

Mykola Fomenko

Mykola Fomenko was among the Ukrainian composers, who were equally active in Ukraine and their country of new settlement. A composer, pianist, music critic, conductor and educator, Fomenko was forced to leave Ukraine after more than twenty-five years of work as a composer and conservatory professor. After World War II Fomenko fled the Soviet regime for western Europe, subsequently arriving in the United States in 1951. In keeping with Soviet practice, his name was erased from all printed sources, and his music was banned from public performance and destroyed. Most of his scores and manuscripts were lost as a result. The upheaval forced Fomenko to begin a new stage of his professional life in New York at the age of 57, composing, teaching in the Ukrainian Music Institute of America and performing frequently with his wife, soprano Isabella Orlovska.

During a lifetime divided between two very different cultural settings, Fomenko composed more than one hundred works in various genres for voice, chorus, piano, violin and other instruments. Among his major works are two symphonies, several operas, works for string orchestra, a piano concerto, compositions for chorus, art songs and other works.

Mykola Fomenko was born on 25 December 1894, in Rostov-on-Don. A short time later his father moved the family to Armavir, the main city in the Kuban region of the northern Caucasus. From his early childhood Fomenko was exposed to traditional, primarily Ukrainian, music and dances. The Kuban region had been settled by Cossacks from Ukraine, who were sent to protect the border of the Russian Empire from insurgents based in the Caucasus Mountains. Even though this multicultural region formally

belonged to the Russian Empire, when Fomenko lived there the 200-year-old presence of Ukrainians was still conspicuous in the traditions, customs and folk music of the area.¹

Initially Fomenko's study of music was sporadic. His father raised him as a single parent,² encouraging his son to pursue a "practical profession" that would bring financial security. Mykola Fomenko did not begin taking piano lessons from a local teacher until he was seventeen years of age. However, in a very short period of time he was ahead of students who had been studying music for many years, and he was mentioned in the local press as a musical prodigy. Soon afterward, his father's unemployment forced the family to leave the Kuban and move to Kharkiv. There Mykola Fomenko worked primarily as a labourer, although occasionally he played the piano at movie theatres.

With the outbreak of World War I Fomenko enlisted as a private and was sent to the Caucasian Front to fight against the Turks. He was wounded several times, and at the beginning of 1919 he was decommissioned and returned to Kharkiv. According to Fomenko, the economic and political situation in Ukraine at that time was terrible. Bolshevik rule was brutal. Starvation and misery forced people to flee the larger cities for the countryside, and cultural and musical life ceased to exist. In his biography, he recalled that, "only in 1922 was a relative peace established. It was an era of so-called 'military communism,' but some cultural institutions gradually re-emerged."³

The Kharkiv Conservatory of Music⁴ was reopened, and Fomenko was accepted as one of its first students. He enrolled in the piano studio of renowned professor and concert pianist Pavlo Lutsenko, who had

¹ Ukrainian composer Mykola Lysenko had been asked to record Ukrainian songs among the Kuban Cossacks. He sent his student Alexander Koshetz to do field work among Ukrainians in the Kuban region.

² Mykola Fomenko's mother died when he was eight years of age, leaving his father with four children to raise.

³ Citations from Mykola Fomenko's autobiography, from a photocopy of a hand-written manuscript signed by the composer.

⁴ Mykola Fomenko enrolled in the Kharkiv Music and Drama Institute, later renamed the Kharkiv Conservatory of Music.

recently arrived from Germany. After studying piano and theory courses for two semesters, Fomenko chose composition as his major. He took classes with professor Semen Bohatyrov and graduated in 1929 as a composer and conductor.

Despite the difficulties of the post-war period, including political oppression and limited employment, especially for those who were not members of the ruling party,⁵ Fomenko began to teach, compose and perform actively. From 1930 to 1932 Fomenko was music director and conductor of the Kharkiv Music and Drama Theatre. Kharkiv was the capital of Ukraine at the time, and politics and power played a dominant role within the artistic community. Artists, especially those who occupied more prominent positions, were told what to perform or what to create and were often given specific themes or subjects to use in their plays or compositions. Since music, theatre and the visual arts played a vital part in the Soviet propaganda machine, the authorities supervised all aspects of the productions closely.

In his autobiography Fomenko wrote that he experienced political pressure constantly. “My creativity was constrained by the Bolshevik regime, and I was forced to be obedient to Communist doctrine.”⁶ He said later that it was almost impossible to occupy any leading role in the artistic community without being a part of the political system, and his refusal to join the Communist Party eventually cost him the position of music director at the Music and Drama Theatre.

From 1932 to 1935 Fomenko worked as a music editor at the Mystetstvo publishing house. By then he was already well known and respected by his colleagues. For two consecutive years he was head of the graduation examination committee for the piano and theory departments at the Kharkiv Conservatory. As a

⁵ Fomenko commented on this matter several times in his autobiography.

⁶ Fomenko, *Autobiography*, 4.

professor and composer Fomenko was very popular, especially among students and young musicians. His compositions were performed widely for diverse audiences. Violinists, vocalists and pianists were especially fond of his compositions.

In the 1920s and '30s, the idea of popularizing music education and appreciation for classical music among industrial workers and peasants was practiced in Ukraine. Composer Kyrylo Stetsenko conducted a significant concert tour around the country,⁷ with Yakiv Yatsynevych and other prominent musicians participating. In 1935 Mykola Fomenko and composer Kostiantyn Bohuslavsky undertook several concerts tour across Ukraine with great success. The traveling ensemble performed more than 200 concerts, during which the composers presented their works for piano and voice. Fomenko wrote many art songs during this period to texts by Ukrainian poets Pavlo Tychyna, Taras Shevchenko, Volodymyr Sosiura and Ivan Franko.

Fomenko composed for radio programs featuring contemporary music and for drama and musical theatres. He also wrote soundtracks for films. His compositions were heard regularly in the concert halls of Kharkiv and other cities. Fomenko received several awards for compositions presented in competitions, including his Symphonic March, which was recognized in a competition of works for symphony orchestra. In 1937 he was designated as the representative of Kharkiv composers in Moscow, with the goal of popularizing Ukrainian music in Russia and other parts of the Soviet Union.

Fomenko's music for theater was characterized by well-written vocal parts, reflecting his experience as a conductor and music director. He was known for understanding the specifics of vocal writing and the

⁷ An account of Stetsenko's concert tour can be found in the book *Podorozh z kapeloiu Stetsenka* (Journey with Stetsenko's Choir) written by the poet Pavlo Tychyna, a member of the tour and a choral conductor in his youth.

technique of composing for theater and opera. In 1940 he received a commission from the Kharkiv Opera House to write an opera on a theme from Ukrainian history. The composer chose a story about a Ukrainian girl named Marusia, who was captured by Tatars and sold to a Turkish harem. Despite her position as a wife of the sultan, she managed to free a group of captured Ukrainian Cossacks. The opera was scheduled for its premiere the following year, but on 22 July 1941 the German Luftwaffe began bombing Ukrainian cities, changing the lives of Fomenko and millions of others forever.

After World War II, Mykola Fomenko was forced to leave Ukraine for western Europe, and in 1951 he immigrated to the United States. With his wife Isabella Orlovska, a professor of vocal music, he was invited to teach at the Ukrainian Music Institute of America in New York, where he was a professor of piano and theory. Fomenko was a frequent guest on Voice of America broadcasts to eastern Europe, and eventually he was invited to work part time in its Ukrainian department. Despite his teaching load and the difficulties of adjustment to a new cultural environment, he composed extensively, writing for choirs and vocal ensembles, as well as orchestras.

Before 1940 Fomenko's music was rarely heard outside of Ukraine. Even in western Ukraine he was not well known, and he had not been permitted to perform beyond the boundaries of the Soviet Union. Upon his arrival in the United States musicians from western Ukraine, who comprised the bulk of the music intelligentsia in the diaspora, were only superficially familiar with his compositions. Unlike most of his colleagues who emigrated from Ukraine, Fomenko came to America without professional connections or family ties and in relatively poor health. Three months after his arrival in the U.S., while on a concert tour with his wife, Fomenko suffered a heart attack. The composer spent four weeks in hospital and was unable

to work for an extended period of time. However, within a year he returned to the stage, and, according to his notes and memoirs, he composed pieces for piano, art songs and several choral compositions.

When compared to the music developed by Mykola Lysenko and his disciples at the end of the 19th and the beginning of the 20th centuries, Fomenko's works represented new trends in Ukrainian music. In his compositions he tried to follow the Lysenko pattern of synthesizing classical form with folk elements, but he also used techniques considered progressive and contemporary in the mid-1930s. As he wrote, he was trying "to position [his] music away from the eclectic style of pseudo-traditional Ukrainian folk music." Instead, he was using contemporary compositional techniques in his treatment of the tonal system and harmonic development, but "by no means cultivating an artificially dissonant texture"⁸ that was not rooted in the emotional impetus of the work. The composer was known for his willingness to break free of the routine use of standard formal elements and structures, aiming principally for an expressive result.

In one of his notes, Fomenko left a description of his artistic credo. He wrote that his music was "affiliated with contemporary Romantic style, in which the composer does not conform his music language to the taste of the majority. It is not associated with a traditional pseudo-Ukrainian, exotic and somehow provincial style. On the contrary, it has a fresh approach to the sense and images of honest, immortal and wise traditional art, art that forces listeners to think and to answer the questions 'what?' and 'why?'"⁹

Mykola Fomenko made his mark primarily as a composer of instrumental music and art songs. The pieces marked and arranged by the composer as his first *opuses* were art songs for voice and piano, including

⁸ Fomenko, *Autobiography*, 4.

⁹ Fomenko, *Autobiography*, 5.

“Uzhir"ia Hruzii” (The foothills of Georgia), to a translation of a poem by Alexander Pushkin, and arrangements of two Ukrainian folk songs, “Kozak vid"izhdzhaie” (The Cossack is departing), and “Oi, na horu kozak vodu nosyt” (The Cossack carries water up the hill). In these earliest works, written between 1923 and 1925, the fresh harmonization, elegant melodic patterns and blend of music and lyrics revealed Fomenko’s talent and creativity. The art song “Uzhir"ia Hruzii” for soprano (or mezzo-soprano) and “Oi, na horu kozak vodu nosyt,” along with a few compositions for piano and cello, were published in Ukraine during the 1930s. “Uzhir"ia Hruzii” was recorded for the first time in 1993.¹⁰

“Uzhir"ia Hruzii” is a true duet, a dialogue between voice and piano. Both parts are independent and intertwined at the same time. Written in A-B-A form, it is less than two minutes in duration, yet the composer manages to convey a whole gamut of emotions—from a spirit of nostalgic loneliness and contemplation to an outburst of passion in the middle section.

Fomenko’s choice of lyrics revealed the sensitive and romantic facet of his musical personality. His vocal miniatures rarely exceed three or four minutes in length but are filled with condensed emotions. He selected lyrics for his romances from Lesia Ukrainka, Taras Shevchenko, Mariia Pryhara and Volodymyr Sosiura. The emotional spectrum embedded in the poetry of Lesia Ukrainka resembled the lyrics of Pushkin, though Fomenko focused on different facets of the love theme. Compared to “Uzhir"ia Hruzii,” his music to “Romans” (Romance) by Lesia Ukrainka is more spontaneous, punctuated with pauses, reflecting the juxtaposition of two layers embedded in the poetry—one descriptive and refrain-like, the other one more personal. Even though most of the art songs are reflective, personal and introverted, some of his works are joyful and colourful, both melodically and harmonically.

¹⁰ A recording of “Uzhir"ia Hruzii,” was made by Canadian-Ukrainian soprano Lilea Wolanska and pianist Taras Filenko and included in a recording titled *Music of the Ukrainian Diaspora* (1993, Kyiv, Ukraine; L.W. Productions 1993, Edmonton, Canada).

Only a few of Fomenko's compositions were published in Ukraine; according to the composer, a fifth or perhaps a quarter of his works were accepted for publication, since only one state publishing house, *Mystetstvo* in Kharkiv,¹¹ was authorized to print music scores and compositions with lyrics. Among those accepted for publication were the instrumental pieces *Romance* for cello and piano, *Ballad* for piano, the first part of his *Piano Sonata* and *Mladysh Suite* for symphony orchestra.¹²

Despite his popularity among audiences, Fomenko was critical about his own compositions. This often resulted in multiple revisions of earlier compositions, as was the case with the unfinished opera *Hanna*, several art songs, instrumental music—notably his *String Quartet*—and his pieces for piano. One striking example of this practice was his *Variations for Piano*. In 1928 Fomenko began composing a piano cycle based upon a theme with distinct elements of traditional Ukrainian melodies. This piece consists of a principal theme, eleven variations and a coda. He began to work on the composition in Kharkiv and finished the piece more than twenty-five years later in New York. In addition to exhibiting an interesting combination of variations—sometimes contrasting, sometimes complementary—the composer explored a panorama of styles. The rhythmic, melodic and harmonic features of the variations resemble Classicism, Romanticism and Impressionism in turn. The *Variations* were performed for the first time in the United States by Marta Shlemkewych-Sawycky at a recital in 1962. She studied the piece under Fomenko's tutelage in 1960-61 and subsequently recorded it on LP.

Fomenko also began work on his *Piano Concerto* while he was in Ukraine, making his first sketches in the late 1930s. Before his arrival in the United States, Fomenko completed two movements. His notes, dated

¹¹ In addition to *Mystetstvo* there was another musical publishing house in Kyiv, *Muzyka*, later renamed *Muzychna Ukraina*.

¹² After the composer's emigration from the Soviet Union, most of his music was banned from publication and public performance there, and his name was *non grata* in musicological works.

mid-1951, mention that he had not yet finished the third movement. According to his friend, long-time colleague and associate Jurij Oransky, the composer considered the Piano Concerto his best work for piano and the best of his surviving compositions. Unfortunately, most of the manuscripts from his Ukrainian period were lost or destroyed during his passage as a “displaced person” from Ukraine through post-war Europe to the U.S.¹³

In the United States, in addition to the revision and “resurrection” of some of his lost works, Fomenko composed music for the theater, including incidental music for *Moisei* (Moses) to the text by Ivan Franko, the fairytale *The Princess and the Pea* and musical arrangements for plays in Joseph Hirniak’s theater.¹⁴ Several of his scores, especially those for orchestra and string ensembles, were orchestrated by Oransky, who also assisted with arrangements for choruses. Among them were parts of the opera *Ki-Ki*, arranged by Oransky for orchestra and children’s chorus; “Uchitiesia, braty moi” (Learn, my brothers) to a text by Taras Shevchenko, which was arranged for orchestra; and pieces for chorus, including “Divo Mariie” (O Virgin Mary), “Kozeniatko” (The little goat) and other compositions.

One of Fomenko’s most innovative compositions was the “Ballad of Baida Vyshnevetsky.” Here he experimented with contemporary harmonies, using poly-rhythmic and rhythmical alteration along with a dramatic melodic contour. Another popular vocal piece from his American period was “Liubit’ Ukraïnu” (Love Ukraine), to lyrics by Volodymyr Sosiura¹⁵. This art song resembles a hymn both harmonically and melodically. The piano part is based on inversions of broken chords, resembling the sound of the bandura accompaniment for the *duma* or *bylyna*. The genre of “musical glorification” developed at the beginning

¹³ DP (displaced person) is a person without citizenship in the process of transition. Often people who did not wish to return to the USSR after the WWII resided in DP camps in Germany or other countries until arrangements could be made for transfer to a place of permanent resettlement.

¹⁴ Joseph Hirniak was director of a studio that staged Ukrainian drama and opera production in the United States.

¹⁵ “Liubit’ Ukraïnu” (Love Ukraine) for soprano and piano accompaniment, was made famous in the United States by soprano Mary Lesawyer and recorded for the first time in Ukraine by Lilea Wolanska in 1991.

of the 19th century and was often associated with patriotic ballads and songs. The patriotic nature of Sosiura's poem¹⁶ is the likeliest explanation for the frequent performances of this work.

Owing to the suppression of religious life in Soviet Ukraine, Fomenko was not allowed to write sacred music, nor were singers permitted to perform it. In the United States he composed one of the most stylistically complex and technically appropriate religious pieces for amateur choir, the cantata *Blahoslovy* (Bless), which he wrote as a commission to mark the 50th anniversary of St. Nicolas Church in Chicago.

In the final period of his life, Fomenko wrote extensively for young musicians. He had always wanted to write music for children, as well as pieces that would expand the repertoire of experienced students. After his arrival in the United States Fomenko realized that there was a sizeable gap in the pedagogical repertoire, especially for Ukrainian-American piano students. He combined folk elements with relatively simple forms from classical music, such as the rondo, minuet, march and waltz, in his piano cycles for young performers. Beginning in 1951 he worked on a collection of piano miniatures, which was published by Surma Books in New York in 1954. In several pieces Fomenko used traditional melodic elements as building blocks for his vocal, choral and piano pieces.

Under the auspices of the Ukrainian Music Institute of America, Fomenko published a collection for choir titled *Molodi pisni* (Young Songs). This cycle, scored mainly for two voices with piano accompaniment, was intended for children's and youth choirs. According to the music critic Halyna Lahodynska-Zaleska, the composer "filled a gap in choral music literature," and the works were adopted eagerly by conductors and music educators.¹⁷

¹⁶ Published at the height of political oppression in Soviet Ukraine, this poem almost cost Sosiura his freedom.

¹⁷ Halyna Lahodynska-Zaleska, "Mykola Fomenko," *Ovyd*, 10 (87), 1957: 18.

Mykola Fomenko's body of work can be divided roughly into three groups. In his earlier compositions he was focused on the novelty of his musical vocabulary, using complex, contemporary elements such as modern harmonies and rhythm. His second group of compositions, including his songs, some instrumental pieces, operas and vocal arrangements, was designed to appeal to a broad audience. The texture of the works from this period is lighter, and the melodic lines resemble traditional vocal genres based upon folk tunes. The structure of these compositions is less complex and not as technically challenging as his works from late 1920s and '30s. The third group of works, some of them written or published in the United States, displays his interest in modern trends. These compositions are characterized by harmonic dissonances, but also lyricism and traditional melodic lines, which are closer to Romanticism than to the modern compositions of the 20th century. In his best works, Fomenko presents the elegance of a romantic approach to musical development, which is deeply lyrical, with a freshness of harmonic progressions closely associated with traditional Ukrainian melos.

Fomenko died on 8 October 1961 and was buried at the Ukrainian Orthodox cemetery in South Bound Brook, New Jersey.

Bibliography

Oksana Bryzhun-Sokolyk, "Na shanu Mykoli Fomenkovi" (In memory of Mykola Fomenko), *Music Herald*, 1971: 20-21

Halyna Lahodynska-Zaleska, "Mykola Fomenko," *Ovyd* 10 (1957)

Zenowij Lysko, "Mykola Fomenko," *Ukraïns'kyi samostiinyk* 25 (1954)

Ihor Sonevytsky, "Mykola Fomenko." In *Propam"iatna knyha Ukraïns'koho muzychnoho instytutu*, New York, 1963: 60-61

List of Works

Operas and Works for the Stage

Hanna, opera, libretto by Yakiv Mamontov, 1937 (unfinished)

Ivasyk-Telesyk, opera-fairytale, libretto by Yevhen Fomin, ca. 1939

Marusia Bohuslavka, musical drama after Mykhailo Starytsky, ca. 1940 (unfinished)

Mazepa, opera fragments, libretto by Yar Slavutych, ca. 1959

Moisei, incidental music for Ivan Franko's poem *Moisei* (Moses), for mixed choir *a cappella* without words, 1956

Kniazivna na horoshyni (The princess and the pea), musical setting to the play by Richard Bürkner, based on Hans-Christian Andersen, 1957

Kotyk Ki-Ki (Kitten Ki-Ki), children's opera-miniature, libretto by Leonid Mosendz, 1958

Lystonosha (Postman), children's opera-miniature, libretto by Kateryna Perelisna, 1958

Cantatas for Chorus and Orchestra

Blahoslovy (Bless), cantata in honor of St. Nicholas, text by Teodor Kurpita, 1957

Slava Mazepi (Glory to Mazepa), cantata, text by Yar Slavutych, 1959

Works for Orchestra

Symphony no. 1

Symphony no. 2

Mladysh Suite in four parts

Ukrainian Suite in four parts

Z dalekoho svitu chudes (From the distant wonderland), suite in four parts

The 9th of January, symphonic poem

Symphonic March

Works for Violin and Cello

“Pisnya kokhannia” (Song of love) for cello and piano

Legend for violin and piano

Suite in four parts for violin and piano

Z dalekoho nepovtornoho dytynstva (From distant childhood), four-part suite for violin and piano:

1. “Kazka staren'koï babusi” (Old grandmother's fairy tale)
2. “Metelyk” (Butterfly)
3. “Kolyskova” (Lullaby)
4. “Malen'kyi barabanshchyk” (Little drummer)

Work for Strings and Solo Instruments

String Quartet no. 1

“Mrii” (Dreams) for string ensemble, 1959-60

Spomyn pro ridnyi kraï (Memories of my homeland), string quartet, 1959-60

“Eskiz” (Sketch)

Ballade for cello and piano

Works for Piano

Piano Concerto in three movements: Allegro; Adagio; Allegretto Moderato (Rondo), [third part unfinished]

Concertino for Piano and String Orchestra in E-Minor, 1961

Piano Sonata no. 1

Kobzar Theme and Variations, 1928

Rondo, 1932

Ballade

Moia raiduha (My rainbow), five pieces for piano: Little March; Dance; Burlesque; Waltz-Pastorale;

Scherzo; published in New York, 1953

Arietta, 1954

Marciale, 1954

March for Four Hands, 1955

Song, 1955

Lyric Poem, 1955

“Poema Karpat” (Poem of the Carpathian Mountains), 1960

Ten Preludes for Piano, 1936, 1958-59

Theme with Variations, 1928-1960

Adagio

Waltz

Dance

approximately ten compositions for piano in different forms.¹⁸

Works for Chorus

“Divo Mariie” (O Virgin Mary; text by Yar Slavutych), (additional arrangement for soprano with organ accompaniment), 1952

“Teche voda v synie more” (The water is flowing into the blue sea; text by Taras Shevchenko)

“Za voliu vitchyzny” (For the fatherland's freedom; text by Pavlo Kolisnyk), for male chorus with piano accompaniment

“Pisnia pro Chorone more” (Song about the Black Sea; text by Pavlo Kolisnyk)

“Marsh Ukraïns'koï molodi” (March of Ukrainian youth)

“Smiisia, sontse” (Laugh, O sun; text by Vasyl Yurchenko)

“Monoloh nad shableiu” (Monologue with a sword)

“Do pisni” (To a song; text by Vasyl Sofroniv-Levytsky)

“Verba” (Willow tree; text by Stepan Soroka), (additional arrangement for soprano with piano accompaniment), 1960

“Uchitesia, braty moi” (Learn, my brothers; text by Taras Shevchenko), for women's and children's choruses and string orchestra, 1960 (score for string orchestra by Jurij Oransky)

“Zhuravel” (The crane)

“Kozeniatko” (The little goat), arrangement of a song by Yakiv Stepovy; arrangement for chorus by Jurij Oransky, 1959

¹⁸ According to a list of major compositions compiled by Mykola Fomenko himself and published in an article by Wasyl Wytwycky titled “Mykola Fomenko pro sebe” (Mykola Fomenko About Himself) in *Novi dni*, November 1974, p. 18.

“Nadiia” (Hope; text by Lesia Ukrainka)

Ukrains'ki molodi pisni (Ukrainian youth songs; text by Ivanna Savytska), three songs: “Bozha maty” (The Mother of God), “Khai tsvitut' sady” (Let the orchards bloom) and “Vzymku” (In winter) are written for children’s chorus. The 16 songs are also transcribed for piano and violin obligato

“Hra v zaichyky” (Bunny’s play), for children’s chorus, music by Mykola Fomenko and Mykola Leontovych

Art Songs and Works for Voice Solo

“Duma” (text by Taras Shevchenko)

“Liubit' Ukraïnu” (Love Ukraine; text by Volodymyr Sosiura), poem for voice and piano; additional version for soprano and symphony orchestra

“Hirka vesna” (Bitter springtime; text by Evhen Malaniuk)

“Uzhir"ia Hruzii” (The foothills of Georgia; text by Alexander Pushkin, translated by Ihor Muratov)

“Romans” (Romance; text by Lesia Ukrainka)

“Vesniani den” (Spring day; text by Mariia Pryhara)

“Ballad of Baida Vyshnevetsky,” for baritone with piano accompaniment

“Ballad About Ukraine,” for baritone with piano accompaniment

“Oi, u poli” (In the field; text by Yar Slavutych)

“My ob"ikhaly zemliu navkolo” (We circumnavigated the globe; text by Iwan Bahrjanyj)

“Spivai, nen'ko” (Sing, O mother; text by Uliana Kravchenko)

“Zupynylas' odynok” (The lonely one; text by Uliana Kravchenko)

“Spohad pro Karmeliuka” (Reminiscence about Karmeliuk), for baritone with piano accompaniment

“Diva Maty” (Virgin Mother), for female trio with piano accompaniment

Piano part for “Stabat Mater,” melo-declamation, text by Pavlo Tychyna

Music for Vocal Ensembles and Arrangements Songs

According to the list of works compiled by the composer, he wrote more than twenty works in this genre including compositions for voice and piano based on texts by Taras Shevchenko, Ivan Franko, Pavlo Tychyna, Mariia Pryhara, Yar Slavutych, Evhen Malaniuk, Iwan Bahrjanyj and others.