

Michael Hayvoronsky

Michael Hayvoronsky (pen name: Orest Tyn) was a Ukrainian composer, conductor, educator, violinist and music critic who worked in music and music education for over forty years, both in Ukraine and the United States. His life coincided with a tumultuous period in Ukrainian history, marked by wars, the struggle for statehood and national sovereignty, cultural renaissance and the subsequent dissolution of Ukraine's short-lived independence. The events of the early 20th century left a mark on Hayvoronsky's social and professional life, shaping both his musical interests and forcing his departure from his homeland.

Hayvoronsky is significant to the development of Ukrainian musical life for several reasons. He always maintained a strong connection to the musical folk traditions of his native land. This is evident, with few exceptions, from his earliest compositions and continued throughout his mature works. Hayvoronsky also authored numerous military songs that gained wide popularity during the struggle for Ukraine's independence. These inspirational works place Hayvoronsky at the heart of musical and political events in Ukraine. Furthermore, Hayvoronsky divided his professional life between Ukraine and the United States, with productive and prolific careers in both locations, an achievement not always attainable for an émigré composer.

Michael (Mykhailo) Orest Hayvoronsky was born on 15 September 1892, in the village of Zalishchyky in western Ukraine. He received his first violin and theory lessons from a distant relative,¹ who was the church conductor in the village. Very quickly Hayvoronsky became a substitute for and subsequently the director of the church choir². His interest in music and apparent success as a conductor led him to the Teaching Seminary, where he specialized in music education, becoming proficient in cello, clarinet, trombone, and other string and brass instruments. He studied conducting and music theory, and while at the Seminary Hayvoronsky began his professional career as a choral and orchestral conductor.³ He also began composing and arranging folk tunes. His first compositions date from 1910, and among these earliest works are pieces for violin and chorus.

¹ His distant uncle Vasyl Tsylaniuk taught Hayvoronsky general music theory, conducting and violin.

² Church choir in Stari Zalishchyky

³ After studying conducting under Franz Konior, Hayvoronsky assumed a position as conductor of the local orchestras in Stari Zalishchyky, Dobroliany and Blyshchantsi

After graduating from the Seminary, Hayvoronsky applied to the Lysenko Music Institute and the University in Lviv, where he continued violin studies and theory courses.⁴ In addition to his studies Hayvoronsky was employed as a conductor and music teacher in nearby villages.⁵ Most of his music from this early period was written for solo voice or chorus, such as “Idit” (Onward) for male choir with solo baritone to a text by Oleksandr Oles, “Oi, u sadu” (In the orchard), “Zapovit” (Testament), “Boieva pisnia” (Military song) and “Oi, nahnuvsia dub vysoky” (The tall oak bent).⁶

Prior to the First World War Hayvoronsky’s works became known among professional musicians in western Ukraine, where he was active as a conductor and teacher. However, his career was interrupted and changed dramatically with the onset of World War I. Hayvoronsky immediately volunteered for the Ukrainian Sich Riflemen.⁷ After serving the entire first year in the trenches, Hayvoronsky was assigned in 1915 to create and develop the army’s brass band and later its orchestra.⁸ His duties also included the development of a military musical repertoire. In 1917 Hayvoronsky was appointed Band Master General of the Ukrainian National Republic. In addition to his official duties as a conductor, he composed numerous choral arrangements, military songs and marches, and art songs based predominantly on the traditional melodies and idioms associated with folk songs or dances. Several of Hayvoronsky’s compositions from this period became popular inspirational songs, familiar both to those in the army and to the general public.

After the end of the war and the defeat of the Ukrainian army in 1920, Hayvoronsky returned to Lviv to teach in various public schools and a religious seminary. Subsequently he assumed the position of music supervisor for the public schools. While continuing to work as an educator until his departure for the United States in 1923, Hayvoronsky was also active as a composer and conductor for the professional choruses Lvivskyi Boian, Banduryst and Prosvita, as well as several church choirs. The most interesting works from this period were his art songs for voice and piano, arrangements for mixed and male

⁴ Hayvoronsky studied at the Institute with professors Krebs, Mayer and Niewiadomski.

⁵ He taught in Zashkiv and lead local orchestras in Malekhiv and Lysynychi.

⁶ Most of the composition dated between 1910 and 1914 were lost during the WWI, but the above-mentioned choral works had been printed by Lira publishers in 1912-13, including “Oi, nahnuvsia dub vysoky” to a text by Mykola Holubets (1913).

⁷ The Ukrainian Sich Riflemen (Ukrain’ski Sichovi Stril’tsi) were created in September 1914 as a volunteer legion to fight for Ukrainian independence.

⁸ The string orchestra was created in 1916 around the core string quartet of Michael Hayvoronsky, Yaroslav Barnych, Antin Belendiuk and Roman Lesyk.

choruses, and music for children's ensembles and plays, such as *Son Ivasyka* (Ivasyk's dream) to a text by Levko Lepky. Between 1920 and 1923 Hayvoronsky also published a collection of 20 arrangements of Ukrainian folk songs,⁹ art songs,¹⁰ and several arrangements and solo pieces.

Just as the commencement of World War I launched an important phase of Hayvoronsky's career with his work as a music director and composer in a military setting, so his decision to immigrate to the United States marked a turning point. Ukrainian immigration between the two World Wars had changed from largely economically driven to politically forced. This shift had a notable impact on the cultural and intellectual success of Ukrainians working professionally in their country of resettlement. These new arrivals had been well-educated and established professionals in Ukraine. In most cases they strove to continue their careers in a distinctly different cultural environment.

In 1923 Hayvoronsky arrived in the United States, where he worked for more than twenty-five years within the context of American musical culture, while preserving and developing the traditions of Ukrainian, predominantly traditional, music. As a composer, Hayvoronsky's close bond with his native land never diminished, so his composition, writing and teaching always gravitated toward Ukrainian music. This is clear in all of his works, secular and religious, as well as in arrangements and compositions for educational purposes.

Hayvoronsky continued his education at Columbia University, where he took courses with Seth Bingham, Douglass Moore and Daniel G. Mason.¹¹ For his achievements as a composer Hayvoronsky received the prestigious Mosenthal Fellowship to study composition at Columbia (1926-27). After the completion of his studies Hayvoronsky dedicated himself to pedagogy. He was co-founder with Roman Prydatkevych of the Ukrainian Music Conservatory in New York. There he served as conductor, in addition to teaching violin and music theory. Hayvoronsky also devoted his time to various projects to develop Ukrainian music in America, although composition remained his true passion.

His move to the United States notwithstanding, Hayvoronsky continued the legacy of Mykola Lysenko, who was extremely influential among musicians and composers in western Ukraine. Hayvoronsky's

⁹ Arrangements for male and mixed choruses published by the Banduryst student society.

¹⁰ Published by Lira.

¹¹ These professors came from the school of French composer Vincent d'Indy.

music emphasized the artistic value of traditional melodies, and his overall development of primary folk materials was very much in line with the work of Lysenko and his disciples. Among these was Alexander Koshetz, who also worked in North America. Hayvoronsky studied ethnomusiological works and compositions by Filiaret Kolessa, Klyment Kvitka, Karol Lipinsky, Oleksandr Rubets and other prominent folklorists and composers. Hayvoronsky is said to have described his own artistic oeuvre as combining the traditional “Classical-Romantic type of [musical] beauty” associated with Romanticism¹² with a creative use of folk idioms as a source for arrangements.

Over the course of his career Hayvoronsky’s approach to the arrangement of traditional music changed from direct “citation” of a tune or melodic pattern to its creative transformation. The idioms embedded in the tune took on new life in original compositions and arrangements. This can be seen in his arrangements published in the 1930s, which were characterized by advanced polyphonic development and attention to the rhythmic peculiarities of the primary music material. According to musicologist Fedir Steshko, “Hayvoronsky in the American period of his life worked diligently on clarifying the facets of Ukrainian folk melody and his technique of composition. There is no trace of the earlier simple harmonization of the songs; instead, the author adopted the style of Mykola Leontovych and [the later period of] Kyrylo Stetsenko. All his arrangements bear the characteristic traits of the traditional type of Ukrainian ‘multivoice’ or *hurtovyi* singing.”¹³

In his arrangements from this period, especially in “Hutsul's'ke Rizdvo” (Hutsul Christmas),¹⁴ Hayvoronsky developed assorted variations, where every new stanza is accompanied by a different musical arrangement of the main melody. Hayvoronsky experimented with several methods of polyphonic development, including a dialogue between voices that can be traced to the sacred tradition of Ukrainian choral singing.¹⁵ He developed specific approaches to arrangements associated with various geographical areas of eastern (Kyiv, Poltava and Kursk regions) and western Ukraine (Hutsul, Lemko and Boiko regions). He also grouped arrangements according to the ritual calendar, such as Christmas, spring songs and various calendar events. Even though his main musical source was Ukrainian folklore,

¹² Hayvoronsky was especially fond of French music of the Romantic period, particularly the works of César Franck, as well as Bach, Schubert and Beethoven.

¹³ Fedir Steshko. “M. Hayvorons'kyi: Ukraïns'ki narodni pisni” [M. Hayvoronsky: Ukrainian folk songs], *Ukraïns'ka muzyka*, Lviv-Stryi, 1938, part 5.

¹⁴ Published by Ukraïns'ka Muzychna Nakladnia, 1933

¹⁵ For example, the arrangement of the song “Mamo, mamu” from a collection of 30 songs published in 1940.

during the years 1938-43 Hayvoronsky also composed fourteen arrangements of Belarusian tunes, one published in 1938 and another five in 1941.

In his original compositions for chorus, Hayvoronsky followed the traditions of western Ukrainian music associated with the Przemyśl School, characterized by harmonization from the tradition of sacred music. Hayvoronsky was well aware of the abilities of the amateur choirs that would perform his music. The dearth of musical educational institutions, particularly those focused on the performance of ethnic music, clearly influenced the technical demands of compositions intended for specific ensembles. Hayvoronsky's association with the traditions of classical Romanticism rooted in folk melodies and rhythmic patterns, along with typical linear development of the vocal lines, is very distinct in this group of compositions.

There are many sacred compositions in which Hayvoronsky demonstrated his understanding of traditional singing and the correlation between music and the text.¹⁶ His Liturgies were welcomed by church choirs, and conductors acknowledged their “natural melodic development,” revealing an understanding of the vocal range of different voices and clear harmonic progression. In one of the most substantial musicological works about the composer, *Mykhailo Haivorons'kyi. Zhyttia i tvorchist'*, (Michael Hayvoronsky. Life and work, 1954), the Ukrainian-American musicologist Wasyl Wytwycky wrote, “An examination of the components of Hayvoronsky's musical language demonstrates that the melodies of his works, including his church music, have a direct connection with Ukrainian folk music. In his church music Hayvoronsky achieved the essentials with unique success. Not only is it religious music by its very content, not by form alone, but it possesses the quality of being able to arouse both prayer and piety in the listener.”¹⁷

In addition to vocal and choral music Hayvoronsky wrote music for numerous stage productions. He became intimately familiar with the theater at the beginning of his professional career. In 1918 he was conductor at the theater in Yelyzavethrad, where he also wrote incidental music for productions.¹⁸ In America he worked briefly for the Ukrainian National Theatre in New York as an orchestral and choral

¹⁶ Two Cherubic Hymns (from Transcarpathia); Symbol of Faith (Credo), two Communion hymns: “Blazhenni” [The Beatitudes] and “Khrystos voskres” [Christ is risen]. *Kanty z Pochaiv's'koho Bohohlasnyka* [Canticles from the Pochaiv Bohohlasnyk], Zhovkva: Basilian Fathers, 1939.

¹⁷ Wasyl Wytwycky. *Mykhailo Haivorons'kyi. Zhyttia i tvorchist'*, New York, 1954: 186-187.

¹⁸ “Duma: From the Black Sea” had been written for a play based on *Taras Bul'ba* by Nikolai Gogol.

conductor. His association with the theater was fruitful; the composer edited and wrote some parts for the plays *Vii* and *Het'man Doroshenko*.

The sentiments of the war period and the constant struggle for Ukrainian independence were always present in Hayvoronsky's music, influencing many of his compositions for the stage. He composed music for a production associated with the Ukrainian army – *Zalizna ostroha* (The iron fort). Hayvoronsky collaborated with Anatol Kurdydyk, who wrote the libretto, on the three-act play. In 1933, less than four months after its completion, the score was accepted in Lviv for performances the following year in western Ukraine¹⁹. The same year he worked on another play written in the musical comedy genre, *Synia kvitka* (Blue flower), based on a text by Dmytro Nykolyshyn. It was first performed in 1936.

Hayvoronsky spent only a few years working in primary musical education, but his input in this area was substantial. The composer wrote music for children's plays and dances, and compiled arrangements for youth and children's choirs, such *Son Ivasyka*, *Soniashnyk* (The sunflower) and *Chervona shapochka* (Little Red Riding Hood). Hayvoronsky's association with a choral group of seven young singers of Ukrainian descent known as the Simka (The Seven), which was established in 1930, led to the composition of several pieces for them.²⁰

Compared to his choral and vocal music, Hayvoronsky's works for solo instrument and chamber ensembles are less numerous. However, the quality of select instrumental compositions, especially those for violin, is quite impressive. From the early 1920s he worked on several pieces for violin and piano. There are a number of smaller compositions marked by the influence of traditional music, which are easy to play from a technical point of view. Among them are *Elegy*, "Song Without Words," *Dumka*, *Serenade* and *Lullaby*. The *Variations on a Ukrainian Theme* are more advanced both musically and technically. Hayvoronsky's first large-scale work for violin and piano, the *Suite*, was written as an homage to the classical suites of the eighteenth century, using the forms and structures of dances—the *gavotte*, *rondo* and *minuet*. He combined classical structure and the *melos* associated with folk tunes

¹⁹ The premiere of this play took place in Zalishchyky on 7 July 1934, followed by performances in several other cities and in Lviv on 11 October of the same year.

²⁰ Hayvoronsky conducted the Simka at their premiere concert in New York in 1930.

with an advanced and relatively independent piano part.²¹ Another work, Suite for Two Violins, was also related to the traditional forms of Baroque music. In this piece in four parts—Passacaglia, Sarabande, Gavotte and Gigue—Hayvoronsky used polyphonic and contrapuntal methods in the first two parts and variations in the Gavotte and Gigue. In 1938 Hayvoronsky wrote Prelude for Violin. Resembling earlier string sonatas by Handel and Vivaldi, the piece is somber, with clever dialogue between the piano and violin. His Sonatina resembles the Prelude and was completed in the same year.

Hayvoronsky's music for cello and organ demonstrates his interest in writing music with Ukrainian idioms for combinations of instruments not usually associated with folk music. The *Christmas Suite*, although written for string quartet, illustrates the transposition of a choral texture into instrumental music. One of composer's most interesting chamber works with unmistakable programmatic elements is his String Quartet, subtitled "Morozenko," written in 1938. The piece is based upon two folk melodies, different in rhythm and mode (one in major, another in minor), with no similarities in their melodic patterns, but related to Morozenko, a colonel in Bohdan Khmelnytsky's army. According to Wasyl Wytwycky, this is the only instrumental work by Hayvoronsky that consistently followed the three-part sonata form.²²

For over forty years Hayvoronsky composed music ranging from simple arrangements of songs to extended instrumental compositions, including music for the theater. He composed in diverse genres, types and forms: cycles of choral arrangements, traditional three-part structure along with ancient dances and variations, polyphonic forms (such as prelude and fugue), sonata form and rondo. All his music, regardless of scope, structure and genre, and even his instrumental music, was directly or indirectly rooted in Ukrainian musical folklore.

Hayvoronsky was influenced by the ideas and philosophy expressed in the music of Mykola Lysenko, Mykola Leontovych and Kyrylo Stetsenko. His earlier music was based solely on folk tunes, with relatively limited structural or harmonic development. The traditions of sacred music in western Ukraine gave him a foundation on which he based his arrangements, but constrained his style from

²¹ The Suite for Violin and Piano was dedicated to the composer and violinist Roman Prydatkevych. He performed this piece in New York (1932) and later at the city's Town Hall (1941).

²² The first performance of the String Quartet ("Morozenko") took place in 1938, led by Roman Prydatkevych.

experimentation with tonality and sonority. This approach fit Hayvoronsky's philosophy of music serving and inspiring a growing awareness of national identity.

Hayvoronsky's predecessors acquired a level of professionalism equal to composers of the Romantic period, absorbing contemporary trends of European composition, while retaining traditional idioms, melodic patterns and structural peculiarities. Hayvoronsky instead choose to concentrate almost solely on the traditional musical milieu. In the United States he studied the trends of contemporary composition. However, the rhythmic intonations of his work are clearly derived from Ukrainian folk music. Nevertheless, according to Wasyl Wytwycky, "the melodies of his instrumental works sometimes lack clarity," while his thoroughly traditional harmonic language often "impresses the listener with its color and originality."²³ Hayvoronsky used some forms and genres that linked his music with the musical trends of the 20th century, but these instances are quite rare. Hayvoronsky's style of ethnographic romanticism is most prevalent in his compositions. He never changed the source of his inspiration, namely native musical tunes and folk traditions. Traditional melodies and their rhythmic and metrical patterns dominated his music, from the simple harmonization of Ukrainian folk songs in his earliest works to the original and melodically colorful texture of the compositions of his late period.

A pioneer of Ukrainian musical life in the United States, Michael Hayvoronsky influenced the further development of musical traditions in the diverse and multicultural musical environment of North America. He died in New York on 11 September 1949.

²³ Wytwycky, *Mykhailo Hayvorons'kyi*: 186.

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List of Works by Michael Hayvoronsky

Military songs²⁴

- “Proishly my hory” (We crossed the mountains; text by Michael Hayvoronsky)
- “Oi, vpav strilets” (The rifleman fell)
- “Oi, kazala maty” (Mother said)
- “Oi, kozache mii” (O my Cossack)²⁵
- “Slava, slava, otamane” (Glory, glory, O commander; text by Yurii Nazarak)
- “Khloptsi, aliarm” (Fellows, to arms)
- “Nema v sviti” (There are no better fellows)
- “Īkhav strilets” (The rifleman was going to war; text of the Ukrainian Sich Riflemen)
- “Ide sichove viis'ko” (Sich Army on the march)
- “Spovnylas' mira” (The measure is done; text by Petro Karmansky)
- “Spit', heroĭ” (Sleep, heroes)
- “Za ridnyi kraj” (For our native land; text by Roman Kupchynsky)
- “Pytaiet'sia viter smerty” (The wind asking of death; text by Yurii Shkrumeliak)
- “Synia chichka” (Blue flower; text by Vasyl Bobynsky), edited by Levko Lepky and Michael Hayvoronsky
- “Duma – Iz-za Chornoho moria” (Duma – From beyond the Black Sea)
- “Orle-otamane” (O eagle-otaman; text by Uliana Kravchenko)
- “Pisnia novobrantsiv” (Recruits’ song)
- “Oi, nahnusia dub vysokyĭ” (The tall oak bent; text by Mykola Holubets)
- “Idy sobi, divchyno” (Leave, my girl)
- “Ty pishla” (You went away)
- “Na chati” (On the watch; text by Vasyl Shchurat)
- “Vo horodi, kolo khaty” (In the garden, near the house; text by Stepan Charnetsky)
- “Ivane bez rodu” (O Ivan without family)
- “Vyiie buria” (The storm is wailing)
- “Voienna idyllia” (The war idyll)
- “Oteie taia chernova kalyna” (This is that guelder rose; text by Bohdan Lepky)²⁶
- “Pyimo tsiu charku” (Let’s drink of this goblet)
- “Strilets'ka koliadka” (Rifleman carol; text based on a traditional carol)
- “Od syn'oho Donu” (From the blue Don River; text by Oleksa Kobets)
- “Tsiapka” (text by Levko Lepky)
- “Koly vy vmyraly” (When you were dying; text by Mykhailo Kurakh)
- “Vylitaly syzi orly” (Gray eagles were flying away)

²⁴ The Ukrainian Sich Rifleman songs had been published by Lira as a separate set. The *Cycle of Rifleman Military Songs* was printed by the publisher Lira and Ukrainian Military Administration in 1916.

²⁵ Military songs arranged for piano had been published in Vienna in 1917 under the title *Strilets'ki pisni* [Riflemen songs]

²⁶ Twenty-five arrangements of Rifleman songs, including works by Levko Lepky and Roman Kupchynsky, were published in three parts: *Art Songs*, *Songs for Mixed Chorus* and *Songs for Male Chorus*, by the Basilian Fathers in Zhovkva in 1936. In 1940 twenty-three arrangements of original melodies by Hayvoronsky for male chorus were published in New York, along with *Riflemen Songs*, first published by Chervona Kalyna (Lviv) in 1933, which included four songs by Levko Lepky.

- “My liubym ridnyi kraj” (We love our native land; text by Spyrydon Cherkasenko)
- “Try syny” (Three sons; text by Vasyl Pachovsky)

Choral Arrangements of Traditional Songs

- *Ukraïns'ki narodni pisni* (Ukrainian folk songs) for mixed and female choruses, published by Banduryst, Lviv, 1922.
- *Ukraïns'ki narodni pisni Lemkivshchyny i Zakarpattia* (Ukrainian folk songs from the Lemko and Transcarpathia regions) for mixed chorus, New York-Lviv, 1930.
- *Hutsul's'ke Rizdvo* (Hutsul Christmas) for mixed chorus, published by Ukraïns'ka Muzychna Nakladnia, 1933.
- *Lemkivshchyna* and *Polissia*, for mixed chorus in four editions, published by Ukraïns'ka Muzychna Nakladnia, 1933.
- *Podillia*, for mixed chorus in three editions, published by Ukraïns'ka Muzychna Nakladnia, 1937.
- *Ukraïns'ki narodni pisni pereselentsiv v Iuhoslavii* (Ukrainian folk songs of immigrants in Yugoslavia), in two parts, New York, 1933.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), for mixed chorus, part 1, New York, 1940.
- *Bilorus'ki narodni pisni* (Belarusian folk songs), for mixed chorus, part 12, New York, 1941.
- *Koliadky i shchedrivky* (Christmas carols), for mixed chorus, part 5, New York, 1942.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), for three-part chorus, part 14, New York, 1942.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), for female chorus, New York, 1942.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), for mixed chorus, part 13, New York, 1952.
- *Koliadky i shchedrivky* (Christmas carols), for chorus and piano accompaniment, part 21, New York, 1943.
- *Koliadky (z Hutsul'shchyny, Boikivshchyny i Lemkivshchyny)* (Carols [from the Hutsul, Boiko and Lemko regions]), New York, 1943.
- *Narodni pisni* (Traditional songs), for male chorus, New York, 1947.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), for mixed chorus, New York-Munich, 1947.

- *Narodni pisni Ameryky i Kanady*, (Folk songs of America and Canada), for chorus, New York.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), four songs for mixed choir with four-hand piano accompaniment, manuscript.
- *Ukraïns'ki narodni pisni* (Ukrainian folk songs), for mixed chorus with two-piano accompaniment.
- *Ukrainian Folk Songs Arrangements* [not included in the book or *opuses*].
- Thirty-Six arrangements, manuscript.
- *Obrobky khorvats'kykh pisen'* (Arrangements of Croatian songs).
- *Pokhodovi pisni* (Military marching songs), for three male voices, manuscript.

Works for Chorus

Mixed Chorus

- “Zapovit” (Testament; text by Taras Shevchenko)
- “Oi, u sadu” (In the orchard)
- “Uchitesia!” (Learn, my brothers)
- “Haï shumliat” (The rustling woodlands; text by Pavlo Tychyna), for mixed chorus with orchestra
- “Pisnia” (Song)
- “Oi, spivanochky moi” (O, my little songs)
- “Kalyna” (Viburnum; text by Lesia Ukrainka)²⁷
- “Oi, v raiu, v raiu” (O, in heaven, in heaven)
- “Sands of Dee” (text by Charles Kingsley), for mixed chorus with orchestra
- “Hymn Ukraïns'koho Narodnoho Soiuzu” (Hymn of the Ukrainian National Association; text by Stepan Musiychuk)
- “Zhyvy, Ukraïno!” (Live, O Ukraine!; text by Oleksandr Oles)
- “Koval” (The blacksmith; text by Ivan Franko)
- “Spakoina dremlie Narach” (Lake Narach dreams quietly; text by Maksim Tank)
- “Praiduts' hady” (The years will pass)
- “Pidlysie” (Meadow; text by Markiian Shashkevych)
- “Oi, u slavnim L'vovi” (In famous Lviv; text by Oles Babii)
- “Oi, sontse!” (O sun!)
- “Pomolimsia” (Let us pray; text by Yurii Klen)
- “Pisnia Mazepy” (Mazepa’s Song; text by Hryhorii Chuprynka)
- “Slava Ukraïni” (Glory to Ukraine)

Male Chorus

- “Boieva pisnia” (Battle song; text by D. Romanovych)

²⁷ Earlier choral works by Hayvoronsky to texts by Lesia Ukrainka and Markiian Shashkevych were lost.

- “Idit” (Go; text by Oleksandr Oles)
- “Do kobzy” (To the kobza, text by Panteleimon Kulish)
- “Skytal'cha tuha” (Wandering grief; text by Spyrydon Cherkasenko)
- “Try pisni” (Three songs; text by Ivan Franko)
- “Selo” (Village; text by Taras Shevchenko)
- “Persnyi poduv vesny” (The first breeze of spring; text by Evhen Malaniuk)
- “Homin vesny” (The murmur of spring; text by M. Odolian)
- “Vesno!” (O spring!; text by Oleksa Vlyzko)
- “Traven” (May)
- “Noktiurn” (Nocturne)
- “Na viter” (To the wind; text by Bohdan Ihor Antonych)
- “Rannii viter” (The early wind)
- “Kholm” (Chelm; text by Sviatoslav Hordynsky)
- “Lena” (text by Demyan Bedny)

Female Chorus

- “Ievanhel'skyi motyv” (Evangelical tune; text by Vasyl Shchurat)
- “Terny, kvity” (Blackthorn flowers; text by Lesia Ukrainka)
- “Sv. Kateryna” (St. Catherine; text by Oleh Olzhych)
- “Blahoslovennia” (Blessing)

Art Songs and Arrangements of the Folk Tunes for Solo Voice

Art Songs

- “Idy sobi, divchyno” (Leave me, lass; text by Mykola Holubets)
 - “Son i dolia” (Dream and fate; text by Bohdan Lepky)
 - “Chy ty pryidesh?” (Will you come?)
- (Published by Lira, Lviv, 1922)

Ukrainian Sich Rifleman Songs

- “Synia chichka” (Blue flower)
 - “Oi, kazala maty” (Mother said)
 - “Nema v sviti” (There are no better fellows)
 - “Oi, vpav strilets” (The rifleman fell)
 - “Oi, kozache mii” (O my Cossack)
- (Published by the Basilian Fathers, Zhovkva, 1936)

Art Songs

- “Oi, nahnusia dub vysoky” (Tall oak bended; text by Mykola Holoubets)
- “Voienna idyllia” (The war idyll; text by Stepan Charnetsky)
- “Duma” (text by Bohdan Lepky)
- “Kolysav moi kolysku” (I rocked my cradle)
- “Zvii sl'ozu” (Sweep away the tear; text by Spyrydon Cherkasenko)

- “Molytva” (Prayer; text by Oleksa Stefanovych)
 - “Iak ikhaly z Hameryky” (Back from America; folk song)
 - “Iak ia sobi zaspivam” (How will I sing?; folk song)
 - “Oi, ne stelysia” (Do not spread; folk song)
 - “Oi, tam za Dunaiem” (Beyond the Danube; folk song)
 - “Oi, dyvneie narodzhennia” (Miraculous birth; carol)
 - “Koliada” (Carol)
- (Volume 4, New York, 1940)

Riflemen Songs

for medium voice with piano accompaniment

- “İkhav strilets” (The Rifleman was riding)
- “Hotui meni zbruiu” (Prepare the harness; text and melody by Roman Kupchynsky)
- “Mav ia raz divchynon'ku” (I once had a girl; text and melody by Roman Kupchynsky)
- “Nakryla nichka” (The night has covered; text and melody by Roman Kupchynsky)
- “Oi, u poli verba” (Willow in the field)

(Published in 1941)

- “Sontse zakhodyt” (The Sun is setting)
- “Sadok vyshnevyi” (The cherry orchard; text by Taras Shevchenko)

(Published in 1943)

- “Skorbna maty” (Sorrowful mother; text by Pavlo Tychyna)
- “I znov vesna” (Springtime again; text by Iryna Narizhna)

Folk Songs Arrangements

- “Cherez richku hrebel'ka” (A mill-dam across the river)
- “Hei vy halky” (O daws)
- “Oi, ne khody, Hrytsiu” (Do not go, Hryts)
- “Bozhe, Bozhe” (O God)
- “Khodyla ia po sadochku” (I was walking in the orchard)
- “Ukraïns'ka narodna дума” (Ukrainian folk дума)
- “U nedilon'ku” (On Sunday)

Duets for Soprano and Mezzo-Soprano with Piano Accompaniment (Volume 6, New York, 1941)

- “Haïvka”
- “Kolomyika”
- “Pisnia” (Song), for soprano, violin and piano

Two pieces for Musical Declamation:

- Music to the Poem “Subotiv” by Taras Shevchenko
- Music to the Poem “Lena” by Demyan Bedny

Religious Music

- Liturgy in B-flat Major (Published by Basilian Fathers, Zhovkva, 1938)
- Second Liturgy (*Belarusian*)
- Two Cherubic Hymns (from Transcarpathia)
- Symbol of Faith (Credo)
- Two Communion Hymns
 1. “Blazhenni” (The Beatitudes)
 2. “Khrystos voskres” (Christ is risen)

Kanty z Pochaïvs'koho Bohohlasnyka (Canticles from the Pochaiv Bohohlasnyk). Published by the Basilian Fathers, Zhovkva, 1939

- Psalm 150 (English text) for choir and symphony orchestra
- The Beatitudes (in English)
- “Stradets'ka Maty Bozha” (Stabat Mater)
- “Tsariu nebesnyi” (Heavenly King)
- “Do tebe, Bozhe” (To you, O God)
- “Bozhe, spohlian” (Look, O God)

Liturgical Music by Sydir Vorobkevych, edited by Michael Hayvoronsky
Basilian Music, choral arrangements by Michael Hayvoronsky

Music for the Stage

- *Zalizna ostroha* (The iron fort), in three acts, libretto by Luts Lisevych and Anatol Kurdydyk, 1933
- *Synia kvitka* (Blue flower), in three acts, libretto by Dmytro Nykolysyn, 1934
- Incidental music to the play *Vii* by Nikolai Gogol
- Incidental music to the play *Het'man Doroshenko* by Liudmyla Starytska-Cherniakhivska
- Incidental music to the play *Dovbush*, based on Yurii Fedkovych

Music for Youth and Children

Spivanyk dlia ditei doshkil'noho i shkil'noho viku (Songbook for children of preschool and school age)
 Published by the Ukrainian Pedagogical Society, Lviv, 1922

Pisni do dytiachykh ihor i zabav (Rukh, zabavy i hry) (Songs for children's play and games [Movement, play and games]), arranged by Oksana Sukhovska, Lviv, 1922

Music for the plays:

- *Chervona shapochka* (Little Red Riding Hood), based on Yaroslav Vilshenko (real name Antin Lototsky)
- *Lisova kazka* (The forest tale), based on Mykola Vavrysevych
- *Soniashnyk* (The sunflower), based on Volodymyr Ostrovsky
- *Son Ivasyka* (Ivasyk's dream), based on Levko Lepky

Pisni (Songs). Twenty songs published in the youth magazine of the Ukrainian National Association, New York.

Pisni (Songs). Thirty songs published in the magazine *Dzvinochok* (The Bell), Lviv.

Dytiachi pisni (Songs for children), for piano, New York, 1940

Zbirnyk ukrains'kykh pisen' (Collection of Ukrainian songs), for youth, published by the Ukrainian Bookstore, Saskatoon, Canada, 1946

Instrumental Music

Music for Violin

- Two Rhapsody-Fantasies, 1910 (manuscript lost)
- Elegy
- Lullaby
- “Song Without Words”
- Variations on a Ukrainian Theme
- Ukrainian Dances
- Gavotte

- *Ukrainian Folk Songs*, thirty-four songs, published by Ukraïns'ka Muzychna Nakladnia, New York, 1927
- Suite for Two Violins
- Serenade, published by Ukraïns'ka Muzychna Nakladnia, New York, 1930
- reprinted by Dumka, 1931
- Suite for Violin and Piano in four movements
- Sonatina in three movements, published by Ukraïns'ka Muzychna Nakladnia, New York, 1938
- Prelude, published by Ukraïns'ka Muzychna Nakladnia, New York, 1938

Chamber Music

- String Trio in four movements
- Sarabande (Prelude) and Fugue for string quartet (manuscript lost)
- Prelude and Fugue, for violin, viola and cello
- String Quartet (“Morozenko”) in three movements
- Christmas Suite, for string quartet
- “Kolomyika” Trio for Strings
- “Carpathian” Rondo, for cello and organ
- “Carols for Organ”

Works for Symphony Orchestra

- Suite in Three Movements
- Symphonic Allegro in D-Major, tone poem
- *At the Black Sea*, symphonic poem
- *Homeland*, symphonic poem (unfinished)
- “Red Viburnum Waltz”

In several lists of his compositions Hayvoronsky included among his music for symphony orchestra several excerpts from his incidental music, such as *Zalizna ostroha*, Dances for *Strilets'* and *Ususus*, Overture and several parts to the play *Synia kvitka*.

Works for Brass Band

- First Riflemen March
- Second Riflemen March
- “Strypa March”
- “V dorohu” (Onward!)
- “İkhav kozak” (The Cossack was riding)
- “Za Ukraïnu” (For Ukraine)
- “Narodnyi” (based upon Ukrainian folk tune “Divcha v syniakh stoialo” [The girl stood in the entrance])
- Two Riflemen Overtures
- “Strilets'ka kartyna” (Rifleman picture)
- Two Medleys of Riflemen Songs
- Funeral March
- *Dovbush Rhapsody*
- *From the Hutsul Land Suite*
- Kolomyiky
- Ukrainian Sich Rifleman Waltz
- “Red Viburnum Waltz”

arrangements of Ukrainian folk songs and dances

Works for String Orchestra

Ten works and arrangements of Ukrainian songs:

- Dance
- Kolomyika
- Two Haivky
- Elegy
- Minuet
- Fugue on Ukrainian Songs
- “Hei, pid iavorom” (Under the sycamore maple)
- “İkhav kozak za Dunai” (The Cossack rode beyond the Danube)
- “Kozaky idut” (The Cossacks are marching)

Book 15, Published by Ukraïns'ka Muzychna Nakladnia, New York, 1942

Carols for String Orchestra

Book 16, published by Ukraïns'ka Muzychna Nakladnia, New York, 1942

Adaptations of Works by Other Composers

Book 16, published by Ukraïns'ka Muzychna Nakladnia, New York, 1942

Songs for Voice and String Orchestra

Book 18, published by Ukraïns'ka Muzychna Nakladnia, New York, 1942²⁸

²⁸ Information about these publications can be found in the newspaper *Svoboda* (Jersey City), 30 June 1943.