



MUSIC OF RESILIENCE

FROLYAK • HAVRYLETS • KRYVOPUST
POLEVÁ • PRYDATKEVYCH
SHEVCHENKO • ZALESKY

**Solomiya Ivakhiv,
Violin**

**INSO-Lviv
Symphony Orchestra**

**Lviv National Philharmonic
Symphony Orchestra**

Roman Kreslenko • Serhii Khorovets



1	Victoria Vita Polevá (b. 1962): Bucha. Lacrimosa (2022)	9:09
	Hanna Havrylets (1958–2022): Ex Libris (1993)	8:18
2	I. Moderato. Improvizaciono	2:25
3	II. Risoluto ed appassionato	1:34
4	III. Allegretto	2:59
5	IV. Allegro con fuoco	1:20
6	Bohdan Kryvopust (b. 1975): On the River (2024)	7:48
7	Osyp Zalesky (1892–1984): Autumn Song (1916) (arr. Bohdana Frolyak for violin and orchestra, 2024)	2:58
	Bohdan Kryvopust: Ukrainian Suite (2024) (version for violin and orchestra, 2025)	12:03
8	I. On the Scythian land – Oh, Wondrous Birth	2:18
9	II. The Hutsul Woman	2:18
10	III. When I Got My Draft Notice	3:21
11	IV. Finale: Dance	4:06
12	Bohdana Frolyak (b. 1968): Nocturne (2008) (version for violin and string orchestra, 2024)	4:41
	Roman Prydatkevych (1895–1980): Ukrainian Rhapsody No. 1 (1956) (arr. B. Frolyak for violin and orchestra, 2022)	13:48
13	I. Duma	4:58
14	II. Song	4:56
15	III. Dance	3:54
16	Yuriy Shevchenko (1953–2022): «Ми Є!» / We Do Exist! (We Are!) (2014) Paraphrase on the melody of the National Anthem of Ukraine by Mykhailo Verbytskyi (1815–1870) for violin and string orchestra	3:32

Funding for the recording was generously provided by Kenneth Hutchins; University of Connecticut: President Radenka Maric; Interim Provost and Executive Vice President Pamir Alpay; Office of Global Affairs, Vice Provost Daniel Weiner; UConn School of Fine Arts Dean Deanna Fitzgerald; Dr Ruta Cholhan and Dr Petro Lenchur; Susan and Sherwood Goldberg; Motria Kuzycz and Andriy Maleckyj; Ukrainian Institute of America, President Kathy Nalywajko; Ukrainian National Women's League of America, Natalie Pawlenko, President; Oksana Piaseckyj, National Culture, Chair, Shevchenko Scientific Society of America, Vitaly Chernetsky, President; Dr Christina Stasiuk and Mr George Farion; Maria Miecyjak.

Special thanks to Sofia Maidanska, Michael Naidan, Alla Perminova and Marika Kuzma.

Music of Resilience

Frolyak • Havrylets • Kryvopust • Polevá • Prydatkevych • Shevchenko • Zalesky

As a Ukrainian violinist who trained at the conservatoire in Lviv, and at the Curtis Institute of Music in Philadelphia, Solomiya Ivakhiv has lived and worked in the United States for some years while retaining close contacts and links with her homeland. On this, her third album for Naxos, she continues to give a voice to both living Ukrainian composers and overlooked figures from the country's rich musical heritage.

Several of the most recent works on the album have inevitably arisen from Russia's full-scale invasion of Ukraine which began in February 2022. Victoria Vita Polevá was at home in Kyiv when she saw images of the massacre of Ukrainian civilians which took place as Russian troops were withdrawing from the Ukrainian city of Bucha, northwest of Kyiv, at the end of March 2022.

'I almost burned with despair,' she remarked, and composed *Bucha. Lacrimosa* as an instrumental requiem in the tradition of orchestral elegies such as the *Memorial to Lidice* by Martinů and Shostakovich's setting of the *Babi Yar* poem by Yevtushenko. According to the composer, the work is 'a contemplation of how the souls of tortured, raped and executed Ukrainians rise into the sky like streamers. It bears witness to the loss of innocence in humanity. I composed it as a means of survival.'

A three-part lament casts the solo violin as an emblem of the souls rising to their rest. From the outset, percussive elements represent a threatening and malign presence, which dominates the central section of the work in an outburst of brutality. The rising solo violin motif returns, but without bestowing the comfort of resolution, and the final word is left to the dry click of woodblocks.

Hanna Havrylets composed *Ex Libris* in 1993 for the poet and violinist Sofia Maidanska (b.1948) to perform on a tour of North America. This suite of four pieces responds to Maidanska's poetry with fantasies on traditional themes marked by their modal harmony, fusing art and folk music techniques of repetition and ornamentation rather than development. A meditative prelude is followed by a spicy round dance with a throwaway pizzicato pay-off. Elements of declamation and song in the third movement develop the theme of a poem without words – an elegy in this case, succinctly evoking the stages of grief – before a dashing finale returns us to a mountain campfire. Havrylets and Maidanska collaborated on music theatre projects celebrating Ukraine's folk heritage, before Havrylets died suddenly, at the end of February 2022, for lack of urgent medical care early in the Russian invasion, with bridges in Kyiv being burned or closed off.

Two pieces by Bohdan Kryvopust respond to recent Ukrainian history. Composed in February 2024, *On the River* commemorates the protestors killed in Kyiv's Independence Square (Maidan Nezalezhnosti) during the demonstrations held in January and February 2014. The country's president Viktor Yanukovych had recently rejected a trade agreement with the European Union in favour of closer ties with Russia, prompting the widespread unrest which became known as the Revolution of Dignity. Kryvopust's elegy opens in peace, like the protests, rising to a chorus of dissent and national pride which prompts a savage outbreak of violence (Yanukovych ordered the military to open fire on protestors). As in Polevá's *Lacrimosa*, the violin is left to pick up the pieces, leading to a coda of unquiet rest.

Also composed in 2024, Kryvopust's *Ukrainian Suite* was commissioned by the Ukrainian Institute of America and by Bohdan Gerulak, in memory of his late wife, the journalist and translator Marta Skorupsky. The opening movement takes its noble melody from a folk song (*Oh, Wondrous Birth*) referring to the origin story of Ukraine (and Crimea in particular) as the land of the ancient Scythians. In turn, this reference celebrates modern Ukrainian identity and independence through its ownership of 565 ceremonial artefacts, known as the Scythian Gold, recently contested in a legal battle which was lost by Russia.

In a quirky *scherzo*, Kryvopust pays tribute to the beauty and headstrong temperament of women from the Hutsul region of western Ukraine (the home region of Solomiya Ivakhiv), in the Carpathian mountains bordering Romania. *When I Got My Draft Notice* bears the theme of another folk song from western Ukraine, which has acquired unlooked-for relevance at a time when young men are being conscripted on the street in order to swell the depleted ranks of Ukraine's military.

Osyp Zalesky was one of many 20th-century Ukrainian musicians who found professional success and stability in the United States after their country had been torn apart by war. Born near Lviv and trained at the city's conservatoire (known today as the Mykola Lysenko Lviv National Music Academy), he later studied in Vienna with Guido Adler during the First World War. Having fled to Poland in 1941, he moved west after the war, first to Germany, then in the early 1950s to Buffalo, New York. Zalesky founded a local chapter of the Ukrainian Music Institute which had recently been created in New York, and led the choir of the Ukrainian church in Buffalo. In that capacity, he wrote hymns and partsongs such as the *Autumn Song* which Bohdana Frolyak arranged for violin and orchestra.

Frolyak's *Nocturne* originates from a suite which she wrote for cello and piano in 2008, in memory of the composer Ihor Sonevytsky, having been commissioned by his widow Natalia Palidvor. Both the bittersweet melody and the major-minor harmony tap the elegiac vein of music by Ukraine's most celebrated living composer, Valentin Silvestrov, and lend themselves to this re-arrangement.

Like Osyp Zalesky, Roman Prydatkevych studied in Lviv and then Vienna, before emigrating to the United States in 1923. As a violinist, teacher and composer, he became a leading figure in the promotion of Ukrainian culture in his adopted home. While his *Ukrainian Rhapsody No. 1* for violin and piano enjoys a life of its own as a compelling example of the late-Romantic violin tradition given a patriotic twist, Bohdana Frolyak's free arrangement re-imagines the work in the mould of composers from Erich Korngold to John Williams, as a fusion of concert and cinematic idioms.

As an encore, Solomiya Ivakhiv plays the arrangement of Ukraine's national anthem by Yuriy Shevchenko which has become celebrated worldwide as a statement of enduring identity in the face of war and extinction, and all the more poignant as his last work, composed shortly before his death (from COVID-19) late in March 2022.

Peter Quantrill

INSO-Lviv (Symphony Orchestra of Lviv National Philharmonic)



INSO-Lviv (Symphony Orchestra of Lviv National Philharmonic) is a vibrant cultural phenomenon that resonates far beyond the borders of Ukraine. Founded in 1998, the orchestra is celebrated for its artistry, bold programming, and a rare ability to fuse tradition with innovation, from symphonic classics to jazz improvisations and contemporary collaborations. In 2024, the orchestra made its recording debut on the album *Thomas de Hartmann Rediscovered* (Pentatone Music) in a collaboration with world-renowned violinist Joshua Bell and conductor Dalia Stasevska. The release was hailed by *The Times* and *The Sunday Times* (London) as one of the year's best classical albums, and was broadcast globally on Mezzo and medici.tv. Beyond the concert stage, the orchestra runs the INSO Academy of Music, nurturing young talent and shaping the future of music in Ukraine and beyond. INSO-Lviv resounds as a powerful, creative voice of Ukraine.

Myroslav Skoryk Lviv National Philharmonic Academic Symphony Orchestra



The Myroslav Skoryk Lviv National Philharmonic Academic Symphony Orchestra has a 121-year history, during which time it has been conducted by Richard Strauss, Gustav Mahler, Ruggero Leoncavallo, Mieczysław Karłowicz, Lorenzo Perosi, Reinhold Glière, Yevgeny Mravinsky, Nicolae Popescu and Kurt Masur, among others. Soloists have included Maurice Ravel, Béla Bartók, Karol Szymanowski, Arthur Rubinstein, Ferruccio Busoni, Wanda Landowska, Leopold Godowsky, Yakov Milstein, Eugène Ysaÿe and Pablo Casals. The symphony orchestra regularly participates in festivals in Ukraine and abroad. It has toured the United States, where it appeared in a sell-out concert at Carnegie Hall; Germany, including at the Philharmonie Berlin; Poland; Italy; Spain; France; Switzerland; and the Netherlands. In recent seasons, the orchestra has made several important recordings for major international labels including Naxos and Brilliant Classics.

Roman Kreslenko



Based in Lviv, Ukrainian conductor Roman Kreslenko is the principal conductor of LUMOS Orchestra (Lviv Unique and Magical Orchestra of Soundtracks) and the INSO-Lviv Symphony Orchestra. A champion of works by contemporary Ukrainian and international composers, Kreslenko has led some 250 world premieres. In cooperation with KLK New Music and the Lemberg Sinfonietta, he has appeared at the Bruno Maderna, Musica per Archi and Orient/Occident composers' competitions. Within Ukraine, he has conducted the Khmelnytskyi Philharmonic Symphony Orchestra, Luhansk Symphony Orchestra and National Philharmonic Orchestra of Ukraine, among others, and has also collaborated with ensembles across Poland, Slovakia, Norway and China. This album is one of his several collaborations with Solomiya Ivakhiv.

Serhii Khorovets



Serhii Khorovets graduated from the Ukrainian National Tchaikovsky Academy of Music in Kyiv in 2008 as a student of Allin Vlasenko. Shortly thereafter, in 2014, he received artistic training at the Chopin University of Music in Warsaw with Marek Pijarowski. From 2011 to 2013 he served as chief conductor of the Academic Chamber Orchestra of Rivne Regional Philharmonic, and worked with the orchestras of Dnipro, Zaporizhzhia, Kherson, Crimea, Odesa, Ivano-Frankivsk, Lviv, Białystok and Žilina. Khorovets has collaborated with soloists including Konstanty Andrzej Kulka, Oleh Krysa, Olha and Natalya Pasichnyk, József Örmény and Vadym Neselovskyi. Since 2012, he has also performed as a bayan player in a duo with his wife, Ukrainian violinist Lidia Futorska, popularising Ukrainian classical music in Poland, Austria, Germany, Spain, Qatar, Italy and Cyprus. Khorovets has served as the conductor of the Myroslav Skoryk Lviv National Philharmonic Academic Symphony Orchestra since 2019.

Solomiya Ivakhiv



Ukrainian-American violinist Solomiya Ivakhiv is a celebrated soloist, chamber musician and educator. She has appeared with the Istanbul State Symphony Orchestra, National Symphony Orchestra of Ukraine, Lviv National Philharmonic, Charleston Symphony, Hunan Symphony Orchestra and Hartford Symphony Orchestra, and has performed at leading festivals including the Tanglewood, Newport and Emerson Quartet Festivals, Kyiv Fest, and the San Jose and Philadelphia Chamber Music Societies. Her recordings have been featured on NPR's *Performance Today*, Sirius XM Symphony Hall and major classical radio stations across the United States, and have ranked in iTunes and Spotify charts. Dr Ivakhiv has served as artistic director of music at the Music at the Institute (MATI) Concert Series in New York City since 2010, where she champions Ukrainian classical music. She is also artistic director of the Caspian Music Festival in Greensboro, Vermont. A graduate of the Curtis Institute of Music and Stony Brook University, she is professor of violin and viola and head of strings at the University of Connecticut. In 2021, she was named Honoured (Merited) Artist of Ukraine, the country's highest cultural honour.

www.solomiyaivakhiv.com

Hailed by *Fanfare* magazine as ‘one of the major artists of our time’ Ukrainian violinist Solomiya Ivakhiv continues to give voice to her country’s rich musical heritage in *Music of Resilience*. The album explores her homeland’s ongoing war and features new works: Victoria Vita Polevá’s searing lament, *Bucha. Lachrimosa*, and two pieces by Bohdan Kryvopust, the powerfully commemorative *On the River* and the folk-music inspired *Ukrainian Suite*. Hanna Havrylets’ *Ex Libris* dates from 1993 and employs folk music techniques that draw on ornamentation more than development. Representing an earlier generation, the richly Romantic works by Osyp Zalesky and Roman Prydatkevych are heard here in arrangements by Bohdana Frolyak. As an encore, Ivakhiv plays Yuriy Shevchenko’s arrangement of Ukraine’s national anthem.

MUSIC OF RESILIENCE

- | | | |
|--------------|--|--------------|
| 1 | Victoria Vita Polevá (b. 1962): Bucha. Lachrimosa (2022) | 9:09 |
| 2–5 | Hanna Havrylets (1958–2022): Ex Libris (1993) | 8:18 |
| 6 | Bohdan Kryvopust (b. 1975): On the River (2024) | 7:48 |
| 7 | Osyp Zalesky (1892–1984): Autumn Song (1916/2024*) | 2:58 |
| 8–11 | Bohdan Kryvopust: Ukrainian Suite (2024/2025) | 12:03 |
| 12 | Bohdana Frolyak (b. 1968): Nocturne (2008/2024) | 4:41 |
| 13–15 | Roman Prydatkevych (1895–1980): Ukrainian Rhapsody No. 1 (1956/2022*) | 13:48 |
| 16 | Yuriy Shevchenko (1953–2022): We Do Exist! (We Are!) (2014) | 3:32 |

(*arr. Bohdana Frolyak)

WORLD PREMIERE RECORDINGS

Solomiya Ivakhiv, Violin

INSO-Lviv (Symphony Orchestra of Lviv National Philharmonic)

Roman Kreslenko **1** **6** **8–12** **16**

Lviv National Philharmonic Symphony Orchestra • Serhii Khorovets **7** **13–15**

A detailed track list can be found inside the booklet

Recorded: 25 November 2023 **2–5** **7** **13–15** and 5 January 2025 **1** **6** **8–12** **16** at the Liudkevych Hall, Myroslav Skoryk

Lviv National Philharmonic, Lviv, Ukraine • Producer: Solomiya Ivakhiv • Engineer: Andriy Mokrytskyi

Booklet notes: Peter Quanttrill • Publishers: Donemus Publishing B.V. **1**, Muzychna Ukraina **2–15**, V. Piriyeu Edition **16**

Cover photograph by Lipatova Maryna (www.shutterstock.com)

© & © 2026 Naxos Rights (Europe) Ltd • www.naxos.com