as a composer and asked him to leave his studio. Skoryk, a determined young man, therefore switched to the studio of the composer Roman Simovych, who in turn criticised his music for being too dissonant. When Skoryk refused to compromise, Simovych threw him out of his studio as well. Skoryk kept writing, finally graduating from the studio of his third composition professor, Adam Soltys, with the cantata *Vesna* ('Spring'), whereafter he was admitted to the Moscow Conservatoire to complete his doctoral studies with Dmitri Kabalevsky.

³ Solomia Soroka, unpublished interview with Skoryk, Lviv, 23 May 2010.

⁴ The passport of everyone forcibly deported to Siberia by the Soviet authorities was marked with a black stamp, which meant that the passport-holder could not leave his or her assigned place of residence and so was deprived of freedom of movement.

In 1963 Skoryk himself became a professor of theory and composition in the Lviv Conservatoire, and in the same year the youngest member of the Ukrainian branch of the Soviet Composers' Union. In 1968 he moved to Kiev (now Kyiv) to accept a position of professor of composition at the Conservatoire there. Immediately he inherited the studio of one of the most prominent Ukrainian composers of the twentieth century, Boris Lyatoshynsky, who had died earlier that year. In 1984 Skoryk accepted another professorship, this time in composition, at the Lviv Conservatoire, although continuing to teach in Kiev. In 1987 he returned to Lviv, where he is now the chair of the composition department, in addition to maintaining his positions in the Kyiv National Conservatoire and Kyiv National Opera. He resides mainly in Lviv with his wife Adriana; he has two children, Milana and Nazar, and three grandchildren. In recent years he has appeared as conductor and pianist in Australia, Canada, Germany, Italy, Poland, Russia and the USA.

Niccolò Paganini took fifteen years, from 1802 to 1817, to write his 24 *Caprices* for Solo Violin, Op. 1, but they became a particularly potent symbol of Romanticism for the next generation of composers. No other work of the nineteenth century was the basis of so many arrangements, transcriptions and fantasies as the *Caprices* of the 'Devil's violinist'. Among the best-known piano works are Schumann's *Études after Paganini's Caprices*, Op. 3 (1832), and *Six Concert Études after Paganini's Caprices*, Op. 10 (1833), Liszt's *Études d'exécution transcendante d'après Paganini* (1838–40) and 6 *grandes études de Paganini* (1851) and Brahms' *Variations on a Theme by Paganini* (1862–63).

Surprisingly, even in the twentieth century, despite its declared anti-Romanticism, composers did not turn their back on the Paganini phenomenon, largely using the *Caprice* No. 24 as the basis of a number of compositions that soon achieved prominence: Rachmaninov's *Rhapsody on a Theme of Paganini*, Op. 43 (1934), for piano and orchestra, Lutosławski's *Variations on a Theme of Paganini* (1941) for two pianos and Boris Blacher's *Orchestral Variations on a Theme by N. Paganini*, Op. 26 (1947). Arrangements of individual *Caprices* were made by famous violinists, from Ferdinand

David to Fritz Kreisler, Jacques Thibaud and George Enescu. In addition, there are dozens of transcriptions for different groups and instruments.

Myroslav Skoryk's orchestration of the 24 Paganini *Caprices* for full symphony orchestra occupy a special place in this list of compositions. He was engaged with this task for twenty years, from 1985 until 2005, with interruptions – thus taking even longer than Paganini's original. Skoryk describes the impulses that inspired him to undertake such a large-scale work:

Though I've never been a highly professional violinist, I finished seven classes of the Children's Musical School as a pianist and as a violinist. Of course, I performed a lot of violin music and knew its masterpieces, the possibilities of the instrument. The 24 *Caprices* for Solo Violin by Niccolò Paganini made a special impression on me. I admired not so much the virtuoso technique as the melodic brightness of the images, especially the innovative interpretation of the harmonic language, which with its complexity outstripped the composers who were contemporary with him. I therefore had the idea of emphasising not only the expressive melodies of the *Caprices*, but the brightness of the harmonic language which, especially in a violin interpretation, loses its innovative uniqueness. This led me to make transcriptions of the *Caprices* for a large symphony orchestra, where one could enjoy all the richness of timbres and emphasise the fullness of the harmonies. Nobody commissioned this work from me, but it was like my hobby.⁵

In fact, Skoryk's transcriptions represent a very original approach to its Romantic source, in that he has boldly brought the *Caprices* into the world of modern sound. To this end, he increased the size of the normal symphony orchestra by almost thirty instruments, adding such 'exotic' instruments as banjo, cowbells and flexatone, as well as some of the inventions of the twentieth century, among them percussion instruments that imitate the sound of thunder, wind and so on. Of course, with such a rich, colourful palette, Paganini's brilliant concert style is not only preserved; the infinite resourcefulness of a full-size modern orchestra expands it and endows it with spectacular new colours. Even so, Skoryk hasn't changed a single note in Paganini's original texts, and his

⁵ Skoryk in conversation with the author, 30 March 2018.

commentary highlights the relative faithfulness of his approach when compared with some of the composers who have preceded him:

In the transcriptions I abandoned the authorial arbitrariness of some composers who had made transcriptions of the *Caprices*. I have retained completely the form of the *Caprices*, the melody and the harmony, but I have enriched the score with what I feel to be some expressive counterpoints, added a lot of modern percussion instruments and also sometimes used jazz rhythms.⁶

Skoryk has also treated Paganini's timbral concerns with considerable respect, given that Paganini, following Romantic aesthetics, often tried to convey on the violin the timbre of other instruments. The genres that served as models for the *Caprices* gave Skoryk another lead: most of them are based on southern Italian songs and dances, such as the tarantella, saltarello, siciliana and so on, which are cast in the $\frac{6}{8}$ metre frequently encountered in the *Caprices*, as is $\frac{3}{4}$. This triple-metre pulse allowed Skoryk to apply other popular dance formulas, including the waltz and tango. His inventive 'modernisation' uses all the expressive means available to him: most obviously orchestration, but also dynamics and agogics, and by adding clear rhythmic accents, sometimes in the pursuit of the ironic and grotesque.

Caprice No. 1 in E major is a kind of overture to the cycle. Nicknamed 'L'Arpeggio' (not by Paganini: the score is marked simply *Andante*), it uses the whole range of the instrument. Skoryk's orchestration occupies the same range but saturates it with colour.

In **Caprice No. 2** in B minor Skoryk reflects Paganini's original, which uses *détaché* in the solo violin, through an original juxtaposition of the timbres of flute and harp, accompanied by vibraphone, short, accentuated phrases from the drum kit and sustained chords in the low strings. The illusory, transparent image initially created thus gradually becomes fuller and more dramatic as the other instruments of the orchestra join in.

In the original version the **Caprice No. 3** in E minor requires a slurred *legato* with octave trills in the introduction and conclusion. Skoryk starts with an invocatory

⁶ *Ibid.*

phrase in the brass, with a light, playful dance occasionally resembling a waltz, wittily emphasised in $\frac{4}{4}$ metre.

The **Caprice No. 4** in C minor is one of the most dramatic. The violin melody here sounds like a human voice, in a kind of *lamento*, which is scattered into brilliant passagework in the following episodes before returning to the suggestion of human drama. Skoryk underlines this contrast by giving the original lyrical melody to the oboe, accompanied by horns and timpani; in the virtuoso episodes he uses the entire timbral spectrum of the orchestra, transferring passages between different groups and reinforcing the dramatic effect.

In Paganini's **Caprice No. 5** in A minor, the opening section presents rapid ascending arpeggios, followed by descending scales, and then a passage of fast ricochet bowing. Skoryk's refined palette of colours uses the celesta in a 'vertical' expansion of this passage. In the middle episode a distant image of the 'Devil's Violinist' again appears, created through suggestions of a Romantic *danse macabre*, with the flashing, whirling sounds of a frenetic dance of the spirits; here Skoryk employs drum kit, flexatone and vibraphone.

In the original version of the **Caprice No. 6** in G minor, nicknamed 'The Trill', the performer has a very difficult task: to play a lyrical melody using left-hand tremolo by quickly alternating between different notes in the chord in one of the voices: the melody is played in one line with a tremolo occurring in another. This *Caprice* continues the series of lyrical minor *Caprices* with typically Romantic expressiveness. In the orchestral version the melody is played in unison by the first violins and flute. The tremolo accompaniment is scattered between harp and the second violins, supported by the timbre of flexatone and wind chimes.

Written in siciliana rhythm, the solo version of **Caprice No. 7** in A minor is full of elegiac, dreamy tenderness and unhurried but vigorous movement. Skoryk has changed the sensual character of the original opening, presenting the theme in a range of instrumental colours. Initially, the theme is played by flutes and oboes, counterpointed by cor anglais and bassoons, and second time around by strings with horns, with light accents from the percussion suggesting a hint of irony. A muted trumpet acts as a

modern commentator on events, its downward sweep sarcastically undermining the high lyrical pathos.

After six *Caprices* in minor keys, **No. 8** is in E flat major. It begins with a solemn octave leap that moves by steps into the dizzying equivalent of running in a circle, with Paganini applying an encyclopaedia of technical complexity. The symphonic version generally preserves the character of the original, but is naturally much louder and more colourful, with the individual motifs distributed among various groups in the orchestra, and the climaxes more pointedly marked thanks to capriciously spaced accents in the percussion.

The **Caprice No. 9** in E major has the nickname 'La chasse' ('The Hunt'). In the first edition (not the manuscript) Paganini laid out his 'orchestral' ambitions: '*Sulla Tastiera imitando il Flauto*' ('on the fretboard, imitating the flute'), then '*imitando il Corno sulla 3^a e 4^a corda*' ('imitating the horn on the third and fourth string'). Skoryk adheres to Paganini's instructions: the flute takes the theme, accompanied by bells, then by horns, and then the texture is gradually filled in as all the other instruments join in. The various episodes in Skoryk's version feature the sounds of nature.

In the bravura **Caprice No. 10** in G minor Paganini's primary purpose is to demonstrate the expressive possibilities of up-bow *staccato* in passages, leaps, trills and so on. The Skoryk transcription begins with a cascade of passages close to the marinara, a form of Sicilian folksong, like a picture of a storm, but with some graceful accents, lightening this dramatic picture with a hint of gallant humour.

The solo version of **Caprice No. 11** in C major features a Romantic looseness of tonal centres, chromatically coloured melody and contrasting images typical of these *Caprices* – a big-hearted Romantic supplication and an energetic dance scene. This contrast is also emphasised in the orchestral transcription, which begins with an enticing lyrical melody in the violins counterpointed by Romantic orchestral colours elsewhere in the orchestra before the powerful intervention of the brass. Skoryk then develops the main thematic elements in the stylistic traditions of nineteenth-century operatic and symphonic writing, finding solemnity and majesty in the deployment of the full range of orchestral sonorities.

Caprice No. 12 in A flat major continues the line of the *perpetuum mobile* presented in Nos. 1 and 5, with its tense outpourings of energy and sudden withdrawals. Skoryk amplifies the expressive melody, eventually undermining the fantastical Romantic image with a grotesquerie.

Caprice No. 13 in B flat major earned the nickname ‘The Devil’s Laughter’, thanks to Paganini’s alternation of Mephistophelean falling double-stopped passages, as if imitating devilish mockery, with sudden flashes of sinister triumph. *Chez* Skoryk the theme sounds first in flute and bells, but in the next episode the elaborate counterpoints in the brass create a feeling of threat. The continuous development of the theme in different timbral and rhythmic patterns recasts it in a more grotesque light, which the modern listener might associate with the music of horror films.

By contrast, Paganini’s **Caprice No. 14** in E flat major opens with solemn imitations of trumpet fanfares. Skoryk’s version duly starts with four horns and trumpets accompanied by timpani, with strings continuing this outburst, although the brass maintain their dominance later in the piece.

The siciliana-like **Caprice No. 15** in E minor begins with a sentimental melody that gradually becomes dynamic and transforms into a dramatic, bravura display piece. Skoryk exploits this development through contrasting registers, emphasising one timbre or another. After the siciliana melody is heard a second time, it acquires a bravura and pathetic character and ends on a tone of solemn elevation.

The original version of the *Presto Caprice No. 16* in G minor is over in a swift minute-and-a-half. The orchestral realisation extends that time, not least because of Skoryk’s counterpointing of the *perpetuum mobile* melody with the brass and with dramatic commentary from the percussion – xylophone, bells and timpani.

Caprice No. 17 in E flat major has been one of the most frequently used in transcriptions (perhaps most famously in ‘La chasse’, No. 5 of Liszt’s 6 *grandes études de Paganini* from 1838). Paganini’s solo-violin version contrasts two themes: the first alternating demisemiquaver runs on the A and E strings with double stops on the two lower strings, and the middle section of its ABA form featuring an extremely difficult passage in octaves. Skoryk has brought to this Romantic image a flavour of pop hits,

most clearly in the middle section. The brilliant bravura character of the first section is emphasised by the placing of the theme in the winds, while the strings have only dotted notes of the main theme. In the middle part a dramatically and farcical subtext is created through bandstand rhythms and percussion hinting at a conflict in the background.

The solo version of the joyful **Caprice No. 18** in C major sounds like a saltarello, with a stomping peasant dance in the middle episode. The orchestral transcription, instead, presents a solemn march through its use of timbre: the horns play the first theme accompanied by the percussion, with the strings gradually appearing in counterpoint. In the middle episode a string group plays the theme before it acquires a rather grotesque character as the woodwind and the brass intervene.

Paganini's **Caprice No. 19** in E flat major opens with a series of octaves and string-crossings between G and A strings, followed by quick changes of position on the G string, although it also preserves the nature of the *caprice* as a genre with a noble grace. Skoryk's transcription offers several stylistic layers: the first bars create an expectation of tenderness and a pastoral scene, but it collapses, and the next episode introduces an atmosphere of chaos, almost as a circus or fairground grotesque. The lyrical material reappears in a short interlude before a third episode presents a typically Romantic image of the virtuoso *perpetuum mobile*. These three contrasting images appear in turn, creating an extraordinary and exciting kaleidoscope of sound.

Caprice No. 20 in D major is again written in the $\frac{6}{8}$ metre typical of many of these *Caprices*. In the original it imitates a bagpipe, and in the orchestral version Skoryk duly presents it as a pastoral, a mountain idyll. The cor anglais here suggests the sound of the bagpipe, not least through empty fifths in its lower register, supported in violins and woodwinds. The second episode initially contrasts with the pastoral introduction, introducing a dance which gradually turns into a whirlwind of energy.

Lyrical and full of loving expression (it is marked *Amoroso*), the **Caprice No. 21** in A major begins with the violin playing an aria-like melody in $\frac{4}{4}$ metre in double-stopped sixths. Skoryk wittily turns it into a tango – not a dance-form Paganini would have known, of course. The development unexpectedly leads to a cascade of sound, with the melody played by the strings, supported by the winds and percussion – marimba and maracas.

The *Caprice No. 22* in F major, both in the original and in the orchestral version, begins with a pastoral mood. To the rather modest instrumentation of that opening (strings supported by flutes, oboes and horns) Skoryk gradually adds more instruments. The development of the theme transforms the music into a temperamental saltarello, with sudden explosions, *crescendi* and *diminuendi*. These two complementary episodes alternate once again and culminate in solemn calm.

The penultimate *Caprice, No. 23* in E flat major, opens with an emphatic exclamation. The solo-violin version is not only one of the most complex, in terms of the virtuosity it demands, but also has a rather homogeneous character, with a suggestion of the operatic hero. Skoryk develops this figurative and emotional basis, using almost the entire body of the orchestra from beginning to end, his transcription clearly corresponding to the operatic overtures and symphonic poems of late Romanticism.

The best-known of the *Caprices, No. 24* in A minor, takes the form of a theme, eleven variations and finale. In the variations Skoryk allows himself the widest range of colours and combinations of colours in the entire work, the 'devilish impulse' of the young Paganini being expressed in a fantastic blaze of textures until the mad swirl of the finale sweeps up everything in its path.

The world premiere of these orchestrations took place in July 2005 in Berlin, when Roman Kofman conducted the Student Symphony Orchestra of the Petro Tchaikovsky National Music Academy of Ukraine. The first Ukrainian performance, presented by the same musicians, took place in October that year, at a 'Tchaikovsky-fest' dedicated to the 165th anniversary of the birth of that composer. In 2011 the choreographer Viktor Lytvynov presented Skoryk's *Caprices* as a ballet at the National Opera of Ukraine in Kyiv. This recording is the first of one of the world's major orchestral showpieces.

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Alexander Zemtsov is one of the most versatile musicians before the public today, having achieved recognition as soloist, conductor, teacher and chamber musician. He has been performing as a solo violist since the age of fifteen, appearing with orchestras across Europe, the USA, Asia and Australia, the conductors with whom he has worked including Neeme Järvi, Vladimir Jurowski, Leif Segerstam and Alexander Vedernikov. At the age of 23 he was appointed Principal Viola of the London Philharmonic Orchestra. In 2012, after ten years with the Orchestra, he left to dedicate himself entirely to his demanding career as soloist, conductor and chamber musician.



Born in 1978 into a family of musicians – now a renowned dynasty of violists – he attended the famous Gnessin Music School for gifted children in Moscow, where he studied with Elena Ozol. He continued his education with Michael Kugel in the Hoogeschool in Maastricht and, as a postgraduate, with Tabea Zimmermann at the Hochschule Hanns Eisler in Berlin. Concurrently he studied conducting, taking inspiration in master-classes from his mentors: Neeme and Paavo Järvi, Vladimir Jurowski, Kurt Masur, Kirill Petrenko, Jukka-Pekka Saraste, Leif Segerstam and Vassily Sinasky.

In 2014 he made his conducting debut with the Lviv International Symphony Orchestra, and the next year was appointed artistic director and principal conductor of the orchestra, giving this German-Russian-Ukrainian-Jewish musician a role as ambassador of peace in the Ukraine, aiming to bring peace and unity through music. An appearance as conductor and soloist with the Lappeenranta Orchestra in Finland was followed by a re-invitation for the following season as well as an invitation to conduct the Sinfonia Finlandia in Jyväskylä. Future conducting engagements are scheduled with the Bulgarian National Radio-Symphony Orchestra, with Mischa Maisky as a soloist, with the Mannheim Chamber Orchestra for performances of Tchaikovsky's ballet *The Nutcracker* at the Rijeka Opera Theatre in Croatia, with the Sofia Philharmonic Orchestra (with Tabea Zimmermann as soloist), Pannon Philharmonic Orchestra, Prague Philharmonic Orchestra, Liaoning Symphony Orchestra in China, and others. A European tour and further recordings with his orchestra, the Lviv International Symphony Orchestra, are also planned for Toccata Classics.

His mastery of the viola has won him many awards, among them the first prizes at the 'Classical Legacy' International Competition in Moscow in 1995, at the Elise Meyer competition in Hamburg in 1997 and at the Eighth Brahms competition in Poertschach, in Austria, in 2001. As a chamber musician he has performed in the world's most prestigious venues with such partners as Peter Donohoe, Patrick Gallois, Itamar Golan, Natalia Gutman, Misha Maisky, Gerhard Schulz and Dmitri Sitkovetsky. His recordings as violist have appeared on the Chandos, LPO Live, Navis Classics and Naxos labels. This is his first for Toccata Classics as a conductor; he also appears as the soloist in Emil Tabakov's Viola Concerto in Volume Two of Tabakov's complete Symphonies, with the composer conducting (Toccata Classics TOCC 0410).

Alexander Zemtsov holds professorships at some of the finest conservatoires in Europe: the Guildhall School of Music and Drama in London, the Vienna Konservatorium, the Haute École de Musique de Lausanne and the Hochschule für Musik und Tanz in Cologne. Many of his students are members of, often section leaders in, major orchestras around the world as well as frequent winners of international competitions.

The Lviv International Symphony Orchestra – the Symphony Orchestra of the Lviv Philharmonic Society, known as 'INSO-Lviv' at home in Ukraine – was founded in 1998. An important part of the orchestra's activity is its collaboration with world-renowned musicians and conductors, the soloists including Lisa Batiashvili, Alan Bern, Andriy Bielov, Claude Delangle, Ilya Grubert, Leopold Kozłowski, François Leleux, Sergey Nakariakov, Vadim Neselovskyi, Philippe Pierlot, Maria Prinz, Alessandro Safina, Otto Sauter, Wolfgang Emanuel Schmidt, Lorin Sklamberg, Valeriy Sokolov, Simon Trpčeski and Alexander Zemtsov; among the conductors with whom the orchestra has worked are Simon Camartin, Sir Dirk Brossé, Steven Decraene, Raymond Janssen, Fahraddin Kerimov, Georg Kugi, Oksana Lyniv, Nicolás Pasquet, Krzysztof Penderecki, Christian Schumann, Anna Skryleva and Dalia Stasevska.

INSO-Lviv makes annual concert tours in Europe, but has ventured as far as Colombia and China. It regularly takes part in numerous international festivals of classical and jazz music, both at home and abroad. In June 2017 the French production company Paramax Films recorded an INSO-Lviv performance at the International Alfa Jazz Fest featuring the Avishai Cohen Trio, a film broadcast by Mezzo Classic-Jazz TV. This recording of Myroslav Skoryk's Paganini orchestrations is the first release in a number of recording projects planned with Toccata Classics.

INSO-Lviv is the bearer and promoter of the idea of peace, fulfilling in its projects a mission of cultural diplomacy through the uniting power of music. In March 2014 INSO-Lviv initiated and participated in an all-Ukrainian cultural project, 'Shared Sky', when seven leading Ukrainian orchestras simultaneously performed Beethoven's 'Ode to Joy' at the country's major airports – Kyiv, Odessa, Donetsk, Kharkiv, Dnipropetrovsk and Lviv – emphasising the unity of Ukraine and marking the signing of the Ukraine–EU Political Association Agreement. In 2015 INSO-Lviv organised an international event, the 'Bach Marathon – Ready. Steady. Bach!', involving more than 600 musicians from different countries and setting the record for the longest live performance of Bach's music in Ukraine. Annually INSO-Lviv performs concerts under the motto 'Classics for Peace' and presents concerts in a number of series, such as 'Symphonic Pearls of Vienna' and 'Music from the Danube'.

The high professional standards of INSO-Lviv are reflected in frequent invitations to serve as orchestra-in-residence at international festivals and competitions, most recently in September 2017, in the 24th Johannes Brahms International Competition in Pörtlach in Austria.

The artistic director of the orchestra is Myroslav Skoryk and, since 2007, the creative advisor has been Iolanta Pryshlyak, who has initiated many projects and programmes.



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PAGANINI orch. MYROSLAV SKORYK 24 *Caprices*, Op. 1

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2	No. 2 in B minor: <i>Moderato</i>	4:48
3	No. 3 in E minor: <i>Sostenuto – Presto – Sostenuto</i>	3:13
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5	No. 5 in A minor: <i>Agitato</i>	3:18
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7	No. 7 in A minor: <i>Posato</i>	4:13
8	No. 8 in E flat major: <i>Maestoso</i>	3:04
9	No. 9 in E major, 'La chasse': <i>Allegretto</i>	2:55
10	No. 10 in G minor: <i>Vivace</i>	2:55
11	No. 11 in C major: <i>Andante – Presto – Andante</i>	3:52
12	No. 12 in A flat major: <i>Allegro</i>	1:59
13	No. 13 in B flat major: <i>Allegro</i>	2:52
14	No. 14 in E flat major: <i>Moderato</i>	1:06
15	No. 15 in E minor: <i>Posato</i>	3:14
16	No. 16 in G minor: <i>Presto</i>	1:37
17	No. 17 in E flat major: <i>Sostenuto – Andante</i>	3:50
18	No. 18 in C major: <i>Corrente – Allegro</i>	3:04
19	No. 19 in E flat major: <i>Lento – Allegro assai</i>	3:07
20	No. 20 in D major: <i>Allegretto</i>	1:52
21	No. 21 in A major: <i>Amoroso – Presto</i>	2:41
22	No. 22 in F major: <i>Marcato</i>	3:10
23	No. 23 in E flat major: <i>Posato</i>	4:10
24	No. 24 in A minor: <i>Tema: Quasi presto; Variazioni I–XI; Finale</i>	4:40

Lviv International Symphony Orchestra
Alexander Zemtsov, conductor

TT 79:07
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