

The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in white, bold, sans-serif capital letters, centered within a blue square. Above the text, there are several horizontal white lines of varying lengths, creating a stylized architectural or musical staff-like appearance.

NAXOS

Myroslav
SKORYK

Violin Concertos • 2
Nos. 5–9

Andrej Bielow, Violin
National Symphony
Orchestra of Ukraine
Volodymyr Sirenko

Myroslav Skoryk (b. 1938)

Violin Concertos · 2



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. 5 (2004)

Moderato

First performance: Kyiv; dedicated to Oleh Kaskiv; conductor Volodymyr Sirenko.

The composition begins with the rhythmic motif of an oscillating octave interval superimposed on a loud major triad chord in the orchestral *tutti*. The solo violin joins in the octave interval that becomes the main theme. This is built on the motif of an ascending scale that becomes surrounded by fluctuating intervals. The main melody alternates with episodes marked by different tones: these can be lyrical moods, jazz music elements, or excited quick rhythmical movements, which serve as the background for the concerto's culmination: the main theme with its eight-note chords. After a short violin cadence, the concluding *fugato* begins. The first time the theme relies on complex dissonant violin chords. The second time, it is repeated by the string instruments with the violin leading the countermelody; in the third orchestral *tutti*, the theme is taken up by the brass and wind groups, with new counterpoints by the strings and the solo violin. The concerto ends with a threefold repetition of the descending octave that sounded at the beginning of the concerto.

2 Concerto No. 6 (2009)

Moderato

First performance: Kyiv; dedicated to the first performer Andrej Bielov; conductor Mykola Dyadyura.

The two main themes of the concerto characterise the composer's craving for sensual, delicate and fragile moods. Yet they are contrasted by episodes that violate their lyrical mood: marching melodies, provocative dances, rapid expressive *fugato* based on the sonorous dialogue between the violin and other instruments in the orchestra, leading to a grotesque bacchanal of sorts, reminiscent of festive themes in Soviet ceremonial music. After the culmination on these subjects, we hear a coda that is constructed on a *stretto* of initial lyrical subjects.

3 Concerto No. 7 (2011)

Allegro. Moderato

First performance: Lviv; dedicated to the first performer Nazarii Pylatyuk; conductor Myroslav Skoryk.

The main driving force of the concerto is the initial syncopated beats of the big drum, on which the violin solo themes are built. The secondary theme continues the same type of sensual melodies that were present in the *Concerto No. 6*. The middle part of the concerto is an episode of development. It is a vortex of strained melodies that end with a recall of the original rhythm, syncopated beats, now played by the whole orchestra. Next comes a kaleidoscope of various unexpected 'insertions': the sounds of the morning bell of an alarm clock, a gypsy dance that reaches a climax. Reacting to it, a long violin cadenza sounds, and the sensual melody returns, only to be drowned out by drum beats, creating a loud effect. The conclusion features a short reply by the violin, punctuated by curt drum beats.

4 Concerto No. 8 'Allusion to Chopin' (2011)

Andante

First performance: Kyiv; dedicated to the first performer Katharina Fejer; conductor Myroslav Skoryk.

This work was written to mark the 200th anniversary of Fryderyk Chopin's birth and can be seen as homage to the Polish virtuoso. It uses 'quotations' from his various piano works – *Préludes*, *Mazurkas* and *Sonatas*. These are combined with Skoryk's own 'voice' in an imitation of Chopin's style. The *Concerto* is a representation of the events of Chopin's life and his premature death. The work ends in mourning with a *Dies irae*.

5 Concerto No. 9 (2014)

Moderato

First performance: Lviv; dedicated to the composer's wife Adriana Skoryk; soloist Andrej Bielov; conductor Myroslav Skoryk.

The work is filled with touching lyrical melodies that represent the most intimate depths of the composer's soul. Infused with joy and sadness, the main melody of the *Concerto* is communicated by the solo violin. In the beginning of the work, a short symbolic motif emerges, later to permeate the entire drama of the *Concerto*, returning after each episode. The main theme played by the violin is developed dramatically. The theme evolves, becoming more dramatic and tense. The big cadence is built on dialogues between the violin and the orchestra, leading to the climax of the work, where the initial motif sounds *fortissimo*. Finally, the lyrical theme resurfaces and ends the composition.

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, Genuin 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 under Krzysztof Wegrzyn, and received tuition from Gérard Poulet in Paris, Herman Krebbers, Ida Haendel, Ana Chumachenko and Benjamin Schmid, and since 2011 has received influential support from Alfred Brendel. Bielow has won major prizes at international competitions such as ARD, Brescia, Joachim and Long-Thibaud among others, and has been awarded scholarships from the Ukrainian Cultural Foundation, F.C. Gundlach Foundation (with support from Ursula Hansen), 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 2006 until 2014. Bielow has been on the violin faculty at the Kunstuniversität Graz since 2014 and the Robert Schumann Hochschule Düsseldorf since 2016, and is a visiting tutor at the Royal Academy of Music in London. Bielow plays a Peter Greiner violin (1998) from the Deutsche Stiftung Musikleben, and an 'ex Flesch' violin (1745) by Lorenzo Guadagnini, 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 violin concertos by Bloch and Lees were nominated for 2004 and 2009 GRAMMY Awards respectively.

www.nsou.com.ua

Volodymyr Sirenko



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 is one of Ukraine's leading composers and teachers, with a portfolio of works that include opera, a symphonic transcription of Paganini's *Caprices*, and a cycle of nine violin concertos written over a 45-year span (Volume 1 is on 8.574088). *Concerto No. 5* utilises jazz elements and a vivid *fugato*, while *Concerto No. 6* explores the use of sensual moods and provocative dance rhythms. Syncopation and lyricism suffuse *Concerto No. 7*, while *No. 9* is both touching and dramatic. *Concerto No. 8* offers a representation of events in Chopin's life through quotations, in combination with Skoryk's own distinctive musical voice.

Myroslav
SKORYK
(b. 1938)

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| 1 | Violin Concerto No. 5 (2004) | 14:55 |
| | Moderato | |
| 2 | Violin Concerto No. 6 (2009) | 14:56 |
| | Moderato | |
| 3 | Violin Concerto No. 7 (2011) | 15:03 |
| | Allegro. Moderato | |
| 4 | Violin Concerto No. 8 'Allusion to Chopin' (2011) | 17:25 |
| | Andante | |
| 5 | Violin Concerto No. 9 (2014) | 14:17 |
| | Moderato | |

WORLD PREMIERE RECORDINGS

Andrej Bielow, Violin
National Symphony Orchestra of Ukraine
Volodymyr Sirenko

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