

George Fiala

As a composer, George Fiala represents a unique combination of artistic traits. His work springs from three distinct cultures: Ukrainian, West European and North American. His schooling encompassed three paradigms of music education: Soviet-Ukrainian, German and Franco-Belgian. He studied at the finest music institutions: the Tchaikovsky Conservatory in Kyiv, the Akademische Hochschule für Musik in Berlin and the Conservatoire Royale de Musique in Brussels. The most esteemed composers, pianists, conductors and music educators of his time influenced his works. His initial training was within the realm of the traditional Romantic school, but most of his compositions bear signs of dual allegiance to both Neo-Romantic tonal and modern polytonal systems.

Fiala's music possesses very distinctive qualities—a strong sense of structural coherence and the logical presentation of formal “building blocks.” At the same time his avant-garde *modus operandi*—with contrasting and dissonant musical elements, especially in harmonic progression—characterized his contemporary style. Among his more than two hundred compositions, large-scale works are the most representative. His mastery of large structures, such as symphonies, concertos, sonatas, extensive instrumental cycles and choral oratorios, reveals the composer's professionalism.

Fiala was at ease combining colorful melodic patterns, with zigzagging, broken ‘vocal’ segments, which are aesthetically more related to the principles of serialism than to traditional harmonic vocalization. His way of combining several and different stylistic features revealed Fiala's adherence to a unique, stylistically “noncommittal” approach in his compositions.

Early Musical Education in Kyiv

George Fiala was surrounded by music from an early age. Born in Kyiv, Ukraine, on March 31, 1922, he began piano lessons in 1929 with his parents, both accomplished pianists. His father was an architect and amateur musician; his aunt was a professional opera singer.¹ Growing up in

¹ ksana Ulianytska (O900-13) was in great demand as an opera singer, performing leading roles at the Kyiv and Kharkiv State Operas, and the Saratov Opera Theatre.

a musical family meant that as a child Fiala was exposed to a broad spectrum of classical and contemporary music, attending a wide variety of performances regularly, ranging from private concerts to opera productions.

Because from an early age Fiala was able to perform relatively advanced piano compositions by Haydn, Mozart and Beethoven, his parents decided in 1934 to send their son to a recently opened preparatory school for the Kyiv Conservatory of Music. In addition to piano, he studied theory and composition, along with the other compulsory subjects. It was there that Fiala presented his first original work for piano, a Mazurka, which was published in an album of children's compositions.² His piece was acknowledged as the best in the cycle, resulting in a special prize for the young composer.³ His graduation recital from the music school included another of his original compositions. The success of this endeavor prompted him to study composition and theory, as well as piano, at the Conservatory. As a graduate of the preparatory school, Fiala was accepted into the piano studio of professor Kostiantyn Mikhailov.

The year was 1939, the beginning of World War II, but the turmoil in politics and the horror of the war had not yet reached Kyiv. Fiala was a happy freshman, enrolled to study composition with the Ukrainian composers Borys Liatoshynsky and Lev Revutsky. There were lessons in music history from Andrey Olkhovsky and Volodymyr Grudin. Grudin had been a student of the composer Fedir Akimenko (Yakymenko) and the Kyiv Conservatory's founder, Reinhold Glière. Studying with the most prominent musicians at the Conservatory, surrounded by a rich musical life, Fiala also had the opportunity to meet and be inspired by composers such as Dmitri Kabalevsky, Sergei Prokofiev and Dmitri Shostakovich.⁴ Despite the looming chaos, Fiala was fortunate to continue his development as a composer under the influence of the most progressive musicians of his time.

On 22 June 1941, after his second year at Conservatory, Fiala was on a vacation from school when the German Luftwaffe dropped their first bombs on Kyiv. Despite the extremely difficult

² *The Children's Anthology*, Moscow, 1935.

³ Maria Bogush, "Kompozytor Iurii Fiala" [Composer George Fiala], *Ukrainian Herald. Music and Art Magazine*, December 1965, part 4 (15) Minneapolis/St. Paul, MN, USA (part 1/16).

⁴ Kabalevsky, Prokofiev and Shostakovich all spent time at the Kyiv Conservatory, conducting master classes, rehearsing and conducting their own music. They were invited as guest lecturers to teach special seminars.

and sometimes brutal conditions of daily life under German occupation, the young musician continued his studies. These were further complicated by a fire in the main building of the Conservatory, resulting in the relocation of the school to a different facility.⁵ However, in 1943, when the Eastern Front moved close to Kyiv, Fiala's education at the Conservatory was terminated, forcing him to travel through Eastern Europe and eventually to Germany. During this arduous journey through ravaged lands, Fiala experienced the brutalities of war, losing all of his possessions, including most of his manuscripts.

Berlin

Despite the war, Fiala decided to continue his musical education at any cost. It required courage and persistence, along with hard work and some luck, to be accepted into one of the most prestigious music institutions in Berlin, the Akademische Hochschule für Musik. In less than two years Fiala was able to complete his doctoral studies, writing a thesis about symphonic composition in the Soviet Union. His professor for conducting and composition was Wilhelm Furtwängler, one of the greatest German conductors of opera and symphonic music. Perhaps the acceptance of a young man from Ukraine into the studio of the great maestro is not surprising, in spite of the general disparagement of Slavs by the Nazi regime. Furtwängler had stayed in Germany during the war but was known for his unwillingness to promote Nazi ideals. The maestro refused to perform in countries overrun by the Wehrmacht and never conducted in halls where the swastika was displayed. In a post-war interview with the *Chicago Tribune*, Furtwängler declared, that a really great work of music was a stronger and more essential contradiction of the spirit of Buchenwald and Auschwitz than words could be.

Certainly, Fiala was influenced as a composer and musician by his professors at the Hochschule für Musik, and by Furtwängler in particular, whose reputation grew even during his lifetime to almost mythic proportions. Furtwängler's deep understanding and admiration for the Neo-Romantic school of composition influenced his students. This can be heard in some of Fiala's music as well, especially in his chamber pieces, such as Three Movements (for strings and piano,

⁵ During the fire of 1941, the library, pipe organ and more than two hundred pianos, along with other musical instruments, were destroyed.

1957), *Partita da Camera* (1977), Chamber Music for Five Wind Instruments (1948) or Ten Postludes for piano (1947).

In classes with his musicology and composition professor, Hansmaria Dombrowski,⁶ Fiala was exposed to rigorous schooling in polyphony, counterpoint and contemporary techniques of composition. Music by Alban Berg, Paul Hindemith,⁷ Ernst Krenek, Leoš Janáček, as well as works by French, Austrian and German expressionists were discussed by Fiala's circle of peers and colleagues. Some pieces composed or sketched by Fiala around this time betray Neo-Romantic influences, but the composer did not adhere to the style prevailing in European music at that time. Some stylistic features associated with the works of 20th-century German and Austrian composers can be traced in some of his compositions, such as *Autumn Music for Orchestra* (1949), in parts of the Symphony in E minor (1950) or his *Introduction to Fugato* for English horn and strings (1961).

In the formal practice of the German school of classical composition, Fiala was trained within the sphere of the Romantic tradition. His adherence to the large, structurally defined forms, such as the symphony, sonata, extended chamber composition or concerto, also stemmed from his training. In a later period, his interest in atonal techniques and the aesthetics of modern approaches to tonality and harmonic progression resulted in an approach to composition, which combined the traditional tonal system with the technical and aesthetic scope of abstract music.

Fiala's interest in an analytical approach to music led him to expand his professional interest in musicology. He had completed his doctoral dissertation on the subject of Soviet symphonic compositions. After successfully defending his thesis in 1945, George Fiala graduated from the Akademische Hochschule für Musik in Berlin. However, the completion of his studies did not stop him from seeking to further his education. Despite the superb schooling he received in Berlin, the young composer felt somewhat constrained by the classical "German traditions" in his musical education. Fiala was eager to experience new and modern approaches in composition that could be found in wider European developments. These interests led him to Belgium for

⁶ Hansmaria Dombrowski, a student of Hans Pfitzner (1869-1949), was a Russian-born German composer whose works combined Romantic and post-Romantic elements.

⁷ Paul Hindemith's opera *Mathis der Maler* was promoted by Furtwängler, and despite the banning this work by Hermann Göring, the conductor performed an orchestral suite from the opera as a sign of defiance.

post-doctoral schooling, where he could explore a more a pluralistic approach to art, emphasizing a multicultural experience and tolerance of greater experimentation in creative expression.

Belgium

Despite his relatively recent graduation, Fiala's name was already known among musicians and composers. Assisted by a three-year scholarship, George Fiala, along with other young professionals of Ukrainian origin displaced by the war, received an invitation to study in Belgium.

In 1946 Fiala moved to Brussels, where he was accepted at the Royal Conservatory of Music (Koninklijk Conservatorium) in Brussels to study with Léon Jongen, a prominent composer and conductor.⁸ Fiala was attracted to Jongen's studio, because of Jongen's experience with non-Western musical cultures, his long-time interest in the French Renaissance, as well as his familiarity with trends in European contemporary music. Jongen, whose official title was Professor of Fugue and Composition, had been appointed as a Director of the Royal Conservatory, after serving several years as a conductor of the Tonkin Opera in Hanoi.

Exposure to the most interesting trends in art, music and culture in post-war Europe, made the years 1946-49 in Belgium extremely beneficial to Fiala's development. There Fiala came under the influence of composers who employed the twelve-tone system. Among them was a group of French composers who experimented with this technique. Fiala was particularly fascinated by the works of Pierre Boulez and his teacher Olivier Messiaen. The music and personal connections with another French composer, René Leibowitz, a student of Arnold Schoenberg—considered the originator of the twelve-tone technique of music composition—were instrumental in expanding these stylistic facets in Fiala's approach to composition.

⁸ Léon Jongen (1884-1969) was one of the leading composers in Belgium in the post-war period. Winner of the Belgium Prix de Rome (1913), he taught composition, organ and instrumentation, and was subsequently appointed as a professor in composition and theory at the Royal Conservatory in Brussels.

Fiala's creative output during his three years in Belgium included more than thirty compositions in different genres. He was in demand as a pianist and conductor and was often a participant at the concert series directed by André Souris at the Séminaire des Arts. In the fifth concert of contemporary music in 1947, Souris presented Fiala's *Simple Musique* for two pianos. His symphonic music was performed at the Spring Festival of Music of Contemporary Music in Brussels.⁹ Souris, who adhered completely, in his own words, to "orthodox dodecaphonic concepts in composition," said about Fiala, that in general he was against the style and aesthetic principles of the young Ukrainian composer. "In principle, I am against music by Fiala. It is contrary to the core of my aesthetic [in music], but I like these scores, and I'm going to perform this music!"¹⁰

Fiala's concert appearances led him to a circle of musicians around the young composer Serge Nigg, also a student of Olivier Messiaen. Musicologists generally recognize Nigg as the first French composer to use the twelve-tone technique.¹¹ He eventually introduced Fiala to the members of the New French School, considered the avant-garde of contemporary music in Europe at that time.

While in Belgium, Fiala balanced two contrasting styles, fluctuating in his compositions between "Romantic symphonism" and the atonal approach, represented by the members of the Second Viennese School of composition, along with dodecaphonic experiments associated with the New French School. Although Fiala was fascinated by these new possibilities in tonal treatment, he never fully accepted the twelve-tone or atonal systems as the primary stylistic domain or technical vehicle in his compositions. Trained within the tradition of classical music education in Ukraine and later in Germany, Fiala was comfortable working within the tonal system at least until the mid-1960s. This dualistic approach to tonal correlation is obvious in his piano compositions for youth, *Children's Suite* (1941), in *Ten Postludes* (1947) and in some parts of the *Symphony in E minor* (last revision in 1950), and lasted roughly ten years, until his relative

⁹ Spring Music Festival, Brussels, 1948, conductor André Souris.

¹⁰ Walter Biemel. *Georges Fiala et les problèmes de la musique contemporaine*. Malines: Editions Ukrainiennes en Belgique. K. Mulkewytsch, 1948: p4.

¹¹ *Ten Variations for Piano and Ten Instruments* (1946), written in dodecaphonic technique was performed at the International Festival of Dodecaphonic Music, directed by René Leibowitz, in 1947.

departure from the so-called “avant-garde European traditions,” coinciding with his “Canadian” period.

In spite of financial challenges, Fiala maintained a busy schedule as a pianist and conductor, enjoying artistic success as a composer and music educator. His instrumental and chamber music was performed often and became familiar to music critics. In the immediate post-war period, it was rare for a young composer to receive an extensive review in a professional magazine, or to be acknowledged with a published comprehensive analysis of his or her work. Fiala’s compositions were different from the mainstream and distinctive enough to inspire Belgium philosopher, music critic and art historian Walter Biemel to write a short book, rather an essay, about the young composer and his work.

Under the title *Georges Fiala et les problèmes de la musique contemporaine* (George Fiala and the problems of contemporary music), the essay was published by a Ukrainian publisher in Louvain in 1948.¹² More a history than an actual musicological examination, Biemel provided extremely interesting and objective commentary about Fiala’s music. Since this essay is a rare example of the impression Fiala’s music made on his European contemporaries, it is worth discussing in a more extended manner.

Noted musicologist Jozef Dopp¹³ provided a preface to Biemel’s essay, underlining Fiala’s accomplishments as a young composer and describing his place in the discourse around contemporary post-war music. According to Dopp, this analytical work was very unusual, since Walter Biemel, an art critic and philosopher by training, was inspired by Fiala’s music to write a comprehensive essay focusing on new features in European contemporary music and Fiala’s contribution to the process of its development. In his opening statement, Dopp pointed out several features of the composer’s style that would be present in his music even during later periods. He wrote that Fiala had acquired a particular sense of melodic fluidity, which was very fresh and distinctive. At the same time, his ability to harmonize the melodic or vocal part

¹² his essay originally was written in French (nd published in Ukrainian translation: Val'ter Bimel'. *Iurii Fiiiala ta problemy suchasnoi muzyky*. Malines: Ukraïns'ke vydavnytstvo v Bel'hiï – K. Mul'kevych, 1948.B

¹³ ozeff Dropp, Belgian musicologist, professor at Louvain University. Among his other works are *Le “style” dans l’œuvre de Jean Absil*, 1937. The preface to Walter Biemel’s *Georges Fiala et les problèmes de la musique contemporaine* was dated 27 June 1948.

revealed a skill for the creative use of combination and progression, organically intertwined within the texture of the composition.¹⁴ The author proposed that in Fiala's music, the "dynamics of ideal spontaneity" combined with a strict coordination of the linear development and structural coherency, creating a unique blend in his compositions. Then Biemel developed an argument concerning Fiala's ethnic connection and cultural identity. Biemel wrote that in the context of the development of Ukrainian music, Fiala, as a "young composer made a far-reaching leap. In his artistic growth he did not depart from the representation of purely national features, and he arrived at a point that allowed him to appreciate the depth and the extremely rich meaning of the source of the melodic treasures of his nation." The writer emphasized the connection between Fiala's professional experience and academic musical education, as well as his ability to connect and subsequently utilize materials native to his culture that had existed over a millennium.¹⁵ Taking into consideration that Fiala grew up under the Soviets, whose deliberate policy was to annihilate Ukrainian culture, and that he later studied in a cultural environment with no connection to Ukrainian music, this phenomenon, as Biemel wrote later in the essay, "is barely presented in the literature and deserves special attention." He summarized that the treasure of Ukrainian culture "and its artistic importance can be appreciated to a great extent in the works of George Fiala."¹⁶

In the post-war period, Fiala became known and respected as a composer, pianist and conductor, performing his own compositions and the works of European masters. He premiered many of his compositions in the Belgium Philharmonic concert seasons at Palais des Beaux-Arts in Brussels. According to Biemel, his name was positioned next to the most prominent musicians of that time. Fiala's style was distinctive and recognizable: "the most comprehensive word, the most specific term, that you can apply to his style is 'chamber-like', very idiosyncratic in its rendition...with warmth, astonishing intimacy of expression and with a touch of humanity."¹⁷ Biemel continued that this quality was seen in the composer's works for chamber ensembles, such as string quartets, trios, music for solo instruments with piano accompaniment, his Woodwind Quintet and finally the *Little Concert Music* for flute and seven instruments.

¹⁴ Preface to Walter Biemel's *Georges Fiala et les problèmes de la musique contemporaine*, p.6

¹⁵ Biemel, *Georges Fiala et les problèmes de la musique contemporaine*, 17-18.

¹⁶ *ibid.*, B18-19.

¹⁷ *ibid.*, B20.

Fiala's acquaintance with leading Belgian woodwind instrumentalists, who would eventually form the Belgian Woodwind Quintet, resulted in the piece *Chamber Music for Five Wind Instruments* (1948). This music was written for and dedicated to the ensemble, recognized as one of the leading European chamber groups of the post-war period. Fiala became acquainted with these musicians while organizing a series of contemporary concerts at the Seminaire des Arts in the Palais des Beaux-Arts in Brussels. Written in a relatively short period of time, the piece reflects Fiala's fascination with the music of Paul Hindemith, whose works he had conducted along with his own compositions.¹⁸ The first part of the Quintet features contrapuntal technique, utilizing brief motifs in different meters as repetitive segments. The composer adopts a Ukrainian folk melody as the base tune for the second part (*Chant: Largo*), with its subdued, lyrical nature serving as juxtaposition to the third movement (*Fugetta*), and subsequently to the Finale, where the solo parts of the instruments reflected some of Hindemith's renditions of solo *virtuosi* parts. The piece became so successful that in addition to European venues it was frequently performed in North America and subsequently recorded in 1967 by Toronto Woodwind Quintet.

During his "European period," Fiala completed seven piano sonatas, two sonatinas and numerous solo pieces for piano, two symphonies, three concertos for piano and orchestra, several smaller symphonic pieces, such as *Three Ukrainian Dances*, *Heroic Song*, *Carols* and a substantial number of separate instrumental music. "Most of his music," wrote Biemel, "reveals a deep knowledge of complex musical structure, highly refined technique of orchestral instrumentation...with special attention to utilizing song-like folk elements... especially in the Third Piano Concerto and the *Largo* (middle part) of Fiala's Second Symphony."¹⁹

The composer's output during his stay in Belgium was prodigious—more than forty pieces were composed during this relatively short period of time—especially taking into consideration that the composer was active as a pianist, conductor, organist and teacher.

Canada

¹⁸ Along with his *Chamber Music*, Fiala performed *Kleine Kammermusik*, op. 24 no. 2, by Paul Hindemith at concerts in Brussels during 1947-18 season.

¹⁹ Biemel, *Georges Fiala et les problèmes de la musique contemporaine*, 2-23.

George Fiala's quest for knowledge, his desire to explore new horizons associated with contemporary music and, possibly, his interest in multicultural development, led him to North America. In 1949, he landed in Canada, where the post-war policy was particularly welcoming to immigrants from all over the world. Within Canadian society there was true encouragement of a variety of cultural organizations and institutions, as well as support for local newspapers and radio programs representing different ethnic groups and nationalities.

The first work written not long after his arrival from Europe was the *Concertino for Orchestra and Piano* (plus trumpet and timpani). It is very likely that this was a time of uncertainty in the composer's personal life associated with his new cultural environment, social fabric and artistic scene. However, the music itself doesn't reveal this strain. The piece is filled with upbeat melodic material and tells a story exceptionally rich with orchestral color, including brilliant *cadenza*-like solos given to the piano and trumpet respectively. "Strangely enough," Fiala reminisced about this piece, 'the *Concertino* does not reflect this inner anxiety or the need, so to say, to find a right place under the sun. Its general spirit is, on the contrary, one of bright optimism, shining colors and cheerful feelings.'²⁰ The piece was completed in 1950, and with support from pianist Rose Goldblatt was performed in 1956 and recorded shortly thereafter by Radio Canada International, with Roland Leduc as the conductor.²¹

Another significant composition completed in 1956 was *Suite Concertante*, scored for chamber orchestra and solo oboe. Fiala wrote this piece with the well-known oboist and English horn player Arthur Romano in mind. Unfortunately, the *Suite* waited almost thirty years to be premiered.²² Designed in a classical sonata form, the *Suite* represents the essential elements of the composer's "chamber" style—very lucid structural development, clearly delineated melodic patterns, along with meticulously formulated harmonic progression. Describing the essential elements and overall concept, Fiala commented, "The music is expressly tonal and its conception is quite close to what might be called classical in both thematic material and development." Speaking about the emotional fabric of the music he added, "there is no place in this music for

²⁰ *Anthology of Canadian Music*: ACM 27, 1987: .,

²¹ Rose Goldblatt was instrumental in including this music in television series *The CBC Concert Hour*, on 25 October 1956.

²² BC Montreal Chamber Orchestra with Louise Pellerin, oboe, November, 1984.

any self-searching or uncertainty. The emotional tone...is clearly ‘upbeat...the pure joy of the creative process is reflected in every voice, intonation, chord and choral combination.’²³

One year after *Suite Concertante*, Fiala continued his exploration of chamber music with a piece that was related in style, structural composition and emotional scale: *Three Movements*, scored for piano, violin, viola and cello. Despite certain similarities to the style of Sergei Prokofiev, (especially in the *Allegretto* part of the *Suite*), Fiala’s composition was extremely reflective and personal.²⁴ The treatment and development of the melodic material also bears resemblance to the score of *Montréal*, a symphonic suite for orchestra completed ten years later, in 1967.

In *Montréal*, Fiala took a somewhat different approach, searching for a musical representation of the spirit of the city.²⁵ This five-part orchestral suite evoked the architectural and emotional character of its major landmarks, with references to actual places (“Place Ville Marie,” “Mont Royal,” “Métro,” “Oratoire Saint-Joseph” and “Terre des Hommes”).²⁶ Like most of his music for orchestra during the period between 1950 and 1970, *Montréal* was conceived in a classical form, with special care, in Fiala’s words, for “the formal shaping and right proportioning of all its five movements, always striving for maximum clarity and schematic symmetry. Rhythmical variety is organically integrated with its energetic thematic development trying to convey the ideas of drive, virility and movement.”²⁷ The musical language of this piece is characterized by the impressionistic blending of harmonies through the selection of timbres and tonal colors. Despite the emotional intensity of the music, it is a well-proportioned score. The structure is predominantly paying homage to the polyphonic technique and contrapuntal development associated with the Baroque period.

Fiala’s combination of tonal and atonal or serial compositional techniques was evident in *Duo Sonata for Violin and Harp* (1971). Writing again for the violin over a decade after his earlier music for this instrument, Fiala presented a wide range of thematic material and techniques. *Duo*

²³ Fiala’s note in *Anthology of Canadian Music: ACM 27, 1987: .*

²⁴ This notion also expressed by music critic Eric McLean (*Montreal Star*, March, 1966).

²⁵ *Montréal* was commissioned and supported by the Ministry of Cultural Affairs of Quebec.

²⁶ The last two parts of the composition are associated respectively with St. Joseph’s Oratory on the slope of Mount Royal and the theme of Montreal’s World Exposition of 1967, “Man and His World.”

²⁷ Fiala’s notes about *Montréal*, in *Anthology of Canadian Music: ACM 27, 1987: .*

Sonata stands apart from his other works. The two sections boast enormous rhythmical complexity and unpredictability of time signatures, with the meter shifting from 7/8 to 3/8, 5/8 and back to original 7/8). The composer gave listeners a rare opportunity to look inside his “laboratory,” revealing that the Duo Sonata “is rather harsh and unyielding music, indicative of a period when I was trying to reconcile the atonal compositional procedure with more traditional techniques.”²⁸

As often happens in the musical world, personal friendships or collaborations between particular performers and a composer give rise to new pieces with a special treatment for the leading instrument. Fiala experienced this type of collaboration and at certain points of his creative life paid special tribute to outstanding musicians or groups of performers. Among them were Rafael Masella (clarinet), Arthur Garami (violin), Rose Goldblatt, and Luba and Ireneus Zuk (piano), members of the Belgian Woodwind Quintet and the musicians of the Arthur Romano Quartet.

A particularly unusual relationship led to *Sinfonietta Concertata* (1971). Inspired by Joseph Macerollo, an accordion virtuoso and great promoter of the instrument, Fiala accepted a commission to write for solo accordion and orchestra as a challenge. The composer decided to add an unexpected secondary instrument: the harpsichord. Fiala wrote a supportive *obbligato* in the first part (*Moderato*) and allowed the harpsichord to carry solo parts in the last section (*Finale*).²⁹

For Ireneus and Luba Zuk, known as the Zuk Duo, Fiala often composed or dedicated his piano music for four hands. According to the composer, Sonata no. 1 for Two Pianos (1970) was one of his most important works. The brother-and-sister team gave the premiere in Montreal and have included the sonata in the programs of most of their European and North American tours. In this reflective and often mysterious four-part composition (*Lullaby; Arietta; Finale* and *Allergretto giusto*), with whimsical melodic transformations and rhythmical modification along

²⁸ from the composer’s description of the Duo Sonata, in *Anthology of Canadian Music*: ACM 27, 1987: ,1.

²⁹ *infonietta Concertata* was premiered in May 1972 in Guelph and performed later in Montreal with Joseph Macerollo (accordion), Gerald Wheeler (harpsichord) and Alexandr Brott (conductor), with the McGill Chamber Orchestea.

with constantly changing time signatures (7/8, 3/4, 5/8), Fiala presented an impressive array of emotional stages, from tranquil and introverted, to energetic and joyfully optimistic.

In 1978 the Zuk Duo gave the world-premiere performance in Edmonton of another Fiala piece for two pianos, the three-movement *Concerto da Camera*. Clayton Lee, music critic of the *Edmonton Journal*, wrote in his review following the concert in December 1978: “[The Zuk Duo’s] lyrical moments were deliciously warm and they share a rapport that is enviable...They were especially effective in a work, dedicated to them. *Concerto da Camera*, composed early this year and receiving its world premiere in this performance. An inventive work with a fusion of good ideas, it is based on Ukrainian motifs in contemporary style for two players at one keyboard. What a pity, that Canadian composers don’t write music like this for orchestra.” He concluded the review, “[The Zuk] gave it special treatment and it showed... Music of Ukraine found this team again in familiar waters which they navigate so well.”³⁰

George Fiala composed mainly symphonies, concertos and sonatas. His early works, written during his time in Europe, rarely ventured beyond the tonal system. Several music critics and reviewers, among them Walter Biemel and Maria Logush, emphasized that clarity of message was one of the main principles of Fiala’s style, appearing in the mode of delivery. He explored a wide variety of genres from instrumental miniature to complex forms, where he revealed a consistent drive for a modernistic approach. According to *Dictionary of Musicians* he composed predominantly “in a tonal style until the early 1960s and then began to utilize serial procedures in his works while retaining traditional forms.”³¹ His later works revealed more attention to structural pluralism, but the composer freely interpreted the principles of serialism. Many works presented a solid, traditional structure, somewhat colored by dissonance, with innovative, expressive and lyrical melodic lines, and richly varied instrumentation.

George Fiala admitted that he was the product of three completely different musical worlds: Ukrainian, Western European (predominantly German and French) and finally, Canadian, or more generally, North American. His music intertwined the intricate fabrics of twentieth century

³⁰ Zuk piano duo premieres new work by George Fiala,” *Edmonton Journal*, 7 January 1979.

³¹ *aker’s Biographical Dictionary of Musicians*, vol. 2, ed. Nikolas Slonimsky. New York: Schirmer Books, 2001/1100.

music, with its many experiments and achievements. Answering the question of his artistic affiliation, Fiala said, that in addition to his deep connection to the culture of his birthplace, to the best of his ability he hoped to contribute to the blossoming of musical culture in Canada. “For me,” he said in an interview forty years after his arrival in Montreal, “Canadian music represents a richness and a multiplicity of styles and traditions, a total freedom of a creative expression, a profound need to be simple, to have an overview in a century threatening to change composition into an activity that is similar to advanced mathematics.”³²

Despite his identity as a contemporary composer with extensive artistic and multicultural experience, Fiala maintained allegiance to earlier traditions and to the progress that came from building upon the great achievements of the past. “For me personally,” he admitted, “it is very clear that no art can exist in a vacuum. There can be no cultural or esthetic development without deep roots in the past, without continuity of thoughts, without logical transformation of form. We are in a position to prove that we are worthy of our predecessors, of our ancestors, whose heritage we know, understand and cherish.” Arguing with his colleagues who adhere solely to the avant-garde, sometimes atonal, or purely electronic music, Fiala, presented his views on the tonal system and overall connection to tradition, saying, “It has always been clear to me, and it is now clearer than ever that all the musical forms that we know (plainchant, motet, fugue or sonata) have always been conceived within a tonal system. This means that the sense of tonal relations is firmly anchored in the human organism. Of course, we differ one from the other as to the tonal significance that we infer, but we do infer it anyway. In short, we cannot rid ourselves of it; we will never be able to.”³³ The composer extended his line of thought, saying that in the twentieth century a number of composers have tried unsuccessfully by disparate means to convince audiences of the viability of serialism, atonalism, of electronic sound and “grafting instructions” without notes. Fiala’s first encounter with serialism was in Belgium, working closely with composers associated with the Séminaire des Arts, and he admitted that he found some useful elements in serialism. These influences are evident in pieces such as *Eulogy in Memory of President Kennedy*, *Shadow of Our Forgotten Ancestors*, some works for orchestra, *Sinfonietta Concertata* for strings and accordion, *Sonata Fantasia* for cello and piano, and in some piano miniatures. But eventually, Fiala denied serialism. His overall creative arc was more

³² from an interview published in *Anthology of Canadian Music*: ACM 27, 1987: ,6

³³ *ibid.*, 17.

personally expressive rather than theoretical or dogmatic, drawing from Ukrainian and western European traditions, as well as the innovations and experiments of 20th-century composers.

Fiala's oeuvre consists of more than 200 compositions, from full symphonies to instrumental miniatures. In addition to his five symphonies, the list of instrumental and orchestral music includes concertos for piano and violin with orchestra, as well as works for symphony orchestra. The composer's interest in chamber music was reflected in an impressive number of scores for different combinations of woodwinds, brass and string instruments. There are more than a dozen sonatas for an array of solo instruments, including the rarely used English horn, harp, saxophone and recorder as a solo instrument with piano accompaniment. A musician with a deep knowledge of the piano repertoire, Fiala as a composer paid substantial tribute to piano music, writing not only for solo performers but also for piano duets, as well as making piano arrangements of music by other composers, along with his own compositions.

Lasting Influence of Fiala's Ukrainian Heritage

George Fiala never lost his connection to Ukrainian culture, frequently using tunes, forms, genres and melodic patterns from Ukrainian traditional, and especially choral music. He often received commissions to compose for special events of Ukrainian communities in North America. One striking example was the Concerto for Violin and Orchestra, commissioned by the Ukrainian Canadian Committee, to commemorate the Centennial of Winnipeg, home of the first Ukrainian settlement in Canada.³⁴ The Concerto, premiered in Montreal in 1974, was dedicated to the outstanding violinist Steven Saryk, who according to critics was "an exciting player and one of the Canada's best talents."³⁵ Program notes by the composer explained the structural concept and ideas incorporated in his music. Since, this type of written explanation is relatively rare, the opportunity to share the composer's personal view of his music deserves an extended citation.

³⁴ The commission of the Violin Concerto (1973) was assisted by grants from the Canada Council and the Winnipeg Centennial Committee. The first performance was at the Ukrainian Symphony Concert, with the Winnipeg Symphony Orchestra (Piero Gamba, conductor, and Steven Saryk, violin) at Winnipeg's Centennial Concert Hall on 13 October 1974.

³⁵ n: "Artist, Orchestra Acclaimed for Ukrainian Program", in *Svoboda: The Ukrainian Weekly Section*, 2 November 1974.

According to composer, “the Concerto is based on Ukrainian folklore material and is classical in its formal structure.”³⁶ In addition to the instruments traditionally used in symphony orchestras since the nineteenth century, the composer scored his Concerto for an additional harp and an array of ten percussion instruments. “The first movement,” he wrote, “begins with a rather subdued melody (*con tenerezza*) [with tenderness] given to the violin solo and supported by the tremolo of the upper strings and *pizzicato* [plucking] in the basses. It is followed by the energetic main theme (*Allegro moderato*), based on the Ukrainian folksong ‘A star was rolling.’ This leads to a short *cadenza*-like episode for solo violin, which is followed by the second theme (*Andantino*) of a more lyrical nature. It is a well-known Ukrainian song, ‘Do not rustle my meadow.’ The development section of the first movement culminates in a second virtuoso *cadenza* for solo violin. After the recapitulation of all three themes, the first movement closes with a swift *Coda* in the principal tempo of *Allegro moderato*.

“The second movement (*Adagio*) begins with a short orchestral introduction of the main theme, marked *espressivo*. It has as its base another Ukrainian folk melody, ‘The breeze blows softly in the field.’ A brief, restless episode leads to the *doppio movimento* [double part] – *Giocoso* [playful] section of this movement. This section uses two *Kolomyika* dance rhythms (quick two-in-a-bar), constituting a short diversion (*ironicamente*) from the slower principal themes of the movement. After a return of the main thematic material, the movement dies away on a long-sustained pedal note of the violin solo, fading over the parts of the mischievous *Kolomyika* episode in the woodwinds.

“The *Finale (Con brio)* [with fire] begins with short *scherzando*-like [joking] phrases in the brass, followed by the solo violin. After a brief development, the main theme appears, a Ukrainian folk melody called ‘By the meadow, by the little meadow.’ This is followed by another section based on the same motif, a little slower and more lyrical. After the return of the first tempo—*scherzando*—the solo violin is featured in the lengthy middle section of the *Finale*, resolving itself in a series of *pizzicato* chords and an imitation-type ‘duel’ with the temple blocks³⁷ in the percussion. There is a final repetition of the slower (*cantando*) theme, and the Concerto closes with the fast rhythm (6/8-9/8) of its gradually accelerating *Coda*.”³⁸

³⁶ he Concerto had been conceived to symbolize the Ukrainian contribution to Canada’s cultural life.

³⁷ he temple block is a wooden percussion instrument that originated in Asia

³⁸ notes to the program compiled by D. Hlynka, “Ukrainian Symphony Concert,” Winnipeg, 13/10, 1974, 0.

In a review published after the concert, a critic stated that the *Adagio* part “is beautiful in its lyricism...and the last movement had a splendid drive that built up to an exciting *Coda*.”³⁹ The performance of the Concerto generated positive reviews in both the American and Canadian press. According to Winnipeg reviewer Ronald Gibson, the piece “is well wrought and gives a pride of place to the solo instrument.” Despite expressing some reservation that there might not be sufficient melodic capacity to generate extensive development, the reviewer emphasized the superb quality of the overall composition, acknowledging that this is “the most important work to emerge from Winnipeg’s centennial.”⁴⁰

Other works show Fiala’s consistent use of particular elements associated with Ukrainian musical culture. Among these are his Symphony no. 4 (“Ukrainian”), Ukrainian Suite for Cello and Piano, *The Millennium Liturgy*,⁴¹ Five Ukrainian Songs,⁴² Concert Fantasy (“Vesnianky”) and other works across the whole spectrum of genres, from solo instrumental and vocal works, to symphonic and choral scores. Along this line is his Festive Overture, commissioned in 1983 to commemorate the 90th anniversary of the Ukrainian National Association in the United States. The thematic materials of this symphonic piece was based on two Ukrainian folk tunes, “The Ruffled Waters of Fate” and “Spring Arrived.” The lyrical nature of the first theme juxtaposed to the more joyful character of the second one gave the piece an impression of inner conflict. The structure of the overture, scored for chamber orchestra, reflected the predominant features of the classical sonata form along with a tonal plan and harmonic progression. The composition was performed on 1 April 1984 at Carnegie Hall in New York, with Wolodymyr Kolesnyk as conductor. The Festive Overture can be seen as a continuation of Fiala’s orchestral music, along with his best-known symphonic suite, *Montréal* (1967), and the Fourth Symphony, subtitled the “Ukrainian” (1973). The symphony, commissioned by the Canadian Broadcasting Corporation,⁴³ was first performed during the inaugural year of Roy Thompson Hall in Toronto and immediately caught the attention of the audience. One review pointed out the distinguished melodic development, comparing Fiala’s music favorably to his contemporary colleagues. “An

³⁹ From the reprinted article (by Ronald Gibson, *Winnipeg Free Press*, October 12, 1974): “Artist, Orchestra Acclaimed for Ukrainian Program”. *Svoboda: The Ukrainian Weekly Section*, 2 November 2, 1974.

⁴⁰ *Ibid.*

⁴¹ *Millennium Liturgy*, commemorating 1000 years of Christianity in Ukraine, was premiered in August 1987. It was commissioned by St. Basil's Ukrainian Catholic Church in Edmonton.

⁴² Five Ukrainian Songs, commissioned for the Winnipeg Festival, were premiered by singer Anna Chornodolska and later performed by Roxolana Roslik.

⁴³ *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.ca/en/article/george-fiala-emc/>

innate feature of the symphony is its saturation of melody which sets it apart from compositions of other contemporary composers, [who] tend to have a melody as a secondary consideration, replaced with alternating snatches of sound and silence. This symphony's contemporary nature is to be found in the instrumentation, harmonic progression, nuance and dynamics. The language itself is atonal."⁴⁴ While the last statement of the reviewer might be disputed, without a doubt, the Symphony no. 4 has become a cornerstone of Fiala's works.

Kurelek Suite (1982), commissioned by the Edmonton Symphony Orchestra,⁴⁵ not only drew on Fiala's Ukrainian musical heritage but also on visual imagery. The five-part orchestral suite was a musical reflection on the works William (Vasyl) Kurelek, a Canadian painter of Ukrainian origin, known for taking inspiration from the experiences of pioneers in Canada, Roman Catholic spiritual life and the Ukrainian traditions of the Canadian prairies, where he was born in 1927. The painter's connection to the art of old masters such as Breughel and Bosch coincide with composer's interest in centuries-old Ukrainian spiritual and folk art. The suite's sections are named after Kurelek's paintings: "The Maze," "Arctic Madonna," "Ukrainian Christmas," "Fields" and "I Spit on Life." The composer wrote short notes for the Edmonton premiere of the suite, presenting his thoughts behind the music. "In the midst of today's love affair with abstract art, the paintings of William Kurelek, a well-known Canadian artist of Ukrainian descent, remained sturdily representational. He firmly believed his ability to make art was a gift of God's service. Quite naturally for a composer, the almost musical qualities of Kurelek's art represent an obvious challenge. As a point of departure, they create a strong base for a symphonic work of large dimensions...In pure musical terms the idea was to create an orchestral cycle of five contrasting parts, each one presenting a composer's commentary on a theme by William Kurelek. Aesthetically and thematically, the accent was on lyrical, descriptive, even humoristic elements, rather than on moments of tragedy, horror or drama."⁴⁶

Fiala's cultural heritage was integral to his artistic identity and its impact on his musical language was remarkable. When Fiala was asked about the nature of his music, he responded: "As a musician of Ukrainian origin, it is quite natural that I find it possible to use in my music

⁴⁴ aria Soroka, "George Fiala's 'Concerto-Cantata' for Millennium is new genre," *The Ukrainian Weekly*, 25 October 1987.

⁴⁵ *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.ca/en/article/george-fiala-emc/>

⁴⁶ From the Nrogram notes to the first performance of *Turelek Suite*, with the Edmonton Symphony Orchestra, Uri Mayer (conductor), 8-9 March 1985.

some Ukrainian elements, melodic ways, polyphony and harmonics inherent in Ukrainian music. This has nothing to do with nationalism. However, if the Ukrainian elements make my music more humane, more accessible, if it gives it a certain aesthetic significance, a certain rejuvenated intellectual life, then I really have no reason to deny my cultural roots, my national patrimony and—*oui*—my Ukrainian tradition.”⁴⁷ His general perception of music reflected a highly developed correlation between tradition and innovation. In his interviews he expressed repeatedly that there was no aesthetic development, transformation of form or creation of new techniques without a deep connection to the best achievements of one’s predecessors and knowledge of the complexity of their legacy.⁴⁸

A Wide-Ranging Musical Life

Fiala’s musical career overlapped into broadcasting, running a weekly radio program, participating in quite a number of television shows, among them educational programs for children.⁴⁹ He also contributed to piano literature for young musicians, writing solo pieces, piano duets, sets of preludes and piano miniatures.

Among his earlier works for young players was Ten Postludes, op. 7.⁵⁰ Each piece of this set exploited a particular technical or rhythmic-melodic paradigm. According to the notes published with the set, possibly written by the composer himself, the first postlude “employs a sustained two-note figure in the bass built around a continuous pedal point, while the right hand spins out a melody in the Dorian mode.” The second postlude presents a rhythmic pattern subjected to subsequent imitation. The third “emphasizes parallel fourths and the fourth of the Alberti bass”.⁵¹ Postlude no. 5 reveals the form of a chorale elaborated in a seventh-chord progression. The sixth reflects an allusion to the style of composer Dmitri Shostakovich (even subtitled “à la Shostakovitch”), with a repetitive pattern in the left hand and the melodic *cantabile* in the right hand part. “*Presto* repeated notes in alternating hands are the focus of Postlude Seven, and Eight is an *étude* in 5/8 meter, Nine an invention in Dorian mode and Ten, which concludes the set, is a

⁴⁷ Interview with Edward Farrant, translated by Jean-Pierre and Biruta Cap, published in: ACM 27. “George Fiala,” *Antologie de la Musique canadienne*, “ol. 3,01987.

⁴⁸ Fbid.

⁴⁹ “*olly Jelly Bean*,” “*Manny*,” “*oncert Hour*,” and others.

⁵⁰ Ten Postludes, op. 7, Waterloo Music Co., O969.

⁵¹ Arpeggiated accompaniment, often a repetitive pattern of three-four notes of the triad.

unison velocity study in 7/8 meter.”⁵² Even from this brief description, one can see the composer deliberately incorporating very specific elements, such as polyphonic development, Alberti bass, allusions to the style of a particular composer, or combined rhythm. The set is an example of the composer combining basic educational elements typical for young musicians with the complexity of Neo-Classical style, along with injections of polytonal idioms and dissonant harmonic progression.

As a pedagogue, Fiala devoted extensive time to the teaching of individual students and as a composer, he attempted to bring a contemporary approach to music education. Many of his compositions, such as pieces from *Australian Suite*, *Preludes*, *Canadian Sketches*, as well as compilations of piano miniatures, were developed for young audiences and have been published in Canada.⁵³ One such cycle was initiated and subsequently premiered by the Canadian pianist Rachel Cavalho, who was born in Queensland, Australia, and was involved in the CBC radio program *Music for Young Musicians*. Fiala’s *Australian Suite*⁵⁴ was successfully performed on her radio series *Music for Young Pianists*.

Fiala was commissioned to write music for special events, educational compendiums, special anthologies and competitions. In 1965, he was selected from a large pool of North American composers to contribute a special piece for all participants of the Montreal International Piano Competition.⁵⁵ His *Capriccio* for piano and orchestral accompaniment (1962) was assigned for the finalists of the competition, performed at twelve concerts and had such success, that the Russian pianist and educator Tatyana Nikolayeva, a member of the competition jury, later included the *Capriccio* in an anthology of world piano music. The piece also became a staple of her repertoire. That Nikolayeva performed and recorded a work by a Canadian composer was quite a remarkable event, taking into consideration the political climate of the time.⁵⁶

⁵² In: “Notes, Dy Cameron McGraw, December 1971.

⁵³ BMIC Canada, Ltd., Toronto.T

⁵⁴ *Australian Suite* was inspired by the beauty of the country and completed after the composer’s return to Canada.

⁵⁵ *Concours International de Montréal*, (1965.)

⁵⁶ *Capriccio* was performed at the Moscow Conservatory of Music on 20 January 1968 by Tatyana Nikolayeva, This event was covered by the press agency of the USSR, as well as other international news outlets.

In addition to the Montreal International Competitions, George Fiala received various prestigious commissions from the Québec Ministry of Cultural Affairs, the Canada Council, the Canadian Broadcasting Corporation, Guelph Spring Festival and Ukrainian-Canadian organizations.⁵⁷ Among Fiala's more than two hundred compositions, the following commissions are especially notable: the *Sinfonietta Concertante* (1972),⁵⁸ the *Kurelek Suite* (1985),⁵⁹ the *Millennium Liturgy* (1986)⁶⁰ and also the *Capriccio* and *Musique Concertante* (1962).⁶¹ His music has been performed in the most prestigious concert halls in North America, including Toronto's Roy Thomson Hall⁶² and New York's Carnegie Hall.⁶³

In commemoration of Fiala's tenure as a producer with the CBC, in 1987 Radio Canada International recorded an anthology of his music. This set of five LPs includes twelve orchestral, chamber and instrumental solo works.⁶⁴ In the same year the American Biographical Institute in Raleigh, North Carolina, presented Fiala with the Commemorative Medal of Honor, acknowledging his exceptional achievements as a composer and educator.

Fiala's colleagues, and the musicians who performed his music, often mentioned his humble attitude towards his own works and the complete absence of self-promotion, perhaps explaining why only a fraction of his compositions have been published. However, Fiala's artistic output deserves to be popularized as an exceptional musical representation of the modern experience.

George Fiala died in Montreal on 6 January 2017.

⁵⁷ In 1974 Fiala was awarded the Shevchenko Medal from the Ukrainian Canadian Committee.

⁵⁸ Commissioned by MACQ for the Guelph Spring Festival. Conductor Kelsey Jones and the McGill Chamber Orchestra (1974).

⁵⁹ Commissioned by the Alberta Ukrainian Commemorative Society and premiered by the Edmonton Symphony Orchestra the same year.

⁶⁰ Commissioned by Elizabeth Anderson; premiered by the Millennium Choir at St. Basil Ukrainian Catholic Church (Edmonton), conductor Elizabeth Anderson.

⁶¹ Commissioned by the Montreal International Music Competition.

⁶² Performance of the Fourth Symphony (1982); *Concerto Cantata* for piano solo and choir (with chimes obbligato) and *Création* (November, 1987).

⁶³ Performance of *Festive Overture* (1984).

⁶⁴ RCI's *Anthology of Canadian Music* in volume 27 (1987).

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Oksana Bryzhun-Sokolyk, “Svitova prem"iera tvoru Iuriia Fiialy” [World premiere of work by George Fiala], *Novyi shliakh*, 7 November 1987.

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D. Hlynka. “Concerto for Violin and Orchestra (First Performance),” 13 October 1974. [Program notes for the Ukrainian symphony concert on the occasion of the centennial of the city of Winnipeg]

Arthur Kaptainis, “Musical memories of wartime Germany,” *Globe and Mail*, 27 November 1982.

Bohdan Kazymyra, “Iurii Fiiala – ukraïns'kyi Shopen” [George Fiala – the Ukrainian Chopin], *Chas*, 13 June 1948.

Maria Logush. “Kompozytor Iurii Fiiala (Z nahody 60-ty littia)” [Composer George Fiala (On the occasion of this 60th birthday), *Svoboda*, 27 October 1982.

Maria Logush, “Shche pro kompozytora Iuriia Fiialu” [More about composer George Fiala], *Novyi shliakh*, 18 January 1964.

Maria Logush, “Velykyi uspikh Iuriia Fiialy” [Great success of George Fiala], *Novyi shliakh*, 7 August 1965.

Gilles Potvin, "Fiala, George," *The Canadian Encyclopedia*,
<http://www.thecanadianencyclopedia.ca>.

Gilles Potvin, "George Fiala: Markind a Millennium and a Retirement with New Music,"
manuscript, November-December 1987.

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Marusia Soroka, "George Fiala's 'Concerto-Cantata' for Millennium Is a New Genre," *The Ukrainian Weekly*, 25 October 1987.

List of Works

Orchestral

- *Vesinnia pisnia* (Spring Song), for orchestra (or for two pianos), 1943
- Three Ukrainian Dances for Orchestra, 1947
- Symphony no. 2, 1947
- *Autumn Music*, 1949.
- *Symphonietta*, 1949
- Symphony in E minor, 1950
- *Shadows of Our Forgotten Ancestors*, symphonic poem, 1962
- *Eulogy in Memory of President J.F. Kennedy*, 1965 (rev. 1985)
- *Montréal*, (symphonic suite), 1967
- *Ouverture burlesque*, 1972

- Symphony no. 4, “Ukrainian,” 1973 (rev. 1982)
- *Ukrainian Triptych*, 1975
- *Overtura Buffa*, 1981
- Symphony no. 5, “Sinfonia Breve,” 1981

Kurelek Suite, 1982

- *Festive Overture*, 1983
- *Music for Strings* nos. 1 and 2, 1985, 1989
- *OVERture AND OUT*, 1989
- *Sinfonico II*, 1990-92

For Solo Instrument and Orchestra

- Piano Concerto no 1, transcription for two pianos, 1938-39
- Piano Concerto no. 3, 1946
- Concertino for Piano, Trumpet, Timpani and Strings, 1950
- *Suite Concertante*, for oboe and strings, 1956
- *Introduction to Fugato*, for English horn and strings, 1961
- Capriccio for Piano and Orchestra, 1962
- *Divertimento Concertante*, for violin and orchestra, 1965
- *Musique Concertante*, for piano and orchestra, 1968
- *Sérénade Concertante*, for cello and strings, 1968
- *Sinfonietta Concertata*, for accordion, harpsichord and strings, 1971
- Violin Concerto, 1973

- *Divertimento Capriccioso*, for flute and strings, 1990
- Flute Concerto, 1991

Chamber Music

- Three Piano Trios, 1942
- First String Quartet, 1942
- Trio for Flute, Viola and Piano, 1946
- Piano Sonatina no. 1 in A minor (transcription for an instrumental septet), 1947
- String Quartet no. 2, 1947
- *Duettino lyrique pour flûte et piano*, 1947
- *Chamber Music for Five Wind Instruments*, for flute, oboe, clarinet, horn and bassoon, 1948
- Ukrainian Suite, for cello and piano, 1948
- Trio for Oboe, Cello and Piano, 1948
- *Petite musique concertante pour flûte et sept instruments* (also transcription for flute and piano), 1948
- Duma for Cello and Piano, 1948
- Duet for Oboe and Cello, 1948
- String Quartet, 1956
- Piano Quartet, 1957
- Three Quartets for Four Saxophones, 1955, 1961, 1983
- *Three Movements for Violin, Viola, Cello and Piano*, 1957
- Pastorale and Allegretto for Four Recorders, 1963
- “Wallaby’s Lullaby” for violin and piano, 1960-64

- Three Cello Sonatas, 1969, 1971, 1982
- Violin Sonata, 1969
- Saxophone Sonata, 1970
- *Musique à-trois*, for violin, viola and cello, 1970
- *Duo Sonata*, for violin and harp, 1971
- *Sonata for Two*, for soprano saxophone and accordion, 1971
- *Concertino Canades*, for four harps, 1972
- *Sonata Breve*, for clarinet and harp, 1972
- *Musique à quarte*, for string quartet, 1972
- *Partita da Camera*, for two violins, 1977
- *Duetтино Concertante*, for clarinet and harp, 1981
- *Terzetto Concertante*, for clarinet, cello and harp, 1981
- *Partita Concertata*, for violin and cello, 1982
- Piano Quintet, 1982
- *Sonata in One Movement*, for cello and piano, 1982
- *Two Movements*, for oboe and piano, 1984
- *Petite Musique à deux*, for piano and flute, 1985
- *Sonata Concertata*, for flute and piano, 1986
- Trio Sonata, for violin, violoncello and piano, 1987
- Viola Sonata, 1989
- *Divertimento Capriccioso*, for alto flute and strings, 1989
- *Duo concertante*, for violin and piano, 1991
- *Musique ... Septet*, for clarinet and strings, 1992

- *Sonata da camera*, for viola and piano

Piano and Organ Works

Two Mazurkas, 1938-39

Three Preludes, 1938-39

Scherzo, 1940-41

Sonata no. 1 in D minor, 1940

Sonata no. 2 in D minor, 1941

Sonata no. 3 in E-flat Major, 1941

Aphorisms (The First Cycle), 1941

Merekhtinnia (Twinkling; seven piano miniatures), 1940-41

Children's Suite, 1941 (rev. 1974-1975)

Sonata no. 4 in F minor, 1941

Aphorisms (The Second Cycle), 1942

“Slow Dance,” 1942

Variations-Impromptu on a Theme by Stravinsky, 1942

Allegro Giocoso, 1942

Sonata no. 5 in G-sharp minor (I. Marche funebre II. Finale), 1941-42

“Peredsvitankova pisnia” (Song before dawn), 1942 (rev. 1947)

Sonata no. 6 in C minor, 1943

Koladky (Chants de Noël; transcription for two pianos), 1946

Four Fugues on Ukrainian Themes, 1946

Piano Sonatas nos. 1-6

Three Ukrainian Dances, for two pianos (originally Three Ukrainian Dances for Orchestra), 1947

Étapes, 1946

Piano Concerto no. 3, transcription for two pianos, 1946-47

Sonatina no.1, 1947 (rev. 1969)

Simple musique pour deux pianos à quatre mains, 1947

Ten Postludes, 1947 (rev. 1968-69)

Dance, for four hands, 1947

Sonata no. 7 in G minor, 1947

Symphony no. 2, transcription for two pianos, 1947

Petite suite ukrainienne pour les petits. Piano à deux et quatre mains, 1947

Three Chorales, on themes by J.S. Bach, 1947

Two Pastorales, 1947

Prelude and Fugue in A minor, 1947

Chamber Music, for piano duet, four hands (transcription of *Musique de chambre pour cinq instruments à vent*), 1948

Berceuse pour une petite fille inconnue, 1948

Toccata for Piano, op. 10, 1948 (rev. 1970)

Musique à deux. Pour piano à quatre mains, 1948

Musique de Pâques pour deux pianos à quatre mains, 1948

Impromptu, 1948

Symphonietta (transcription for four hands), 1949

Dance, for four hands, 1958

Prelude, 1958 (rev. 1960)

Miniature Suite, 1959

Australian Suite (“Kangaroo,” “Black Swan,” “Platypus,” “Koala,” “Kookaburra,” “Lyre Bird,” “Emu”), 1963

Three Bagatelles, 1968

Centennial Prelude, 1966

Trois Bagatelles, 1969

Sonata no. 8, for two pianos, 1970

Three Sonatas for Two Pianos, 1970, 1983, 1989

Piano Music nos. 1-3, 1976-89. (Piano Music no.3 for left hand)

Concerto da Camera, for four hands, 1978

Concerto Breve, for two pianos, 1979

Concerto Buffo, for two pianos, 1979

Ukrainian Dance, for two pianos, 1979

Concerto Cantata, 1985

Canadian Sketches, 1989

Prelude and Fugue (revision of 1947 version), 1995

Compositions for Piano and Organ, predominantly piano miniatures for educational purposes

Compositions and arrangements for organ included in the set *Arrangements for Hammond Organ*, 1950-53. This set includes 74 pieces, including arrangements of Handel, Chopin, Verdi, Liszt and Tchaikovsky, as well as some popular tunes.

Vocal Music

- Three Art Songs: “Zblyzhaies' chas” (The time is near), “Oi rozpushchu zh ia mrii” (I will dissolve my dreams), “Zelenyi iavir” (Green sycamore) (texts by Ivan Franko), 1940-41
- “Oi, hore tii chaitsi” (Woe to the seagull), arrangement of Ukrainian folk song for chorus, 1940-41
- “Odelette” (text by Henri de Régnier), for voice and piano, 1942
- “Hopak. Ukrainian Dance, Concert Fantasy,” for voice and piano accompaniment, 1949 (also in a version for solo piano)
- *Vesnianky* (Spring songs). Concert Fantasia For Mixed Choir and Solo Piano, 1949
- *Concerto-Cantata*, for piano and choir, 1949
- *Cantilena and Rondo and Soprano*, for soprano, recorder and piano, 1963
- *Canadian Credo for Chorus and Orchestra*, 1966

- *Four Russian Poems*, for voice and piano, 1968, 1973
- “Psalm,” for bass and organ, 1974
- *Five Ukrainian Songs*, for soprano and orchestra, 1973
- “The Heart’s Memory,” for bass and piano, 1981
- “My Journey,” for bass and piano, 1982
- Concerto Cantata for Chorus, Piano and Chimes Obbligato, 1984 (rev. 1985)
- *Three Ukrainian Lyrics*, for bass and piano, 1985
- *The Millennium Liturgy*, for SATB chorus, 1986
- *In Exile: Five Songs*, for bass and orchestra
- *Three Arrangements of Ukrainian Music*, for choir and orchestra, 1987-88
- *Requiem*, for soprano, choir and orchestra, 1993

Music for the Theatre

- *Trichloroethylene svad'by* (Trichloroethylene weddings), operetta-comedy, 1944-45
- *Lado. Ukrainian Ballet*, 1944
- *From Studio A on CFOX in Montreal*

Between 1988 and 2003 most of Fiala's manuscripts and other written materials were donated by the composer to the University of Calgary Special Collections (accession no: 572/95.10). This collection consists of music scores, correspondence and radio scripts for radio programs. A special part of the collection consists of the composer's arrangements for piano, organ, chamber instruments; arrangements of music by other composers; transcripts of interviews and essays on musical topics (textual records; 75 sound recordings; 24 photographs).

The following scores, manuscripts and materials were deposited in the Music archive of the University of Calgary, Canada:

- *Canadian Credo*, for choir and orchestra, 1966
- *Requiem*, for soprano, choir and orchestra, 1993
- *Time and people* (text in Russian, p.325-365), 1992
- *Divertimento Capriccioso*, for alto flute and strings, 1989
- *Duo Concertante*, for violin and piano, 1991
- *In Exile: Five Songs for Bass and Orchestra*
- *The Millennium Liturgy*, for choir, 1986
- *Musique ... Septet*, for clarinet and strings, 1992
- *Sinfonico II*, for orchestra, 1990-92
- Sonata no. 3, for two pianos, 1989
- *Sonata da camera*, for viola and piano, 1989
- Sonata no. 4, for two pianos, 1991
- *Three Arrangements of Ukrainian Music*, for choir and orchestra, 1987-88
- *Trichloroethylene svad'by*, 1944
- *Lado, Ukrainian Ballet*, 1944

