

## **Virko Baley**

Composer, conductor and pianist Virko Baley was the first American to be awarded Ukraine's Shevchenko State Prize for music (1996). He has been guest conductor and artistic advisor of the Kyiv Camerata and principal conductor of the international Kyiv Music Fest. His other guest conducting appearances have included the St. Petersburg and Moscow Philharmonic Orchestras, the Ministry of Culture Orchestra (Moscow), Kyiv Philharmonic, Lviv Philharmonic, Kyiv Opera and Ballet Orchestra, Orquesta Filarmonica de la UNAM of Mexico City, the Winnipeg Symphony Orchestra, Delaware Symphony, Lexington Philharmonic and Cleveland Chamber Orchestra. Founding music director of the Nevada Symphony Orchestra until his retirement in 1995, Baley retired from the University of Nevada, Las Vegas School of Music with the rank of Distinguished Professor of music composition after serving 46 years on the faculty. The Board of Regents of the University of Nevada awarded him its highest recognition, the prestigious Award for Creative Activities.

Virko Baley was born in Radekhiv, Galicia, on 21 October 1938, the only child of Petro (Peter) and Lydia Baley. Before he reached his first birthday, Hitler's army invaded Poland and World War II had begun. His father was interred at Auschwitz, while Baley, his mother, uncles, aunts and grandmother were relocated to Slovakia. His immediate family was reunited on a farm in Germany near the end of the war to work as farm laborers, after which they were moved to Munich. From 1947 to 1949, the Baleys stayed in a displaced persons camp in Regensburg, Bavaria.

Baley began his musical training in Germany under Roman Sawycky. However, childhood sickness and a transient home life kept him from progressing rapidly. All schooling ceased for six months during a particularly severe illness, and the Baleys did not own a piano at the camp in Regensburg.

In 1949, the family emigrated to the United States. They settled in Los Angeles, where Baley, now owning his first piano, began studying in 1950 with a retired conductor who introduced him to opera. In 1952, he commenced studies with Earle C. Voorhies, head of the piano faculty at the Los

Angeles Conservatory of Music and Arts. From then on, Baley progressed quickly. Spending a semester after high school devoted to practice, he enrolled at the Conservatory where he received both his bachelor's (magna cum laude) and master's degrees, majoring in piano and composition.

Although Baley had already been writing music in his teens, he began to compose seriously at age 20. The few pieces that remain from those times—the mostly Neo-Romantic *Two Songs in Olden Style* for soprano and piano (1960), two *Dumas* for piano (1959) and the expressionistic *Nocturnal no. 1* (1958) indicate that the dichotomy between normality and atonality was already present in his work. Also in place was his talent for sketching ideas that would come to fruition in future works. The second of the two songs, for example, later became the basis of the second-movement coda in his Piano Concerto no. 1 (1990-93).

In 1963, Baley was drafted into the United States Army and stationed in Fulda, Germany, where he became an assistant conductor and composer-arranger for an army band. Baley also met his first wife there, and the two left for Los Angeles upon his discharge in 1965. Between 1965 and 1969, Baley concentrated mainly on performing and teaching. In 1967 he reduced his private piano studio to teach full-time at his alma mater, since renamed the California Institute of the Arts, where his course load also included teaching classes in music history and theory.

Two events in 1970 signaled a change in Baley's artistic life. First, his family—now including a son and daughter—moved to Las Vegas, where he became head of the piano faculty at the University of Nevada and organized both the Las Vegas Chamber Players and the annual Contemporary Music Festival. Second, he resumed composing with three works: his *Nocturnal no. 3* for three pianos, *Partita no. 1* (first version) for three trombones and three pianos, and *Duo Concertante* for cello and piano, originally titled *Tropes*. These works marked a new direction for Baley, including elements—a non-linear concept of time, the use of memory as a structural tool and using two or more events (or tempos) simultaneously—he would continue to utilize. In Las Vegas, Baley was able to let his compositional voice grow in its own direction, free from the musical-political establishment on either coast of the United States.

Baley's four-movement Partita is an example of his earlier atonal compositional style. It is played by a central trombone duo, flanked by similar duos to the left and the right, both of which "whisper into the ear of the central group," the composer writes, "sometimes mimicking and sometimes anticipating a future event." It is in the "Variations" movement that Baley's non-linear concepts come to the fore, with several of the variations being played at the same time, from different locations. Originally composed for the trombonist Glen Johnston and played at the inaugural Contemporary Music Festival, the Partita was revised for trombonist Miles Anderson and performed at the Festival again in 1976. A third version exists as well, in a *concerto grosso* arrangement for trombone, trumpet, electric 5-string violin, electronics and orchestra, arranged for the ensemble Caravan.

Although Baley holds that he has never completely left tonality, the Partita stretches that definition to the limit. Similarly, *Sculptured Birds* for clarinet and piano displays an equally austere face, with equally complex technical demands. A musical metaphor for flight, its first movement, "Jurassic Bird," calls forth the precursor of flight, quoting fragments of the "Dies Irae" chant on the piano. In "The Eagle," the clarinet line touches extremes of hue and technical range within the piano cadenza before falling into a slow reprise. "Bird in Glide" is an exercise in proportions, where the piano suggests the mood using 13 separate chords, each with the melodic kernel of a new section. "The Chinese Nightingale," inspired both by the Max Ernst collage and the mechanical bird in Fellini's film *Casanova* is an isorhythmic take on a 15<sup>th</sup>-century rondeau.

*Sculptured Birds* was initially composed as a single movement, with "Jurassic Bird," added for Felix Viscuglia of the Las Vegas Chamber Players and former bass clarinetist of the Boston Symphony Orchestra, and was later rewritten for his temporary replacement in Las Vegas, William Powell. From his base in Las Vegas, Baley has built ongoing collaborations with several musicians, including pianists Laura Spitzer and Elissa Stutz, whom Baley married in 1982. The *Nocturnal no. 4* (1971; 1988) is a large and emotional piece with 13 delicate "Interludes" at its center.

The *Nocturnal no. 5* (1980) is a study in non-imitative counterpoint. Inspired by Akutagawa Rynosuke's story "In a Grove" (recreated on film as Akira Kurasawa's *Rashomon*), where the same event is described in four completely dissimilar first-hand accounts, Baley's main motif is a pitch ordering which evolves into four separate identities in counterpoint. A *cantus-firmus* maintains the basic rhythmic pulse around which the other voices twirl and undulate. The components gradually blend as they approach the climax.

Baley's works took an unexpected tonal turn beginning with his Violin Concerto no. 1, "quasi unappreciated fantasia" (1987). Having contemplated using folk figures as melodic building blocks, Baley wrote this 25-minute reflection on death for solo violin and orchestra. A requiem in sonata-allegro form, the "Lacrymosa" is the exposition, the "Dies Irae", the development, the "Lux Aeterna," the recapitulation, and the first "Agon" is a festive wake. The solo part is subdued through most of the piece, exploding near the end, as folk images fly toward the cathartic resolution. In the chamber orchestra version, the Violin Concerto no. 1 recalls the mystic minimalism of Henryk Górecki and Arvo Pärt, although it is less repetitive than the works of those two composers. Despite its folkloric nature, tonality becomes part of Baley's modernist palette.

The work was recorded on the Mezhdunarodnaya Kniga label. He has also conducted orchestral music by Borys Liatoshynsky for Saison Russe. *Dreamtime* is the third volume of his chamber music released in 1996 by Cambria Master Recordings, the other two are *Jurassic Bird* and *Orpheus Singing*. Baley's music has been published by Troppe Note Publishing Co. in Las Vegas.

That same lyrical feeling suffuses *Orpheus Singing* (1994) for oboe and string quartet, a single-movement instrumental work in the Italian recitative-aria-cabaletta form. The oboe demands lyrical playing, with glissandi, double trills and harmonics. Its third section, titled "Cabaletta-Kolomyikas," borrows a western Ukrainian strophic song form, where the oboist plays with the reed in the mouth, rather than on the lips, imitating the rustic sounds of double reed folk instruments. Additionally, the work is arranged for oboe and string orchestra, as well as for oboe and piano.

The *Duo Concertante* (1971; 1990) for cello and piano, seems to have been the source for Baley's future violin concertos. Withdrawn from its original version, the first movement "Intrada" reappears in Baley's Violin Concerto no. 2 (1998); the second, "Aria," has been totally reimagined as the "Lux Aeterna" from the first concerto; and the third, "Mobile Dances," is the source of the first concerto's finale, "Agon." The revised *Duo Concertante* currently exists in its 1990 form.

With *Dreamtime* (1993-95), Baley's work achieved a new level in scope. Written for the California E.A.R. Unit, the work's 19 movements cover nearly 80 minutes of musical narrative, its collection of "tales" blended together so that the outcome seems inevitable. Instead of using structural connections, Baley explained, "each strand of the (musical) web exists as long as it fascinated me, until I fold it to double back on itself. In other words, when I said everything I wanted to say, I stopped." There is no development as such.

*Dreamtime* was inspired by Delmar Schwartz's 1937 short story, "In Dreams Begin Responsibilities." Baley writes, "What fascinated me about the story, which I first read more than 30 years ago, was Schwartz's ability to depict horrors that his imagination involuntarily revealed to him as if in a dream, a dream in full light of day. The lightness of touch, his clear and, one could almost say, classical structure reveal a tunnel of gloom that is possible to see only in the detachment of an alternate state of being." The 19 movements focus on a variety of visions—literary, operatic, painterly, cinematic—as they appear in both the composer's wakeful and dream states. Baley cites Boccaccio's *Decameron* as a literary comparison, but given its recycling of material, Hawthorne's *Twice-Told Tales* would be a valid comparison as well. Sections of the work draw from previous sources (one movement, "Adam's Apple," is based on a wind quintet from 1989), and this chamber work has given rise to two shorter works, *Dreamtime Suites no. 1* (1993) for clarinet, violin and piano, and *Dreamtime Suites no. 2* (1996) for violin, cello and piano, each borrowing movements from the original and reworking them into new creations.

Two of Baley's solo collections, the Six *Nocturnals* for solo piano (1958-88) and the six *...figments for solo violin* (1981-96), span the contrasting periods in Baley's output, providing a concise

overview of the composer's development. ...*figments for solo violin* is now part a collection entitled *Etudes Tableaux*.

Baley has received grants and commissions from numerous organizations including the National Endowment for the Arts, Project 1000, the Winnipeg Symphony Orchestra, Cleveland Chamber Orchestra, Nevada Symphony and Continuum, and from individual artists. In 1989 Baley co-produced and composed the music for Yuri Illienko's film *Swan Lake: The Zone*, which won two top awards at the Cannes Film Festival, the first Ukrainian film ever to receive a prize there.

It is useful to compare Baley's Symphony no. 1 (*Sacred Monuments*) as reviewed by *Kul'tura i zhyttia*, written from a Ukrainian perspective, with David Hurwitz's review from *Classics Today*, written from a universal standpoint. The review in *Kul'tura i zhyttia* describes the work as the composer's meditation on the cycle of life, a grand work whose point of departure is the music and struggles of four Ukrainian composers. Fusing Baley's Ukrainian and American roots, the first movement, "inspired by those who live blessed lives," is a meditation on Maksym Berezovsky's untimely death. Similarly, "Duma," a "soliloquy" from Symphony no. 1, is a work based on the motifs of the Choral Concerto no. 3 of Artem Vedel, "a profound contemplation of the life, creativity and tragic fate of the 18<sup>th</sup>-century Ukrainian composer."<sup>1</sup>

On the other hand, in Hurwitz's review the author calls Baley's approach to composition "Mahlerian," in the sense that symphonies "must embrace everything." "What this means in practice is a wide range of musical reference, from folk music and Romantic melody to purely textural atonality, all freighted with a heavy dose of philosophizing in movement titles such as 'Agnus Dei' and 'The Hour of the Wolf'...Baley's sense of musical timing is excellent: he understands the need to give his audience the necessary tonal or timbral anchor, establishing a point of reference in his kaleidoscopically shifting textural seas...It's all powerfully imagined, clearly articulated, and quite moving: think of Swedish composer Alan Pettersson with a more colorful orchestral palette, a wider emotional range, and less self-pity...The final impression is of a work finely balanced between expressions of suffering and offers of consolation, full of arresting

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<sup>1</sup> *Kul'tura i zhyttia*, 52 (25 October 1988).

passages and fresh sounds, and Baley secures what certainly must be a superb performance, magnificently recorded, from the Cleveland Chamber Symphony...It's a very serious, ambitious statement by a gifted artist, and I wouldn't be a bit surprised if it turns out to have more staying power than many other contemporary works by today's trendier composers.”<sup>2</sup>

The New Juilliard Ensemble premiered Baley's Symphony no. 2 (*Red Earth*) on 19 November 2004 at Alice Tully Hall in New York, and two days later the Ukrainian Institute of America hosted a recital of his chamber music, including the New York premiere of a song cycle called *A Journey after Loves*, based on poetry by Bohdan Boychuk, translated from Ukrainian by David Ignatow; the *Dreamtime Suite no. 1*; the world premiere of the complete Book I of Baley's *Emily Dickinson Songbook*; and other works.<sup>3</sup>

Asked about his Second Symphony, Baley explained, “The idea of the symphony came to me after visiting Sedona, Arizona, for the first time about a year ago. The beauty of the many canyons, the lush starkness of the triad of the vivid colors of red, blue and green caused a kind of epiphany. The infinite varieties of crimson that cover the earth reminded me of spilled blood. The opening lines of the Ukrainian poet, [Taras] Shevchenko's, astonishing poem, ‘Kavkaz’ [The Caucasus], came to mind: ‘Za horamy hory, khmaroyu povyti, zasyani horem, krovyyu polyti.’ [Beyond mountains, other mountains, veiled by clouds, sowed with woe, and watered with blood].

“The color red, surrounded by blue and pockmarked with asymmetrical patches of intense green, suggested a triad of notes, simply three-note pitches, both close and yet, harmonically, far away: D, E and F. Nothing could be simpler; but this simplicity is exactly what attracted me. As the idea of the piece grew and themes began to gather around these three notes, I then decided that this symphony, which had the title of ‘Red Earth’ before a single note was put on paper, had to be connected to my still unfinished opera, *Hunger*. The red of Sedona, beautiful, on the surface serene—Sedona, the land of many vortexes and new age humanism—and the blood-soaked earth of Ukraine in 1932, the subject of the opera. The libretto, by Bohdan Boychuk, deals with an event

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<sup>2</sup> Hurwitz, David. “Baley: Symphony no. 1.” *Classics Today*, 27 November 2002. 13 June 2018. <https://www.classicstoday.com/review/review-8543/>.

<sup>3</sup> Schaefer, John. “Composer Virko Baley on His Most Recent Compositions,” *Ukrainian Weekly*, 7 November 2004.

during the 1932-1933 Famine in Ukraine, put into effect by that great engineer of human souls, Joseph Stalin. *Hunger* is a work I've been struggling with for two decades. All the thematic material in the opera is based on just such three notes, which is from a folk song that I heard for the first time in Sergei Paradjanov's film *Shadows of Forgotten Ancestors*. This theme, which in the opera is part of a flashback to a memory of a wedding a few years before the events happening on the stage, becomes, in the symphony, the ur-motive of the whole work. It is both triumphant and strangely doomed.”<sup>4</sup>

Asked about his equating the colors red, green and blue with the pitches D, E and F and whether he hears colors as Messiaen or Scriabin did, Baley said that unfortunately he is not blessed with synesthesia, but “when writing certain pieces, I seem to be drawn to certain pitches, which I begin to hear in a coloristic way. In this case, D, E, and F did become associated with the three colors, but slowly morphed into a mixture of colors (one leaking into another) and transpositions began to create hybrids (as in nature).”

“In the ‘Intrada’ movement of the symphony, for example, the theme echoes the idea of the Sedona Mountains – monoliths in the valley, richly embroidered walls in the canyons. ‘Intrada’ is linked to the second movement, ‘Duma,’ where the three-note motive undergoes many transformations and expansions, creating a necklace of such patterns. I became interested in creating a ‘new age’ type of a texture, but one with an opposing force, the force of nature. The vortex idea is a human construct; nature in Sedona is not. What you will hear is the two flowing concurrently, but not in harmony.

“The third movement, ‘Incantations,’ a scherzo, is a wild dance where the interval of a third dominates the fabric. It is short, fast and brutal, as a sudden, dangerous encounter in a dark canyon at night might be.

“The fourth movement, ‘In Memoriam: Heart of Glass,’ is an instrumental realization of the last scene in the opera *Hunger*. A farewell to life, a lament, that is in some ways connected to the

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<sup>4</sup> Ibid.



prophet Jeremiah's lamentation, 'Oh that my head were waters, and mine eyes a fountain of tears, that I might weep day and night for those who were slain' (9:1). This orchestral version is dedicated to the memory of Valentin Bibik, who died from a brain tumor over a year ago; a composer I profoundly respected.

“Symphony no. 2 is for me a link between Ukraine's history and the natural tapestry of Sedona...Is it programmatic? Certainly not in terms of a plot; but in a more profound and mysterious way. As a human being, and composer, I'm under the spell of both.”<sup>5</sup>

“Duma” and “Heart of Glass” are titles Baley uses repeatedly in his compositions. Baley explains, “‘Duma’ for me is like Minuet was for Mozart. It is now a form. Duma in Ukrainian is ‘thought’; it is also a folk form, a ballad, a historical tale done as a song, an improvisation, a rumination...I suppose it is my ‘adagio.’

“‘Heart of Glass’ first appeared in *Dreamtime* (a large-scale chamber work for the California EAR Unit) and then in *Dreamtime Suite no. 2* (for violin, cello and piano), and now in the second symphony. The other title which is becoming a form for me is ‘Hour of the Wolf’ – there are now two such pieces, totally unrelated musically to each other (they share no common materials), but very closely related as to context: first time in *Dreamtime* and more recently in Symphony no. 1: ‘Sacred Monuments.’ It is the dark hour of the soul.”<sup>6</sup>

Baley explained the significance of his use of texts by Ukrainian writers in the compositions *Treny* and *A Journey After Loves*: “Perhaps both deal with loss: *Treny* with ultimate loss, *A Journey After Loves* with loss of love. In that sense, *A Journey After Loves* has a link with *Winterreise* (Franz Schubert's towering song cycle). I was very much interested in setting Boychuk's English version of the poetic cycle (and it is really an English version rather than just a good translation) with a Slavic accent. It is as if you were to hear someone speak excellent English, but with an accent. That is what I tried to do in *A Journey After Loves*. I think I succeeded. By the way, there is a

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

‘Duma’ in that cycle as well, although not called that specifically – it is the song ‘Withered Flowers.’”<sup>7</sup>

Baley’s decision to compose a song cycle to poems by Emily Dickinson was interesting in light of her statement that the dashes in her poems represent places where, in her mind’s ear, music was to go. “I think I remember reading about it. But I didn't remember it when I was setting the first two books (there are 12 songs so far). Nor, frankly, would I want to do it in each and every case. I think the function of songs, as opposed to recitative or musical declamation, is to find a lyrical metaphor for the song as a whole; a kind of overriding ur-text, hidden within the words; a metaphor which binds all the words together.”<sup>8</sup>

The rhythms of a particular language affect the “sound world” of each piece, which in turn influences Baley’s pieces, as some are set to texts by English-language writers and others by Ukrainian poets. “All of the songs are in English – Dickinson, obviously, but Boychuk's is also in an English translation; an excellent translation. But, in setting Boychuk's poems I was interested in creating a Slavic sound. The work is written in memoriam to Leoš Janáček, who wrote one of the great vocal cycles about lost love, *The Diary of One Who Vanished*. Throughout the eight songs I make very conscious references to a few other Slavic composers, mostly contemporary.

“The Dickinson cycle I began after hearing the Portuguese cross-over group Madredeus and their lead singer Teresa Salgueiro. I think she is one of the great singers of our time. I actually saw and heard the group for the first time in a film by Wim Wenders, *Lisbon Story*. I wanted to write songs like that, but, of course, in my style. Songs where the melody rules! Another aspect was the use of a certain kind of ostinato accompaniment; by that I mean, giving each song a clear acoustical space in which the voice will float in and out of.”<sup>9</sup>

The genesis of Baley’s Symphony no. 2 came from “Joel Sachs, that indefatigable and brilliant champion of new music, [who] suggested that I write the piece for the New Juilliard Ensemble. I

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

wanted very much to write my second symphony – but, this time of modest length and a more restricted numbers. Naturally, I probably failed in the numbers a bit, as I kept asking Joel if I could add this and that. I think he held out fairly well for a while and then let me have it between the ears, so to speak...It is a symphony for a double string quartet plus bass, a woodwind quintet, a brass quintet, three percussionists (playing lots of different instruments) and piano. Twenty-three soloists in all.”<sup>10</sup>

Baley’s opera *Hunger*, ultimately retitled *Holodomor*, premiered on 26 January 2013 in Las Vegas. Describing its composition process in 2004, Baley said, “I have worked on the opera *Hunger* (libretto by Boychuk) for almost two decades now – it’s still uncompleted and in need of major revisions. It is kind of strange for one whose first love in music was voice, to have stayed away from writing for the voice for so long. The Dickinson cycle will probably continue throughout my life; Dickinson has become, by far, one of my favorite poets. I read her, at least, once a week. But I’m also planning on setting some texts by Yuriy Tarnawsky – and there are shorter, very personal poems by Taras Shevchenko, which will probably be the first all-Ukrainian songs I’ll write. But, the first order of business in spring of 2005 is to return and finally wrestle to the finish with *Hunger*. I think I’ve avoided completing it fully because I felt I wasn’t ready to tackle such a difficult and emotionally costly subject. But now, I think I have the necessary musical muscle to do it justice.”<sup>11</sup>

In addition to his performing and composing, Virko Baley’s scholarly work has established him as an eminent authority on the music of the former Soviet Union. *The New Grove Dictionary of Opera* includes his entries on the music of Ukraine, and his articles have been published in international journals such as *Melos*, *Numus West* and *Suchasnist’*. He has written program notes on Soviet music for the New York Philharmonic, Los Angeles Philharmonic, New Mexico Symphony, Winnipeg Symphony Orchestra and Continuum. He has lectured at Harvard, Yale, Rutgers, The Cleveland Institute of Music and the University of Toronto.

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<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

Baley's compositional style originates in part from what Baley calls "full acceptance, then rejection of, different musical styles." His early expressionistic works, contrast with later works unabashedly using folkloric materials. In retracing the development of his output, solo, chamber, opera and orchestral pieces, one does notice the stylistic differences, but they are all part of the same lyrical artistic vision. Indeed, Baley's style exists in the way an idea from an earlier work reappears in a new instrumentation, but also in his overriding tendency to merge the American and Ukrainian Modernist traditions into a unified and unique personal statement.

## List of Compositions

### For Orchestra

- Symphony no. 1 (*Sacred Monuments*) (1997)
- Symphony no. 2 (*Red Earth*) (2004)
- Piano Concerto no. 1 (1990-93)
- Violin Concerto no. 1 (*Quasi una fantasia*) (1987)
- Violin Concerto no. 1 (*Quasi una fantasia*) (chamber version; 1987)
- Violin Concerto no. 2 (*Favola in musica*) (1988, rev. 1989)
- *Adam's Apple*, Prelude for Orchestra (1991)
- *Orpheus Singing*, for Oboe and Strings (1995)
- *Woodcuts*, for String Orchestra (1971, rev. 1997)
- *Duma, a Soliloquy for Orchestra* (1985, rev. 1988)
- *Partita*, Concerto Grosso for Trombone, Trumpet, Violect Electronics and Orchestra (1995)

### Chamber Music

- Partita no. 1 for Trombones and Three Pianos (1970, 1976)
- Partita no. 2 for Bassoon and Piano (1991-92)
- Partita no. 4 for Clarinets and Piano (2005)
- Partita no. 5 for Flute and Piano (2012)
- *Sculptured Birds*, for Clarinet and Piano (1978, 1982-84)
- *Adam's Apple*, for Woodwind Quintet (1989)
- *Adam's Apple*, for String Quartet (1997)
- *Duo Concertante*, for Cello and Piano (1971, rev. 1990)
- *Dreamtime Suite no. 1*, for Clarinet, Violin and Piano (1993-94)
- *Dreamtime* (1993-95)
- *Dreamtime Suite no. 2*, for Violin, Cello and Piano (1996)

- *Dreamtime Suite no. 4*, for Chamber Orchestra (1999-2000)
- *Orpheus Singing*, for Oboe and Piano (1994)
- *Orpheus Singing*, for Oboe and String Quartet (1994)
- *Shadows*, for Flute and Piano (1996)
- *Treny*, for Two Cellos and Soprano (1996-99, rev. 2002)
- *Persona III*, for Flute and Castanets (2008)
- *Songs without Words* (2004-12)

### **Solo Instrumental Works**

- *Nocturnal no. 1 (Mirrors)*, for Piano (1958)
- *Nocturnal no. 2 (Tears)*, for Piano (1960)
- *Nocturnal no. 3*, for Three Pianos (1970)
- *Nocturnal no. 4*, for Piano (1971, 1987)
- *Nocturnal no. 5*, for Piano (1980)
- *Nocturnal no. 6*, for Piano (1988)
- *Two Dumas* for Piano (1959)
- *Figments*, for Violin (1981, 1990-92)
- *Stamping Dance*, for Bass Clarinet (1995)
- *Lament I*, for Bassoon (1996)
- *Lament Ia*, for Contrabassoon (1996)
- *Persona*, for Oboe (1997)
- *Persona II*, for Clarinet (1999-2000)
- *Treny Ia*, for Contrabassoon (1996)
- *Treny II*, for Bassoon or Bass Clarinet (1997)

### **Vocal Works**

- *Two Songs in Olden Style*, for Soprano and Piano (1960)
- “Edge”, for Mezzo-Soprano and Chamber Ensemble (1977, rev. 1997)

- *Emily Dickinson Songbooks* (2001-08)
- *A Journey after Loves*, for Baritone and Piano (1999)
- *Hunger*, (a.k.a. *Holodomor*) opera in one act. Libretto by Bohdan Boychuk (1985, 1995-97)

### **Film Scores**

- *Swan Lake: The Zone* (1989)

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