



NAXOS

Myroslav
SKORYK

Violin Concertos • 1
Nos. 1–4

Andrej Bielow, Violin
National Symphony
Orchestra of Ukraine
Volodymyr Sirenko

Myroslav Skoryk (b. 1938)

Violin Concertos · 1



Photo: Adriana Skoryk

The Ukrainian composer Myroslav Skoryk was born in Lviv in 1938. He graduated from the Lviv Conservatory as a composer and musicologist, and studied at the graduate school of the Moscow Conservatory in the class taught by Dmitry Kabalevsky. Skoryk is a professor at the Mykola Lysenko Lviv National Music Academy and the P.I. Tchaikovsky National Music Academy of Ukraine, serving as head of the composition department and the history of Ukrainian music. He has taught and influenced many famous Ukrainian composers such as Yevhen Stankovych, Ivan Karabits, Oleh Kyva, Volodymyr Zubitsky and Viktor Stepurko, among many others. For many years, he was secretary of the Ukrainian and USSR Union of Composers. Skoryk is a professor and a member of the Academy of Arts of Ukraine, he holds the title of People's Artist of Ukraine and was awarded the Taras Shevchenko National Prize of Ukraine. He has also been granted the titles of Chevalier of the Order of Merit and Hero of Ukraine.

Skoryk's works include the opera *Moses*, the ballets *Masons*, *Caprices* and *Return of the Butterfly*, the cantatas *Spring* and *Gamaliya*, *Carpathian Concerto for Large Orchestra* and *Paganini: 24 Caprices* (the first transcriptions for symphonic orchestra). He has written

numerous concertos, including nine for violin, three for piano, two for cello, one for viola and one for oboe, as well as six partitas for various instrumental configurations. His output also includes solo instrumental works and music for films such as *Shadows of Forgotten Ancestors* and *The High Pass*, and numerous animated cartoons.

Skoryk's works are performed in the Ukraine and throughout the world, such as Canada, Australia, the US, Japan, China, and in most European countries.

One of his most popular pieces is *Melody in A minor*, which he often performs as a conductor and pianist.

1 Concerto No. 1 (1969)

Recitative – Intermezzo – Toccata

First performance: Kyiv; soloist Olga Parkhomenko; conductor Volodymyr Kozhukhar.

The *Concerto* consists of three parts: *Recitative*, *Intermezzo* and *Toccata*. The first part, *Recitative*, is an expressive dialogue between the violin and the orchestra that ends with a long violin cadenza, drawing on Carpathian folklore intonations. In the second part, the chorale of woodwinds continues the dialogue that is interrupted by sharp violin cues. The third part is a wave of violent energy, the elements of the general movement of the orchestra and soloist.

2 Concerto No. 2 (1989)

Moderato

First performance: Las Vegas; soloist Oleh Krysa; conductor Virko Baley.

The *Concerto* is infused with a lyrical mood that underlies the violin solo. This time, the theme is interrupted by contrasting episodes, the character of which varies from elegy to intense expressivity, while the violin cadence leads to a culminating rhythmic apotheosis. In the reprise,

the theme of the violin turns into a sad march-like motif that ends with the lyrical violin address.

3 Concerto No. 3 (2001)

Moderato – Espressivo. Rubato

First performance: Kyiv; dedicated to the first performer Yury Kharenko; conductor Mykola Dyadyura.

The composition begins with a great solo violin fugue, the main subject of which becomes the Leitmotif of the *Concerto*. It dominates and saturates the very fabric of the concerto in the majority of its fragments, which vary in their tone from lyrical to intensely dramatic. These intonations are transformed into a rhythmic formation that is associated with a funeral march. Yury Kharenko has said that the culmination of the work makes him think of the events of September 11 in New York. The final address of the violin is like an epitaph to a tragic event.

4 Concerto No. 4 (2003)

Moderato

First performance: Lviv; dedicated to the first performer Yuri Mazurkevych; conductor Myroslav Skoryk.

The ascending intonation of a fifth in the lower registers of the orchestra gives an impression of the 'fluctuations in the earth's crust'. It is superimposed on the main theme of the violin which is accompanied by the chords of the orchestra's 'earthquake tremors'. These episodes continue, further developing the rhythmic impulse. After the climax, a transition to the lyrical melody of 'feeling' takes place. However, the main rhythmic pattern becomes more complicated, resembling the hoof-beats of stampeding horses: first soft, as if at a distance, then gradually reaching a thundering culmination, after which it stops completely. Following this, the bewildered voice of the violin is heard, exhausted by the emotions it had just experienced.

Myroslav Skoryk

Additional English translations by Anastasiya Lebedev

Andrej Bielow



Photo: Marco Borggreve

Ukrainian violinist Andrej Bielow was born in 1981. As a soloist and chamber musician he has recorded over 20 albums for Naxos, Berlin Classics and cpo among others, and has collaborated with renowned international orchestras under eminent conductors. Bielow studied with Michael Kusnetsov, attended the Hochschule für Musik, Theater und Medien Hannover, and received tuition from Gérard Poulet in Paris, and Herman Krebbers, Ida Haendel, Ana Chumachenko and Alfred Brendel. Bielow has won major prizes at international competitions, and has been awarded scholarships from the Ukrainian Cultural Foundation, F.C. Gundlach Foundation, Deutsche Stiftung Musikleben and Förderpreis of the Lower Saxony. He is also a passionate advocate of chamber music, joining the Szymanowski Quartet as leader from 2005 until 2014. Bielow has been on the violin faculty at the Kunstuniversität Graz since 2014, teaches at the Robert Schumann Hochschule Düsseldorf, and is a visiting tutor at the Royal Academy of Music. In 2005 he founded the Musik braucht Freunde Foundation with Johan Weiss. Bielow plays a Peter Greiner Violin (1998) from the Deutsche Stiftung Musikleben, and an 'ex Flesch' violin (1745) by Lorenzo Gaudagnini, on loan from a private donor.

www.andrejbielow.net

National Symphony Orchestra of Ukraine



Photo: Oleksandr Ivanov

The National Symphony Orchestra of Ukraine (NSOU) is considered to be one of the finest symphony orchestras in Eastern Europe. The ensemble has given many international performances, including in Australia, Europe, China, the UAE and the US. Since April 1999, Volodymyr Sirenko has served as artistic director and chief conductor, and Alexander Hornostai has been NSOU's managing director and producer since June 2006. Since 1993, the NSOU has released more than 100 albums, which include both Ukrainian and international repertoires. Many of these recordings have been highly praised, garnering international acclaim. In 1994, the Australian Broadcasting Company (ABC) rated NSOU's recording of Boris Lyatoshynsky's *Symphonies No. 2 and No. 3* as 'The Best Recording of the Year'. Its recordings of Silvestrov's *Requiem for Larissa* and *Bloch/Lees Violin Concertos* were nominated for 2004 and 2009 GRAMMY Awards respectively.

www.nsou.com.ua

Volodymyr Sirenko



Photo: Igor Gaidai

Volodymyr Sirenko has been compared to eminent conductors such as Esa-Pekka Salonen and Simon Rattle by the international press. He made his conducting debut at the Kyiv Philharmonic Lysenko Column Hall in 1983, and in 1990 was a finalist at the International Conducting Competition in Prague. A year later, he was appointed as chief conductor and artistic director of the Ukrainian Radio Symphony Orchestra, a position he held until 1999. During this period he made over 300 recordings that are kept in the Ukrainian Radio archives. He has served as the artistic director and chief conductor of the National Symphony Orchestra of Ukraine since 1999. He has recorded over 50 albums, including Silvestrov's *Requiem for Larissa* which was nominated for a GRAMMY Award in 2004, and has premiered many works by Ukrainian composers such as Silvestrov and Stankovych. Sirenko has worked with the Royal Philharmonic Orchestra, Sinfonia Varsovia, the Polish National Radio Symphony Orchestra, the Jerusalem Symphony Orchestra, the St Petersburg Philharmonic Orchestra, the National Philharmonic of Russia and the Brooklyn Philharmonic.

www.nsou.com.ua

Myroslav Skoryk, a postgraduate student of Dmitry Kabalevsky, is one of Ukraine's leading composers and teachers. His works range from opera and ballet, a symphonic transcription of Paganini's *24 Caprices*, and his cycle of nine *Violin Concertos* written over a 45-year span. They draw on elements of Carpathian folklore and are saturated in expressive dialogues, lyricism and elegy while also exuding powerful intensity. Skoryk's sensual writing is frequently contrasted with syncopated motifs, cadenzas, fugal episodes and march rhythms. This is the first of two volumes.

Myroslav
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(b. 1938)

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|----------|-------------------------------------|--------------|
| 1 | Violin Concerto No. 1 (1969) | 16:12 |
| | Recitativo – Intermezzo – Toccata | |
| 2 | Violin Concerto No. 2 (1989) | 14:20 |
| | Moderato | |
| 3 | Violin Concerto No. 3 (2001) | 12:51 |
| | Moderato – Espressivo. Rubato | |
| 4 | Violin Concerto No. 4 (2003) | 16:02 |
| | Moderato | |

Andrej Bielow, Violin
National Symphony Orchestra of Ukraine
Volodymyr Sirenko

Recorded: 23 June 2015 **3**, 24 June 2015 **4**, 22 October 2015 **2**, 17 February 2016 **1**
at the Great Concert Studio of The National Radio Company of Ukraine, Kiev
Producer: Alexander Hornostai • Engineer: Andrii Mokrytskiy
Editors: Alexander Hornostai, Andrii Mokrytskiy
Booklet notes: Myroslav Skoryk
Cover painting by Daria Zaseda (iStockphoto.com)
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