

Marian Kouzan

Despite its extended presence in France, the Ukrainian community there had a relatively marginal presence in French cultural life. It was overshadowed by Russian immigration, which had brought many composers, producers, singers and painters to the country. In this context the achievements of composer Marian Kouzan, who maintained strong connections to his Ukrainian roots and heritage, deserve special attention. His compositions presented a unique blend of traditional Ukrainian music with contemporary idioms. His multifaceted personality was mirrored in his music in different genres—from classical cantatas to music for cabaret and radio shows. Kouzan was open to new trends in music; he absorbed stylistically varied elements from different cultures. This was the essence of his musical style, which reflected a multilayered perception of music as a form of individual expression and contextual, social representation. His flexibility in accepting a variety of elements, structural arrangements and melodic development became his signature.

Kouzan's aesthetic concepts and musical philosophy were mirrored in his music regardless of its genre, structure or technique. Despite being surrounded by the trends and innovations that erupted in the second part of the century—from minimalism and dodecaphonism to Post-Modernism—Kouzan was never subdued by trends or seduced by professional reputation. Utilizing most of the technical innovations within contemporary music-making and technology, he never imitated, but created his own, unique vision of contemporary music.

At one point in his professional development the novelty of the Second Viennese School of composition and trends associated with the French contemporary school, especially the music of Pierre Boulez, were intriguing to the young composer. Nevertheless, Kouzan remained largely free from a traceable association with any particular style or technique. Even his fascination with folk music did not overwhelm his works with traditional idioms, but rather gave him a basis for the creation of efficient, structurally sound, but emotionally complex musical compositions.

Kouzan's long journeys to the Middle East and great interest in the music of eastern European countries gave him a unique opportunity to create a new dimension in classical music of the 20th century, with all

its diversity, dissonances, new techniques and traditional form, augmented by contemporary and technologically enhanced idioms.

Marian Kouzan was born on 29 September 1925 in the village of Isai near Turkey in western Ukraine. His birthplace in the middle of the Carpathian Mountains and his family of highland mountaineers from the Boyko ethnic group influenced his imagination at an early age. Due to his father's association with the anti-Bolshevik Ukrainian National Army led by Symon Petliura,¹ Kouzan's family emigrated to France in 1927. Even though the composer was surrounded by French culture from early childhood, a vital link to Ukrainian culture, and music in particular, can be traced in many of his works, both vocal and instrumental. Kouzan's mother sang old Ukrainian songs; friends of the family, fellow immigrants, never missed an occasion to sing *a cappella*. From childhood Kouzan absorbed the musical culture of different ethnic groups from eastern Europe, and this interest would lead him eventually to study folk and classical music. He began his formal music education at the age of eight, taking lessons in violin, cello, piano and guitar. Because he had a natural ability to sing, perhaps inherited from his mother, Kouzan also took vocal lessons. His ability to perform his own music distinguished Kouzan and later gave him an opportunity to present his unpublished compositions to a wider audience.

During World War II his family's frequent relocations—from Dijon to Lyon and later Clermont-Ferrand—afforded Kouzan few opportunities to study. After France's liberation, he entered the Paris Conservatory of Music in 1945. Well ahead of schedule, he completed the full course in composition with Georges Dandelot, who represented the traditions of the great Impressionist composers, especially Gabriel Fauré, his mentor and teacher. In 1948 Marian Kouzan began his career as a composer and performer.

In post-war France it was not easy to make a rewarding career in music, especially for a young and unknown composer. Kouzan was employed as an entertainer, arranger, songwriter, pianist, singer, teacher and in many other positions in the music entertainment industry, which required ingenuity, talent, discipline and perseverance. The composer's style and his interest in different kinds of music placed his works on the boundary between classical music and non-classical traditions that included a

¹ Stefan Kouzan was an officer of the First Cavalry Regiment of the Ukrainian National Army.

wide variety of genres, from film soundtracks, radio shows and semi-improvisations in Parisian restaurants, to the performance of his music in concert halls and compositions for chamber orchestras and contemporary ensembles.

Kouzan's works can be divided roughly into four categories: music for theatre and film, instrumental music, including works for chamber ensembles and orchestras, and compositions for voice and chorus. He decided to begin his official portfolio from the beginning of the 1960s,² even though many complete, innovative and interesting works had been produced following his graduation from the Paris Conservatory in 1948. In many reviews and articles Kouzan was mentioned as a prolific musician and composer even before he had dedicated himself solely to composition. From the beginning of the 1950s he received critical acclaim for works he decided later not to include in his portfolio. One of the first performances of his one-act ballet *Sunday* and his vocal composition *Prelude and Call by Asclepiad* were praised highly in the press. At a symphonic concert in Paris on 18 March 1951, Kouzan conducted his own works.

In his early period Kouzan dedicated himself to the performance and composition of popular songs to texts by French poets. In the 1950s his music was heard in various settings, from cabarets to open-air concerts. Kouzan's colleagues—well-known writers, artists, poets, writers, producers, as well as musicians—formed his inner circle and often gave Kouzan the impetus for his works. However, when Kouzan worked primarily in “classical” music he rarely blended it with popular music. The distinction he maintained in his composition to some extent set a parameter which he maintained in his middle and late periods. Even his collaboration with the harmonica player Claude Garden also reflected this division. Kouzan composed music for the harmonica virtuoso which could be performed primarily in the concert hall and which was very distinct from his compositions that fit into the category of the popular music.

In the early 1960s Kouzan decided to dedicate himself primarily to large-scale composition, music for the stage and film soundtracks. His interest in the synthesis of the arts was realized in several compositions based on philosophical treatises, spiritual texts and a variety of works of the fine arts.

² The first work in his List of Compositions is *Petite suite*, dated 1963.

Kouzan became a founder of the Alpha-Omega Brass Ensemble, which also included a percussion section. Fascinated by the music of the late Middle Ages and Renaissance, which was performed infrequently at that time and did not have a wide audience, Kouzan promoted music by Giovanni Pierluigi da Palestrina, Adrian Willaert and Philippe de Vitry. Performing and composing were inseparable for Kouzan. His compositions reflected some aesthetic elements of the Renaissance, such as the Divertimento for Portable Organ, Harpsichord and Cello, which premiered in 1965 and attracted attention in the radio, television and film industries. This period, which lasted roughly ten years, can be described as his “show-business” period. Kouzan established close relationships with people in the mass media. As a composer and conductor of his ensemble he became a frequent guest on French radio and in films. One of his most interesting works was the music to the film *Allégorie* (co-composers Bob Brault and Alain Pewzner), which the French press described as a romantic passage, a film-song that reflected the real and imaginary life of French youth. The music to this film was perceived as a second layer of the production, giving an impetus to so-called music poetry in film.

After his success with *Allégorie* Kouzan received an invitation to work on a documentary about the Ukrainian artist Jacques (Yakiv) Hnizdovsky, produced in the United States. Fascinated by Hnizdovsky’s artistic imagination, in 1979 Kouzan composed a fully scored octet, subtitled *The Peculiar World of Jacques Hnizdovsky*, for flute, harpsichord, piano, string quartet and soprano, based upon the music to this documentary. This piece deserves special attention since it reflected several traits important to understanding Kouzan’s philosophy as an artist and composer. The composer’s style can be defined as “introverted selection” of the elements used in the creation of a particular work. His music is based upon three main pillars: an aesthetic or philosophical idea, the selection of the techniques and most essential “tools” required for the implementation of the concept and a synergy created by an intensely emotional presentation within an “ascetic” rejection of redundancy.

The juxtaposition of a polyphony of lines within a defined structure in Hnizdovsky’s woodcuts and his graphic representation of the constant fluctuation between dissonance and consonance in the search for internal beauty coincided with Kouzan’s stylistic signature in his composition. His musical language was fresh and vibrant, with harmonic colors and contemporary technique. Kouzan never crossed the line

of being superficially glamorous, trendy or attracting attention for the sake of novelty. He always delineated his musical language, carefully selecting the type of musical development, structure, instrumentation and other vital components to focus listeners' attention on the focal point of a particular work.

This aesthetic concept embedded in Kouzan's music often reveals links or evokes strong associations with poetry and visual arts. Poetry was the "secondary" medium of his artistic expression. Kouzan's poetry often had philosophical underpinnings and reflected his complex inner world. Sometimes he used his own poetry as a source for compositions, such as his lyrical mono-opera *Métal* (1967), *Les chemins du retour* (The paths of return; for which he translated his own poem from French into Ukrainian), *Pas à pas* (Step by step; 1972) and parts of the cantata *Pour l'amour de l'homme* (For the love of man; 1983). Throughout his life Kouzan was fascinated by ancient philosophers and the moral concepts embedded in their writings. He accumulated an extensive library on various subjects, from theological and religious manuscripts to philosophical treatises and writings on mysticism and occultism. To understand Kouzan's music it is necessary not only to listen and think, but also to be in tune with his aesthetics and to be ready to accept the multilinear dimension of his works.

Working in intersecting art forms always fascinated Kouzan. He considered the theater, film production, poetry and painting extremely important for his music. Following his successful performances with the Alpha-Omega ensemble in the early 1960s, he developed a strong and productive relationship with French radio and the film industry. He composed several scores for French films, such as *La décalcification* (1973, directed by Jean-Louis Leconte), as well as the American film *Experiment Beyond Death*. His success in soundtracks led to invitations to work on the music for the television series *Les enquêtes du commissaire Maigret*, specifically the episodes "Quand le ciel intervient" (When heaven intervenes) and "Liberty Bar" (1979), based upon novels by Georges Simenon. In the mid-1960s he wrote scores for several cartoons³ and several television and radio programs, along with instrumental music for plays and television, including *Sur l'océan samba-boléro* and *Le baroudeur marche*, both composed in 1961.

³ *Magicien, noir cupidité Bigudi* (Magician, black greed Bigudi) and several other small projects

Kouzan left a legacy as a highly professional film composer, who was always in search of music that could enhance and represent the subject or idea in a new or unconventional way. He viewed interconnections between different art forms as quintessential for musical development in the 20th century. This also included the combination of various mediums within a score, such as the inclusion pre-recorded music in a live performance (*Nyana II*; 1973). Fascinated by the art of Fernand Léger, Kouzan wrote the score to the documentary *Le Musée de Biot*.⁴

Despite his obvious success in the film industry, Kouzan subsequently decided to dedicate himself exclusively to composition in genres such as the oratorio, cantata and instrumental chamber music. From the early 1970s he was closely associated with THAT (trumpet, hobo [oboe], alto [viola], trombone), an instrumental ensemble formed by four first-prize winners of the Paris Conservatory of Music.

As a result of his collaboration with THAT, Kouzan composed the quintet *Pas à pas* in 1972.⁵ In addition to composing works for THAT, Kouzan also conducted the group, although he never received formal training as a conductor. Kouzan was a renaissance man in the field of music, composing, teaching, arranging, performing as an instrumentalist and conductor, writing about music, as well as writing poetry, lyrics and verse texts for his music.

Kouzan's type of musical thinking was fundamentally instrumental. His most important instrumental works were chamber cycles for soloist or groups of instruments. He wrote two symphonies for full orchestra, but music for chamber instrumental groups became the focal point of his composition, and music for solo wind or string instruments and chamber instrumental music constituted the most important part of his portfolio.

The first work that Marian Kouzan included in his "official list" of compositions was *Petite suite*, completed in 1963 and scored for chromatic harmonica and orchestra.⁶ The piece had been written as a commission from the harmonica virtuoso Claude Garden. It became very popular among concertgoers,

⁴ The film explored the life and works of Fernand Léger through works housed in the small southern town of Biot

⁵ Originally the work was scored for oboe, trumpet, trombone, viola and narrator.

⁶ The orchestra consists of a string section, oboe, trumpet, trombone, harp, guitar and percussion instruments, including xylophone.

as well as connoisseurs, received several awards and was eventually recorded on the Philips label. One of the distinctive features of *Petite suite* is the stylistic allusion to Neo-Classicism. Structurally it was designed as a tripartite form with internal divisions within the three sections, with contrasting fast outer movements that give the piece lightness and balance. Few pieces have been written specifically for solo harmonica, the repertoire for this instrument consisting mostly of transcriptions and paraphrases. The unique combination of solo harmonica and non-traditional orchestra, along with the accessibility of the musical language based upon traditional and almost classical idioms, enhanced the popularity of *Petite suite*.⁷ At the same time its rhythmical and structural organization, which can be traced to music by French and German composers at the turn of the century, was combined in this work with contemporary serial technique. The music used this element in the solo part in the first and final movements. The slow movement, an adagio, serves as the most vivid example of the serial element, where a guitar part is based almost entirely upon a constrained but melodic series.

The combination and juxtaposition of different, at first glance even non-compatible, elements add an elegance and a sense of challenging openness that became Kouzan's stylistic signature. In *Petite suite* he added another element, which gave a special dimension to this work—the leitmotif—and the opening statement of the first part is the melody of pre-Christian hymn “Shchedryk” (later a Ukrainian carol).⁸ Several composers have used this carol as a motif in their compositions, but in *Petite suite* the match was perfect, taking into consideration the minimalism of the melody and Kouzan's choice of serial technique for this work.

In 1965 Kouzan wrote another piece using a series as a technical and musical idiom. *Suite de danse* for upper strings, percussion instruments, including bells, and bass-flute is essentially a reminiscence of the Baroque tradition in the suite genre. The concept of arranging parts within a suite, based upon traditional court or folk dances originating in the Medieval or Renaissance periods, was a very popular form used by composers in the 18th century. However, in this particular suite, Kouzan gave listeners only a distant sense of connection to traditional groups of dances. Although the second part of the Suite was written in

⁷ However, the unusual combination of solo harmonica and orchestra made this piece rarely performed in the original version.

⁸ After official adoption of the Christianity in Kyivan Rus in 988 A.D. this three-step melody became a Christmas carol and became known in the West after the introduction of an arrangement by Mykola Leontovych. The first performance of this work in North America was by the Alexander Koshetz Ukrainian Chorus in Pittsburgh in 1922-23. It is widely performed today as the “Carol of the Bells.”

a waltz-like meter, the four other sections of the composition contain only slight allusions to different dances. The fourth part (allegro) uses an *ostinato*-like rhythmical element popular in Middle Eastern music. Moreover, its 5/4 meter and ornamented melody, along with serial technique, result in an unusual juxtaposition between different cultures and historical periods. An asymmetrical, polyrhythmic and distinctive melodic pattern, based upon a stream of dissonances, is blended with polyphonic development. Kouzan used polyphony in an unconventional way. For him this Baroque technique served as a structural bridge that held together formal structural elements and became an organizational melodic tool. In the suite the polyphony in the fourth section served as an inner connection, a common thread hearkening back to the first part, in which polyphony had been used in a different context.

Two of Kouzan's works for orchestra demonstrate his innovative approach to the symphonic genre. One is the *Symphonie percutante* (Percussion symphony) for orchestra and percussion instruments,⁹ and the second is the Brass Symphony, scored for an extended brass section and nine percussion instruments. Despite its inherent musical value and the quality of the composition, the *Symphonie percutante* never enjoyed great popularity for purely practical reasons, first and foremost owing to the enormous group of 43 percussion instruments required, along with harp and a triple set of string and woodwind instruments.¹⁰

Even though the composition was one of Kouzan's earliest in this genre, he already demonstrated his skill with coloristic effects of orchestral timbres and symphonic development based upon frequent juxtaposition of individual instruments and the complete *tutti* orchestra. In his focus on the timbral peculiarities of each instrument, including percussion, Kouzan revealed his creative approach to the melodic and dynamic development of individual instrumental parts. At the same time, he made an "objective" statement based on a constant accumulation of different elements in a gigantic rhythmic and harmonic cluster. However, it did not produce an effect resembling kaleidoscopic arrangements of contrasting elements, but rather structurally assembled parts that musically and structurally hold together multiple parts of a work, including a genre as complex as the symphony.

⁹ The final score of the *Symphonie* was completed in 1964.

¹⁰ The *Symphonie percutante* had never been performed before 1993.

As a composer Kouzan tended toward concision, with a clearly conceived structure and economical use of musical means. He combined instrumental musical thinking with contemporary vocal writing, and his later works were dominated by linear development, rather than contrasting polyphony. Beginning in the 1980s his choral-orchestral works were often characterized by diatonicism. The augmentation of melodic idioms and the consolidation of vocal lines resulted in the tonal clarity of individual sections and pieces as a whole. This was evident in his works on Ukrainian themes, especially in works to texts by Taras Shevchenko, perhaps because their relative “tonalization” evoked both French and Ukrainian sacred music. His settings of Shevchenko were based on varying a rhythmic, intonational, timbral or harmonic element, often combined with a repetitive use of a colouristic structure.

Vocal thematicism, in the classical sense, is not typical of Kouzan’s work. Instead, there is repetition of metric and rhythmical, or rhythmic and melodic, formulae. An *ostinato* development of rhythmic and intonational blocks, associated with specific instrumental timbres, assumes an important structural function. These principles are evident in the cantata *Pour l’amour de l’homme* (For the love of man) and especially in the choral cycle *Psalmy Davyda* (Psalms of David) and the oratorios *Neofity* (The Neophytes) and *Poslaniie* (Epistle), which are based on texts by Taras Shevchenko.

Neofity, completed in 1985, is one of Kouzan’s largest and most important works, scored for vocal soloists, mixed choir and orchestra. It consists of 14 sections, preceded by an overture and prologue. In its laconic selection of musical elements, mathematical development and structural positioning of sections, it is analogous to the polyphonic choral concertos of Artem Vedel, in effect an extension of the tradition of Ukrainian Baroque music. Although Kouzan’s musical thinking in *Neofity* fits into the tradition of 20th century music, it nevertheless evokes the tradition of Ukrainian church music. Indeed, the work was commissioned by Bishop Michael Hrynchyshyn, the Apostolic Exarch in France, Benelux

and Switzerland for the Ukrainians, to mark the millennium of Ukrainian Christianity. The project was sponsored by the Ukrainian Catholic Eparchy of Edmonton.¹¹

Neofity premiered at Avery Fisher Hall in New York on 14 February 1988.¹² It was performed by soprano Gilda Cruz-Romo, mezzo-soprano Marta Senn, tenor Vyacheslav Polozov, bass-baritone Andriy Dobriansky, bass Paul Plishka, the Choral Guild of Atlanta, members of the Metropolitan Opera Orchestra and conductor William Noll. The Canadian premiere took place on 2 June 1988 at the Northern Alberta Jubilee Auditorium in Edmonton with soprano Lilea Wolanska, mezzo-soprano Hanna Kolesnyk, tenor Lary Benson, baritone Mark Farion, bass Jarema Cisaruk and narrator Nestor Petriw, the Dnipro Chorus of Edmonton (chorus master Maria Dytyniak), members of the Edmonton Symphony Orchestra and conductor Wolodymyr Kolesnyk. The oratorio was first performed in Ukraine in 2000 by the Trembita Cappella and conductor Mykola Kulyk in Lviv.

The Brass Symphony represented a different facet of his contemporary use of the traditional genre. Very sound from the formal structural point of view, this piece contained the most significant elements of the genre itself—a three-part symphony with the middle section written in the classical form of sonata *allegro*. The overall development also contained traditional elements related to the canonic representation and subsequent development of the main and secondary contrasting themes. This piece represented two aspects of the composer's personality—on one side was his melodic elaboration (extensive melodic elements in the French horn parts), which coincided with an apparent spontaneity of the overall texture, grounded by the dominance of the rhythmical *ostinato* and similar rhythmic and structural formulas. The melodism of the symphony, represented in the brass section of the orchestra, versus the rhythmical punctuation in the percussion part clearly demonstrated the dualism embedded in his composition for orchestra. These two dominant forces became a cornerstone of Kouzan's

¹¹ The score to *Neofity* was published in Winnipeg in 1988, with the Ukrainian text translated into French, English and German.

¹² The concert also included works by Dmytro Bortniansky, Artem Vedel, Semen Hulak-Artemovsky and Mykola Lysenko.

development in many works, especially in instrumental genres, which can be traced from his earliest works, such as *Petite suite* or *Divertimento*, to the works of his later period such as *Les chemins du retour* or the *Svoboda* (Liberty) overture

The *Svoboda* overture was completed in 1992 and performed by the French National Orchestra the same year at the Salle Pleyel in Paris. This piece was particularly interesting since the composer in his late period often employed musical material or a type of melodic development clearly associated with Ukrainian folk music. This symbolic return to his ancestral heritage gave his music a new dimension, which applied a modern, contemporary approach to traditional and often ancient rhythmic and melodic formulas. One of his compositions from 1970s for orchestra and tenor solo indicated in its title, *Vers mes racines* (To my roots), the source of Kouzan's inspiration in Ukrainian traditional music.

The *Svoboda* overture was completed one year after Ukraine had regained its independence. However, for Kouzan the idea of liberty was personal freedom, an inner and spiritual liberty pertaining to the core of the human being. He also mentioned that the initial impetus for this composition came from a sculpture with a similar title that had been exhibited in New York. Without straightforward citation of any specific melodies, Kouzan utilized several Ukrainian motifs, such as the folk tune "Dudaryk" (Piper) and other traditional idioms as a melodic source for the composition. Using some idioms as a seed, he created a multidimensional texture that added distinctive facets to the melodic prototype, from purely lyrical to more rhythmically oriented dance elements. The overture can be understood as a typical example of Kouzan's delineation of melody, harmony and structural development. The vital parts of the composition were crafted uniquely to reflect the essence of the music. With every new piece Kouzan defined a new combination of instruments, a different selection and juxtaposition of material and timbral characteristics within the composition that were molded every time into a unique musical event.

Marian Kouzan died in Framont, France, on 12 April 2005.

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Marian Kouzan and Aristide Wirsta, interview by Taras Filenko, 1991.

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Yurii Stanishevsky, “Maestro z Paryzha” [Maestro from Paris], *Muzyka* 2 (1991).

Aristide Wirsta, “Mariian Kuzan” (Marian Kouzan), *Ukraïns'ke solo* (Paris), 9 December 1984.

List of Compositions

- *Sur l'océan samba-boléro* (On the samba-bolero ocean; 1961)
- *La baroudeur marche* (The Adventurer Marches; 1961)
- *Petite suite* (Short suite), for mouth harmonica and chamber orchestra, consisting of oboe, French horn, trumpet, percussion, harp, guitar and string instruments (1963)
- *Symphonie percutante* (Percussion symphony), for symphony orchestra and five percussionists (1964).
- Divertimento I, for flute, organ, harpsichord and cello (1965)
- *Suite de danse* (Dance suite), for flute, strings and percussion instruments (1965)
- Brass Symphony, for three trumpets, four French horns, three trombones, tuba and percussion (1965)
- *Le musée de Biot* (The Biot museum), based upon music to a documentary film about Fernand Léger. Scored for chamber ensemble of violin, viola, two cellos, double bass, three percussionists, two flutes, clarinet, oboe and bassoon (1966)
- *Chroniques I; II; III* (Chronicles I; II; III), for string quintet (1966)
- *Gethsémani* (Gethsemane), for brass ensemble of three trumpets, four French horns, two trombones and percussion (1967)
- *Métal*, described by Kouzan as a “lyrical act,” scored for baritone, mixed vocal quartet (soprano, alto, baritone, bass), two dancers, two trumpets, two French horns, two trombones, two percussionists and prerecorded tape (1967)
- *Krynytsia* (The well), Concert Suite-Etude, based on music to the ballet *Venus Flower*, scored for chamber orchestra of two flutes, oboe, clarinet, bassoon, two trumpets, two French horns, trombone, percussion and upper strings (1969)

- *Woodcut "The Sheep,"* based upon music to a documentary film about Jacques Hnizdovsky, scored for violin, viola, flute and percussion (1970)
- *La folie douce* (Sweet madness), chamber opera, libretto by Gérard Villeneuve, scored for soprano, bass-baritone, mixed vocal quartet; cello, violin, viola, oboe, percussion and piano (1970)
- *Magnitude 4,85*, for symphony orchestra (1970)
- *Chronique V* (Chronicle V), for string trio (1972)
- *Pas à pas* (Step by step), for narrator, oboe, viola, trumpet and trombone (1972)
- *Nyaya I*, for oboe, bassoon, alto saxophone and bass clarinet (1973)
La décalcification, film soundtrack (1973)
- *Constructeur* (Builder), for solo piano (1974)
- *Fôret* (Forest), for solo piano (1975)
- *Allégorie*, film soundtrack, co-composers Bob Brault and Alain Pewzner (1975)
- *Nyaya II*, Version "A" for solo violin; Version "B" for violin and piano; Version "C" for violin, prerecorded audio tape and organ (1975)
- *Quête* (Quest), based on poems by Dorothee Wilhelm, for mixed vocal quartet and four-hands piano (1975)
- *Les 7 portes de l'inconnu* (The seven doors of the unknown), instrumental septet, scored for violin, flute, cello, alto saxophone, French horn and four-hands piano (1976)
- *Vers mes racines* (To my roots), based upon poems by Dorothee Wilhelm, scored for mixed choir, flute, alto saxophone and French horn (1976)
- *Cornus Saturni* (Winds of Saturn), instrumental quintet, scored for viola, trumpet, French horn, tenor trombone, bass trombone and saxophone (1977)
- *Igné Natura Renovatur Integra* (All nature will be renewed by fire), for six trombones (1979)

- *Tubal*, for hammer dulcimer (1979)
- *Dyvnyi svit Iakova Hnizdovs'koho* (The peculiar world of Jacques Hnizdovsky), scored for string quartet (violin, viola, cello, double bass), harpsichord, flute, piano and soprano (1979)
- Music for the television series *Les enquêtes du commissaire Maigret*, specifically the episodes “Quand le ciel intervient” (When heaven intervenes) and “Liberty Bar,” based upon novels by Georges Simenon (1979)
- *Diachronie* (Diachrony), for two pianos (1980)
- *Supplique* (Petition), for organ and violin (1980)
- *Chemin pour une aurore* (Path for a sunrise), for the Martino Waves Quartet (1981)
- *Pour une renaissance* (For a rebirth), for the Martino Waves Quartet and percussion
- *Pour l'amour de l'homme* (For the love of man), cantata scored for men's and children's choirs, vocal soloists, violin, cello, organ, four French horns, three trumpets, three trombones, tuba, percussion and the Martino Waves Quartet (1983)
- *Les chemins du retour* (The paths of return), for solo tenor and double symphony orchestra (1984)
- *Neofity* (The Neophytes), oratorio based on Taras Shevchenko's poem *Neofity*, scored for vocal soloists, mixed choir and symphony orchestra (1985)
- *Psalmy Davyda* (Psalms of David), based upon a free interpretation of Taras Shevchenko's poems *Davydovi psalmy*, scored for a cappella mixed choir (1986)
- Suite of Psalms, for tenor, mixed choir and extended symphony orchestra (1987)
- *Vérité et grand exil* (Truth and the great exile), ballet, staged by Susan Buirge (1990)
- *Nunc Dimittis*, for children's choir and organ (1990)
- *Les tentations de Saint Antoine* (The temptations of St. Anthony), opera, libretto by Frédérick Tristan (1991)

- *Svoboda* (Liberty), overture for symphony orchestra (1992)
- *Poslaniie* (Epistle), oratorio based upon Taras Shevcheno's poem *Poslaniie*, scored for mezzo-soprano, baritone, mixed choir and symphony orchestra (1992)
- *Chornobyl Requiem*, based upon the poem by Vasyl Barka, scored for soprano, mezzo-soprano, baritone, bass, mixed and children's choirs, and symphony orchestra (1993)