

Peter Deriashnyj

Peter Deriashnyj, an Australian musician of Ukrainian heritage, is a composer and arranger of secular and sacred music, choral conductor, music pedagogue, singer-performer and specialist in the Kharkiv Style of bandura playing. Deriashnyj grew up in Newcastle, New South Wales, and moved to Sydney to further his musical education and professional career. He studied music theory, composition and voice in Sydney and later became conductor of the Khotkevych Bandurist Ensemble (1972-1996), the Boyan Ukrainian Choir (1982-1996), the Suzwittia Women's Ensemble (1986-1991), the Strathfield West Ukrainian Orthodox Parish choir (1980-2007), musical director and conductor of the Ivasiuk Folk Ensemble (1984-2000).

Peter Deriashnyj was born in Calden, Germany, in July 1946. He immigrated with his Ukrainian-born parents, Fedir and Maria, and sister, Lidia, to Australia in November 1950, arriving in Melbourne by ocean liner and initially living in migrant camps in Bonegilla and Nelson Bay before settling in Newcastle, New South Wales. After completing his primary and secondary education in Newcastle he moved to Sydney in 1966 to continue tertiary studies in electrical engineering at the Sydney Institute of Technology, graduating in 1972, and also to pursue formal musical studies in classical guitar, music theory, composition and voice.

At age 10 Peter began to learn to play the bandura from his father Fedir, a performer and craftsman of the Ukrainian national instrument. His first attempt to follow in his father's footsteps with the bandura was fraught with difficulties, since no sheet music was available from which to learn repertoire, and he had to quickly commit to memory what was shown to him on the instrument by his father. Both father and son found this method unproductive and difficult.

In his early years Peter was exposed to Byzantine-style choral sacred music, synonymous with the liturgy in his Orthodox parish. He also heard Ukrainian secular music from his father's collection of 78-rpm recordings, and he experienced live bandura playing and singing by his father. All this music served to stimulate his latent musicality and honed his "ear" for music. As an altar boy in the Ukrainian Orthodox parish in Newcastle, he was exposed to live *a cappella* sacred music with its characteristic four-part harmony, which made a significant impact on his musical taste and sense of harmony and melody.

At age 17 he purchased a basic acoustic guitar and a book on music theory and began teaching himself music notation, harmony, counterpoint, and composition. By his early twenties he was an experienced folk guitarist writing his repertoire onto sheet music.

As a teenager, he and violinist and guitarist Victor Marshall formed a folk trio in Newcastle called the Folk City Singers, first with Maria Pekovnic and later with alto Helen Cummins. In 1966 Deriashnyj and Marshall moved to Sydney to continue their folk-singing careers and found contralto Dorothy Window, who also was experienced in folk singing. From 1966 to 1968 the trio worked to develop their vocal blend, harmony, technique on guitar and performing style. During this period, Peter spent many hours listening to folk music, writing melodies from recordings, analyzing chordal progressions and vocal harmonic structures, and inventing suitable guitar accompaniments for their repertoire.

Early in 1968 Deriashnyj's father handcrafted a newly designed bandura, which had, on Peter's suggestion, a straight bridge—*obichaika*—on the upper section of the body of the instrument. This enabled the development of left-hand technique for the Kharkiv Style of bandura playing. The new instrument enticed the left-handed Deriashnyj to take up the bandura again, particularly after listening to his father perform traditional Ukrainian songs and historical epics. Deriashnyj turned his attention to Ukrainian music. He embarked on a program of Ukrainian studies, while taking private vocal training, music theory and composition.

Borrowing one of his father's traditional banduras with a rounded *obichaika*, Deriashnyj took to learning to play the bandura again. He realized that procuring sheet music for bandura repertoire would be a problem, since cultural contact with Soviet Ukraine was difficult and frowned upon by the Ukrainian community in Australia.

In July 1968 he began to study the Kharkiv Style¹ of bandura with Hryhory Baschul, a bandurist friend of his father's living in Sydney, who in the early 1930s had learned to play the bandura from virtuoso bandurist and composer Hnat Khotkevych in Ukraine. His progress was rapid, and he soon played for the first time with the Sydney Khotkevych Bandurist Ensemble.

Deriashnyj was not greatly inspired by the basic arrangements of the repertoire he was given at his early bandura lessons, so he set about re-arranging them with the intention of making them more interesting and challenging. He first re-arranged a basic version of "The Zaporozhian March" for bandura by keeping the original chordal progression supporting the melodic line, but demanding much more technical skill from both hands, in particular, the right hand, which had the task of emulating galloping horses and cannon fire through the use of bass strings. Then in 1969 he followed this up with his first original compositions for the bandura "Krai kozachyi" (Land of the Cossacks), then also "Slava otamanu" (Glory to the otaman) and "Hamaliya."

In early 1968 Deriashnyj borrowed and read a small booklet outlining the history of Ukraine. He was very much enthralled and impressed by the history of the Cossacks, the songs and *dumy*² that originated from that period of history. He applied himself enthusiastically to turning these words into songs. The melody for "Land of the Cossacks" came unexpectedly, a melody with minimal use of minor chords, portraying pride and glory in a march-like rhythm in 2/4 time. The next piece, "Slava otamanu," had a brisk melody in 4/4 time with no use of minor chords. The words for last piece came from Taras Shevchenko's *Kobzar*, and here the melody uses both major and minors keys. The bass ostinato for the right hand gave the song excitement and movement reflective of the Cossacks sailing down the rapids of the Dnipro River, down to the Black Sea to rescue their comrades from slavery.

These three songs, each quite different in their character, displayed Deriashnyj's imagination for melodic invention and his ability to take advantage of natural rhythms formed by the lyrics themselves. Having been exposed to a varied musical environment, including popular western contemporary music, he was able to use them to enhance his arrangements of Ukrainian folk songs. Motivated by positive comments

¹ Using the left hand to play melodic figures primarily over the side of the bandura, as opposed to the Kyiv or Chernihiv Style, where the left hand primarily plays the bass strings. To allow for the required dexterity of the left hand, the bandura is held parallel to the body of the player, with the back of the instrument against the chest.

² epic poems set to music

from other bandura players on “The Zaporozhian March,” he began to write arrangements for traditional songs specifically for voice accompanied by the Kharkiv-style bandura.

His main source of Ukrainian folk music was a Canadian publication titled *201 Ukrainian Folk Songs*, from which he selected two folk songs and began arranging them for voice and bandura: “Po toi bik hora” (The far side of the mountain) and “Oi i ne harazd, zaporozhtsi” (All is not well, Zaporozhians). Gradually his attention to the guitar waned in preference for the bandura, and in 1971 he became the musical director of a small group of young bandurists originally formed by Hryhory Baschul, the Hnat Khotkevych Ukrainian Bandurist Ensemble of Sydney.

The Hnat Khotkevych Ukrainian Bandurist Ensemble of Sydney

Under Deriashnyj's direction the Ensemble gained popularity, grew in numbers and for the first time included four-part choral vocals in its performances. His ability to arrange and compose music enabled the introduction of popular and topical songs into the ensemble's repertoire.

The Ensemble incorporated many of Deriashnyj's arrangements for the Kharkiv bandura into its repertoire, including his first composition, “Krai kozachyi,” “Nadiia” (Hope) and new arrangements of several folk songs: “Divka v siniakh stoiala” (The maiden stood in the hallway), “Kucheriava Kateryna” (Curly-haired Catherine), “Raz v veshnevomu sadochku” (Once in the cherry orchard), and as a duet with his sister, Lidia, his arrangements of “Sadok vychnevyi” (The cherry orchard), “Pro Bondarivnu” (Song about Bondarivna), “Vechinii dzvin” (Evening bells) and others.

In 1971 under Deriashnyj's initiative the Ensemble founded the Sydney School of Bandura to introduce a younger generation to this instrument.³ As a pedagogue of music, voice and bandura technique, his method was to teach new students first to play a basic part on the bandura and sing the part most suited to that individual's voice, so as to be included in the next combined stage performance of the Bandura School. Then he would introduce the student to more complex parts requiring a practiced technique, and once the student became interested and committed, he would then introduce the required amount of music theory and harmony. The students of the School of Bandura were able to learn both the Kharkiv Style and also the traditional Chernihiv Style, which Deriashnyj had learned from his father. Since Kharkiv banduras were difficult to procure and had to be made by hand in Australia by the very few craftsmen who lived in Sydney, production-line Chernihiv banduras were imported from Ukraine as an alternative. Over the next few years more students began to play the Chernihiv Style, but under Deriashnyj's direction, the Sydney School of Bandura was the only one in Australia able to teach the Kharkiv Style as well.

From 1970 to 1974, with Deriashnyj as cappella master and then musical director, the Bandurist Ensemble toured the eastern states of Australia with many concerts and performances in centres of Ukrainian settlement. In 1973, six members of the Khotkevych Bandurist Ensemble and eleven students of the Sydney School of Bandura gave a concert at the Ukrainian Hall in Lidcombe entitled *In the Footsteps of the Minstrels*. This concert featured Deriashnyj's arrangements for some popular contemporary songs and folk songs such as “500 Miles,” “The Cruel War,” “Horse with No Name” and “Tambourine Man”. Two of his new compositions, “Kobza i pisnia” (Bandura and Song) and “Duma pro

³ *Free Thought*. No.1163, January 1972

Symona Petliuru (Duma about Symon Petliura), were performed for the first time, as well as several traditional arrangements of Ukrainian folk songs. At that time the “Duma” was his most challenging piece, since it contained very few repeated elements and reflected the drama, emotion and tragedy of the assassination of a Ukrainian national hero. Deriashnyj’s father Fedir was a supporter of the ideals for which Petliura fought, and with this duma Deriashnyj wished to express his regard and respect for this modern-day Ukrainian leader. It was the first time he had put his creativity to writing a duma which, in essence, is an epic poem put to music. Traditionally the form of the duma is that of a “through” song with no repeated elements, yet in this duma, so as to give it a sense of completion, the melody in the last verse was the same as that of the first. With these new songs, Deriashnyj showed his ability to produce original melodic lines that complemented the drama and imagery of the lyric and invent new and interesting bandura accompaniments.

In Vasyl Yemetz’s biography commemorating 50 years of his creative work in the art of the kobzar-bandura, Deriashnyj found the words for “Kobza i pisnia,” which conveyed the history of the kobzar-bandura in a poem by Anatoliy Yurinyak. He wrote the melody for the high voice, and his wife Nila sang it as a lyric soprano, with Deriashnyj providing vocal harmony. The bandura accompaniment was innovative and interesting, and the short coda seemed to leave the song intentionally unfinished, since Deriashnyj believed that the minstrel’s art would never end, and a new generation of young bandurists would carry the art into the future. When record producer and audio engineer Peter Ilyk, who was encouraging the Ensemble to record a long-playing album, heard the song, he suggested the album be called *Bandura and Song*. Eventually a long-playing album was released, and in 1978 the quartet embarked on a concert tour and gave performances in Perth, Hobart, Melbourne and Geelong. The LP album featured many of Deriashnyj’s arrangements together with three of his original compositions, including the title song.

During this same period another new song “Pisne, pisne” (Song, O song) was composed to words written by Australian-Ukrainian poetess Zoya Kohut. The melody had no obvious Ukrainian character to it; in fact, it was modern in its use of major and minor seventh chords in the bandura accompaniment.

From the late 1970’s to the mid ’80s for his own personal development, Deriashnyj studied music theory and composition privately and concentrated on developing his tenor voice with teacher Daisy Hooker. He completed formal examinations with the Australian Music Examinations Board (AMEB), attaining qualifications as voice tutor and singer-performer.

Having been exposed to sacred choral music of the Ukrainian Orthodox church, Deriashnyj acquired an understanding and appreciation for Byzantine-style a cappella choral singing and in the early 1980s turned his skills to composing four-voice (SATB) sacred works. His first composition “Khrystos voskres” (Christ is risen; 1981) was followed by Psalm 103b “Blahoslovy, dushe moia, Hospoda” (Bless the Lord, O my soul; 1983), the first antiphon of the divine liturgy. These compositions were followed by The Great Litany (1982), The Lord’s Prayer (1984), “The Eucharistic Prayer and “Dostoino ie” (It is right in truth; 1988). His intention was to compose versions of all the major hymns in the divine liturgy. His primary idea for some of these hymns came from a melodic perspective and for some his compositional structure was based on a harmonic perspective. The ideas for these hymns were born from various events in his life. On one occasion in January 1988, having seen his terminally ill sister in Newcastle for what might have been the last time, he came home and began tinkering with chordal progressions on the piano. Within a few hours he had on paper his version of “Dostoino ie,” which he has dedicated to the memory of his sister, Lidia.

In 1988 for the commemoration of the millennium of Christianity in Ukraine he composed the “Tropar for St. Volodymyr.” He used an original melodic line, but based the chordal structures and progressions on the style of composer Dmytro Bortniansky, a master of Ukrainian polyphonic sacred music. In this piece his use of various combinations of voices and elements of polyphony serves not only as a tool for development, but also to create drama and tension. It was first performed by the united Orthodox Church choirs of Sydney at a commemorative concert held in the Sydney Town Hall. As a form of self-education, Deriashnyj studied the styles of several Ukrainian composers of sacred music by analysing their compositions, especially Artem Vedel and Bortniansky. Deriashnyj’s sacred compositions showed no attempt to imitate them; instead he used melody, harmony, rhythm and the lyrics in ways to create moods synonymous with his vision for a contemporary sacred Orthodox style of music written in the diaspora, full of inspiration, gratitude, reverence, majesty and mystery.

Choral Conducting

Early in 1982 Deriashnyj and his wife, Neonila, both joined the Boyan Ukrainian Choral Society of Sydney. Later that year he was chosen by the conductor to become his assistant. In December 1982 the Society’s artistic director-conductor, Basył Matiash, fell seriously ill, and the administrative committee then offered Deriashnyj the position of director-conductor. In January 1983 he accepted the challenge and began to prepare the choir for the annual Ukrainian Independence Day celebrations held on 22 January. Having no formal training in choral conducting, Deriashnyj used the experience and skills gained from conducting the Bandura Ensemble in order to bring the choir through this event successfully. Since this choir was the showcase of all Ukrainian vocal groups in Sydney at that time, the public’s attention was directed to the Boyan choir with its new conductor. Seeing his potential as a future conductor, the Boyan Society helped Deriashnyj financially in 1984 and 1985 to travel overseas and study choral conducting at the annual conducting seminars held in Edmonton, Canada, under the leadership of conductor Wolodymyr Kolesnyk and composer Zenoby Lawryshyn. On his return from Canada he continued working with the Boyan Choir, but gathered a small group of younger voices with the aim of singing Ukrainian folk songs in a *cappella* style, quite different from the academic style of the Boyan Choir. This group became popular with the younger generation of singers and later expanded to become an independent group.

In 1984 Deriashnyj was asked to prepare a memorial concert dedicated to Ukrainian songwriter Volodymyr Ivasiuk. Deriashnyj adapted and arranged several Ivasiuk songs in a choral format to be performed for this event. Although Ivasiuk’s songs were written for solo or duet, Deriashnyj’s choral approach maintained the casual lightness and freshness intended by the composer. By August of that year the singers embarked on forming the Ivasiuk Folk Ensemble with Deriashnyj as its musical director and conductor. In 1985 he directed the Ivasiuk Folk Ensemble in rehearsals for a commemorative recording of Ivasiuk’s compositions, featuring the songs adapted and arranged by Deriashnyj for choral performance with orchestral and bandura accompaniment. Deriashnyj arranged suitable songs to be performed by the Hnat Khotkevych Ukrainian Bandurist Ensemble of Sydney and the Ivasiuk Folk Ensemble and gave concerts in Sydney and Melbourne. Deriashnyj’s concept of choral-choreographic “montages” incorporated pastoral themes (harvest, spring, Christmas, *vechornytsi*) from Ukrainian village life. Deriashnyj selected new repertoire preferred by the younger generation, arranged vocal parts for younger voices and wrote bandura accompaniments for the Kharkiv and Chernihiv bandura, as well as orchestral instruments including flute, oboe, violin, cello, double bass and piano. The montages became “signature” pieces in performances at the annual Shell Folkloric Festivals held at the Sydney Opera House (1978-90) and Ukrainian community venues.

By 1986 Deriashnyj had become a significant cultural figure within the Ukrainian diaspora in Sydney, since at this time he was the musical director and conductor of the Ukrainian Bandurist Ensemble, the Ivasiuk Folk Ensemble, the Boyan Ukrainian National Choir and the Suzwittia Women's Ensemble. He also found time every Sunday to conduct the choir of the parish of the Holy Intercession in Strathfield. He was asked on many occasions to conduct the inter-parish Orthodox choir for special commemorative concerts including requiem services for Holodomor events. Notwithstanding his commitment to the above mentioned ensembles, he found time to write new works of his own. The 1980s saw him produce intrinsically different songs like “Prapor Ukraïny” (Flag of Ukraine), “Pisne, pisne,” “Za selom” (Beyond the Village), “Proshchannia” (Farewell) and “Pro matir” (Song about mother) to texts by Australian-Ukrainian poets. The harmonic colouration in these pieces demonstrated a suitable level of sophistication with the liberal use of complex, sustained and overlapping chords. This was combined with his ability for original melodic lines that complement the imagery, emotions and natural rhythms created by the lyrics.

In 1996 Deriashnyj returned to direct the Ivasiuk Folk Ensemble until 2000. He also continued to direct the choir of the parish of the Holy Intercession until 2007. In 1998 he penned “Molytva Ukraïny” (Prayer of Ukraine; 1998) to words by Tetiana Domashenko to commemorate the 80th anniversary of the 1918 declaration of Ukrainian independence. Given that the lyrics by Domashenko were payer-like, the melody followed an Orthodox liturgical style chordal progression. This piece was followed by “Leleky” (Cranes; 1998) to words by Wasyl Onufrienko, a Ukrainian-Australian poet from Sydney, relating the tragic event of cranes returning to their nests and finding them destroyed by fire.

He then embarked on writing choral epics in the style of Hnat Khotkevych’s “Bayda” and Hryhory Kytasty’s “Konotop.” In 1998 he began writing “Pisnia pro Sahaidachnoho” (Song about Sahaidachny) to words by Onufrienko, a piece intended for men’s voices and bandura accompaniment, that is, the Bandurist Capella. As an epic poem, the form was to be that of a *duma*, with few repeated elements or verses, but the concluding verse took on the musical characteristics of the introductory verse, thus tying it together and creating the feeling of finality. In 1999 he commenced “Balada pro orla” (Ballad about an eagle) to words by Tetiana Voloshko. This composition was also to have the form of a choral epic or *duma* and was intended for mixed choir and soloist with piano or orchestral accompaniment. In the meantime, he composed “Mohutnii volodartsii” (To the mighty regent) to words by Ludmila Sarakula, a Ukrainian-Australian poetess living in Sydney, about the wisdom and greatness of Grand Duchess Olha of Ukraine. This song was sung at the 40th anniversary of the founding of the Ukrainian Central School, whose patron was Grand Duchess Olha.

By chance he found the words to a poem by Klavdia Roshko, a Ukrainian-Australian poetess living in Adelaide, “Chumats'kyi shliakh” (The way of the chumaks; 2000),⁴ on having family connections with loved ones in Ukraine through the stars of the Milky Way.⁵ This piece was written for SATB with bandura accompaniment. The rhythms in the bandura parts were novel and the harmonies resembled a contemporary western song with polyphonic elements in the vocals of the tenor and bass parts. This piece was first performed with piano accompaniment at the sixteenth-anniversary concert of the Ivasiuk Folk Ensemble in 2000 in Sydney.

Duet Performances

⁴ The chumaks were salt merchants who carted salt from the Crimea to all parts of Ukraine.

⁵ In Ukrainian, the Milky Way is called the “way of the chumaks.”

Between 2000 to 2008 his attention turned to writing bandura arrangements for himself and his wife, Nila. Folk songs like “Īkhav kozak cherez misto” (A Cossack rode through town), “ V kintsi hrebli, shumliat' verby” (Rustling willows by the dam), “Oi u lisi na orisi” (Nightingale in the forest), “Oi i ne harazd” and “Oi hore tii chaitsi” (Woe for the seagull), as well as contemporary songs such “Ukraĭno” (O Ukraine), with words by Vasyl Symonenko and music by M. Yurkiv, “Pid tvoiu mylist” (We fly to thy patronage), a sacred choral work originally by Bortniansky, and “Galleries of Pink Galahs,” with words and music by Australian singer and songwriter John Williamson.

From 2000, Deriashnyj and his wife performed as a duet throughout Australia. In 2008 they were invited to Ukraine by the Kobzar's Association to perform at the Ukraina Palace of Culture in commemoration of Ukrainian independence and the fifth anniversary of the founding of the Kobzar's Union. The performance was followed by a small tour of Ukraine to demonstrate their Kharkiv-style bandura to the Ukrainian bandura fraternity. In Rivne, at a bandura “eisteddfod” (15-16 November 2008), they were presented with an award for their contribution to the development of the Kobzar artistry in the diaspora. In Kharkiv they gave a short concert-demonstration to the bandura fraternity and then a radio performance followed by an interview. In Kyiv they gave demonstrations at primary schools and for bandura students at post-secondary institutions.

Upon their return from Ukraine, Deriashnyj wrote two new works for men’s choir and soloists with bandura accompaniment: “Banduri” (Song to the bandura; 2008) to words by Lubov Zabashta, and “Pisnia pro otamana Zelenoho” (Song for Otaman Zeleny; 2009), words by Mykola Shcherbak. The latter song he wrote as a tribute to Danylo Terpylo, a.k.a. Otaman Zeleny, who at a young age commanded battle-hardened Ukrainian patriots fighting in the 1920s on the side of Symon Petliura to bring independence from the Soviets, democracy and freedom to Ukraine.

In 2010 they were awarded a patriarchal citation for service to the Orthodox Church and the Ukrainian people by the Metropolitan on behalf of the His Holiness Filaret, Patriarch of Kyiv and All Rus-Ukraine. The same year they travelled to Canada to conduct and sing for the first divine liturgy of the Ukrainian Orthodox Church of the Kyiv Patriarchate, at the Parish of Sts. Peter and Paul in New Westminster, and to perform at Canada's National Ukrainian Festival at Dauphin, Manitoba, and at the Kyiv Pavilion at the Folklorama Festival in Winnipeg.

Both Peter and Nila are among the most experienced Kharkiv-style bandurists in the Ukrainian diaspora, with more than 40 years of experience. Deriashnyj continues to compose works to the words of Australian-Ukrainian poets and the poems of A.B. Paterson. He has received numerous awards for his contributions to the Ukrainian community in Australia from the Australian Federation of Ukrainian Organisations, the Ukrainian Free Kozaks of Australia and the Union for the Liberation of Ukraine.

List of Compositions

Sacred Choral Works for SATB Choir

- “Khrystos voskres” (Christ is risen), 1981
- The Great Litany, 1982
- First Antiphon: Bless the Lord, O my soul, 1983
- The Lord's Prayer, 1984
- The Small Litany, nos.1, 2 and 3, 1985-86
- The Great Eucharistic Prayer, 1986
- Tropar for St. Volodymyr, 1988, commemorating the millennium of Christianity in Ukraine
- “Dostoino ie” (It is right in truth), 1988
- “Otsia i syna i sviatoho dykha (Father, Son and Holy Spirit), 1996
- Holy Communion Hymn, 1986
- Second Antiphon: Only begotten son, 1997, dedicated to Maria and Fedir Deriashnyj
- Third Antiphon: The Beatitudes, 1997
- Small Litany for the Catechumens, 1998
- “Pryidite, poklonimos” (Come, let us worship), 1998
- The Thrice-Holy Hymn, 1998
- “Alyluia, slava tobi, Hospody” (Alleluia, Glory to thee, O Lord), 1998
- The Creed, 1998
- The Dismissal, 1999
- The Annunciation, 1999
- “We Have Seen the True Light,” 2000
- The Lord’s Prayer, 2001, in memory of the victims of the 11 September 2001 terrorist attack on New York
- “God with Us,” 2005

Other Sacred Arrangements

- “Tak slavnyi nash Hospod” (How glorious is our Lord; music by Dmytro Bortniansky)
- “Pid tvoiu mylist” (We fly to thy patronage; music by Dmytro Bortniansky)

Original Choral Works with Bandura Accompaniment

- “Krai kozachyi” (Land of the Cossacks; words by Volodymyr Masliak), 1969
- “Slava otamanu” (Glory to the otaman; unknown author), 1969
- “Hamaliia” (words by Taras Shevchenko), 1969
- “Nadiia” (Hope; words by Lesia Ukrainka), 1971
- “Heneralovi Chupryntsi” (To General Chuprynka; words by Marko Boyeslav), 1972 (unfinished)
- “Nochuvaly haidamaky” (The haydamakas slept; words by Taras Shevchenko), 1972
- “Zaspivaiu” (I will sing; words by Taras Shevchenko), 1973
- “Duma pro Petliuru” (Duma about Petliura; words by Ivan Kuchuhura Kucherenko), 1973
- “Kobza i pisnia” (Kobza and song; words by Anatoliy Yuriniak), 1973
- “Prapor Ukraïny” (Flag of Ukraine; words by Ivan Danilchuk), 1978

- “Pisne, pisne” (Song, O song; words by Zoya Kohut), 1978
- “Ochi syni” (Blue Eyes; words by P. Vakulenko)
- “Za selom” (Beyond the village; words by Bozhena Kovalenko), 1982
- “Kleny, moï kleny” (O my maples; words by Svitlana Kuzmenko & Stefania Hurko), 1986
- “Pro matir” (Song about mother”; words by Ivan Smal-Stotsky)
- “Homin z Chyhyryna” (Murmur from Chyhyryn), 1987
- “Proshchannia” (Farewell; words by Bozhena Kovalenko), 1987
- “Zazhurylasia smereka” (The spruce mourned; set to a poem about Volodymyr Ivasiuk which was smuggled out of Ukraine), 1987
- “Molytva Ukraïny” (Prayer of Ukraine; words by Tetiana Domashenko), 1998
- “Leleky” (Cranes; words by Wasyl Onufrienko), 1998
- “Pisnia pro Sahaidachnoho” (Song about Sahaydachny; words by Wasyl Onufrienko), 1998 (unfinished)
- “Mohutnii volodartsi” (To the mighty regent; words by Ludmila Sarakula), 1999
- “Balada pro orla” (Ballad about an eagle; words by Tetiana Voloshko), 1999 (unfinished)
- “Chumats'kyi shliakh” (The way of the chumaks; words by Klavdia Roshko), 2000
- “Pisne Ivasiukivtsiam vil'na” (The song is freedom; words by Ludmila Sarakula), 2000
- “Banduri” (Song to the bandura; words by Lubov Zabashta), 2008
- “Pisnia pro otamana Zelenoho” (Song for Otaman Zeleny; words by Mykola Shcherbak), 2009

Shevchenkiana Arrangements for Choir and Bandura

- “Zapovit” (Testament), for ensemble
- “Dumy moï” (My thoughts), for ensemble
- “Vstaie khmara z-za lymanu” (Rising black clouds), for ensemble
- “Na vysokii duzhe kruchi” (High on the cliffs), duet
- “Oi lita orel” (The eagle flies), for ensemble
- “Vstup do dumy” (Prelude to my thoughts), duet
- “Hei! zlytals' orly” (The gathering of eagles), for ensemble
- “Viter viie, povivaie” (The wind blows), duet

Arrangements of Ukrainian Ballads and Dumy

- *Duma about the Year 1933* (words by Oleksa Veretenchenko, music by Leonid Haydamaka)
- *Duma about Symon Petliura* (words by Ivan Kuchuhura-Kucherenko, music by Peter Deriashnyj)
- *Duma about Mother Ukraine* (words by Maksym Rylsky, music by Fedir Zharko)
- *Duma about a Cossack Minstrel* (based on arrangement by Fedir Zharko)

Arrangements of Ukrainian Historical and Cossack Congs for Choir and Bandura

- “Oi na hori zhentsi zhnyt” (Reapers on the hill)
- “Pro Nechaia” (Song about Nechai)
- “Pro Morozenka” (Song about Morozenko)
- “Oi i ne harazd, zaporozhtsi” (All is not well, Zaporozhians)
- “Oi hore tii chaitsi” (Woe for the seagull)

Arrangements of Ukrainian Folk Songs for Voice and Bandura

- “Za horodom kachky plyvut” (Ducks swim beyond the garden)
- “Dobryi vechir, divchyno” (Good evening, fair maiden)
- “Oi za haiem, haiem” (Beyond the grove)
- “Vziav by ia banduru” (The enamoured bandurist)
- “Oi u poli vyshnia” (The cherry tree in the field)
- “Oi khodyla divchyna berezhkom” (The girl walked by the banks)
- “Divka v siniakh stoiala” (She stood in the entrance hall)
- “Raz u misiatsi u lypni” (Once in the month of July)
- “Oi tam kolo mlyna” (Beside the mill)
- “Raz u vyshnevomu sadochku” (Once in the cherry orchard)
- “Svity, svity, misiatsiu” (Shine, shine, O moon”)
- “Teche voda kalamutna” (Muddy water flows)
- “Oi pry luzhku” (In the meadow)
- “Oi u vyshnevomu sadochku” (In the cherry orchard)
- “Īkhav kozak mistom” (A Cossack rode through town)
- “V kintsi hrebli, shumliat' verby” (Rustling willows by the dam)
- “Oi u lisi na orisi” (Nightingale in the forest)

Arrangements of Ukrainian Contemporary Songs for Choir/Ensemble and Bandura

- “Chervona ruta” (The red rue; words and music by Volodymyr Ivasiuk), duet
- “Vodohrai” (The fountain; words and music by Volodymyr Ivasiuk), for ensemble
- “Pysanyi kamin” (The weathered stone), duet
- “Oi chorna ia sy chorna” (I have a dark complexion), ensemble
- “Vyrostesh ty, synu” (When you grow up, son; words by Vasyl Symonenko, music by Anatoliy Pashkevych), duet
- “Ukraĭno” (O Ukraine; words by Vasyl Symonenko, music by M. Yurkiv), duet

Arrangements of Traditional Folk Songs for Voice and Bandura

- “Botany Bay” (Australian traditional)
- “There Is a Ship” (English traditional)
- “My Horses Ain't Hungry” (Appalachian traditional)
- “Brumby's Run” (words by Andrew Barton "Banjo" Paterson, music by Peter Deriashnyj)

Arrangements of Contemporary Songs for Voice and Bandura

- “Blowin' in the Wind” (words and music by Bob Dylan)
- “A Horse with No Name” (words and music by Dewey Bunnell [America])
- “Turn! Turn! Turn!” (words from book of Ecclesiastes, music by Pete Seeger)
- “500 Miles” (music by Hedy West)
- “Sometime Lovin’” (words and music by Gary Shearston)
- “I'll Walk in the Rain” (words and music by John Denver)
- “Galleries of Pink Galahs” (words and music by John Williamson)

Instrumental arrangements

- “Chariots of Fire” (music by Vangelis), for three banduras
- “Shchedryk” (music by Mykola Leontovych), for three banduras

Publications for Sacred Choir

While conducting the church choir of the Parish of the Holy Intercession in Sydney from 1985 to 2007, Deriashnyj found a lack in Australia of publications for choral music for the major feast days in the Orthodox Church calendar. His tutor for sacred choir, Ivan Laskivsky, pointed out that the church hierarchy had not standardized or ensured availability of choral music of the Divine Liturgy for the 12 main Feast Days for Orthodox parishes in Australia. Deriashnyj then directed his energies to preparing and publishing desktop quality vocal scores of liturgies for the twelve main Feast Days, as well as other rites and orders. During this period, his composing or arranging for the bandura was less active.

- Plainchant Liturgy for SATB
- Complex Concert Liturgy for SATB
- Hierarchical Divine Liturgy
- Liturgy for Palm Sunday
- Liturgy for Baptism of Our Lord
- Liturgy for Pentecost
- Liturgy for Nativity of Our Lord
- Liturgy for the Ascension of Our Lord
- Liturgy for the Transfiguration of Our Lord
- Liturgy for the Exaltation of the Holy Cross
- Liturgy for Easter All-Night Vigil
- Liturgy for the Resurrection of Our Lord (Easter Matins)
- Liturgy for the Pre-Sanctified Gifts
- Evening Vespers for Palm Sunday
- Evening Vespers for Good Friday
- Evening Vespers for Great Saturday
- Evening Vespers for the Feast of the Holy Intercession
- Evening Vespers for Nativity of Our Lord
- Rite of Holy Matrimony
- Order for the Burial of a Lay Person
- Requiem Service – Panakhyda
- Requiem Service for Bright Week
- Troparion and Prokimen for The Great Lent
- Basic Moleben
- Moleben to the Theotokos
- Order for the Blessing of a New Cross
- Order for the Blessing of a New Building

Sources

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- *Free World* - Winnipeg, May 1971
- *Artforce Magazine* – publication of Australia Arts Council
- “Music and Fate” - A. Myrosznyk - *Musical Ukraine*, Kyiv 2008