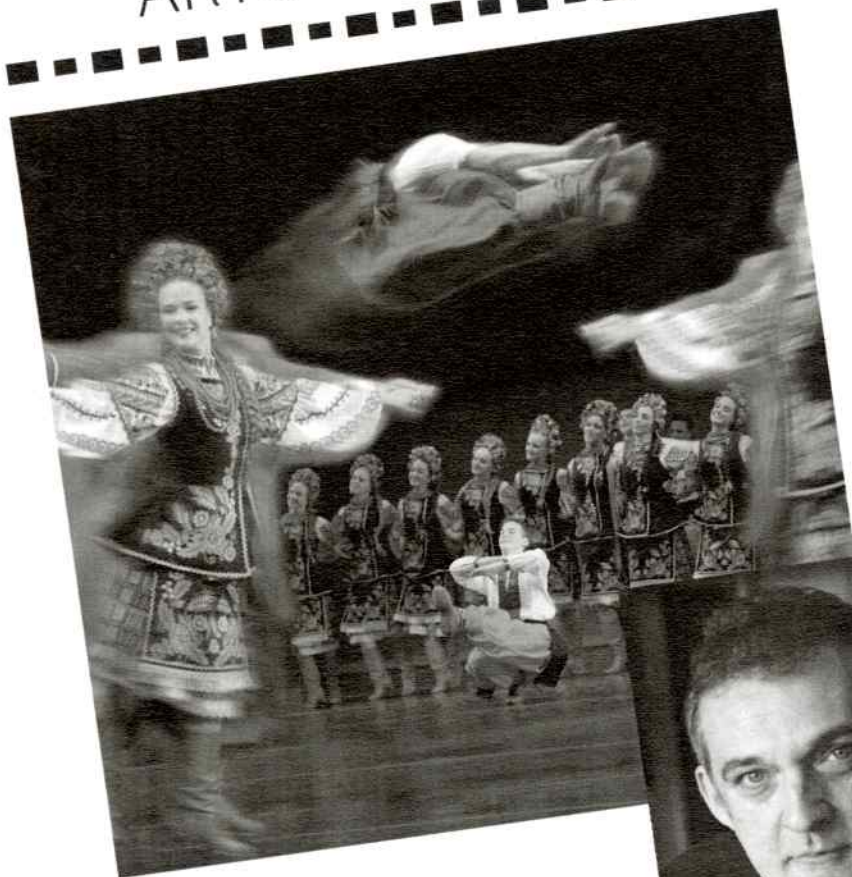


PERFORMING
ARTS SERIES

ARTS
AT BRYN MAWR



Mark Morris, photo by Peter Darragh.

Voloshky Ukrainian Dance Ensemble

FRIDAY, SEPTEMBER 14, 8 P.M.

MCPHERSON AUDITORIUM, GOODHART HALL



Support for Voloshky's commission of Mark Morris' *Carnival* and for The Yatran Choreography Recovery and Restaging Project is provided by The Pew Center for Arts & Heritage through Dance Advance.



Additional funding has been provided by the Bryn Mawr College Office of the Provost through the Roberta Holder Gellert Symposium Fund.

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STEPPE: A Crossover

A statement from Artistic Director Taras Lewyckyj

STEPPE: A Crossover is a newly created program that takes you on a creative journey from traditional Ukrainian roots to contemporary art. The performance, featuring over 40 dancers and musicians of two dance companies from the USA and Ukraine, highlights America's unique pluralistic heritage and multicultural inspirations.

The first part of this evening's program is based on the work of the Yatran Ukrainian Dance Company of Kirovohrad, Ukraine that toured in the USA in 1977. After ten sold-out performances in Philadelphia, the tour was abruptly canceled by the Soviet Union and the company returned to Ukraine. This mysterious Cold War censorship led to many speculations both in Ukraine and the USA.

Over the past few years, together with the Zoriany Song and Dance Company of Kirovohrad, Ukraine, I worked with the original choreographer Anatolij Kryvochyha (now age 87) to theatrically recreate the Yatran program. Unlike the original program, we restaged this program dramaturgically based on the changing of seasons and rebirth.

The program begins with Spring when love is in the air, and takes the audience through the wild Summer Solstice, to a Fall wedding and then into Winter festivities. Spring returns culminating in merriment and the blossoming of new life. This seasonal pattern also moves across historical time as well as geography, creating a three-dimensional time continuum. As we travel through various regions of Ukraine we also visit passages in time, from pagan to post-Christian Ukraine.

The second half of the evening's program begins with the premiere of *Carnival*, a new work created for Voloshky by world-renowned American choreographer Mark Morris. In Voloshky's 40th year we commissioned Morris to choreograph a new piece that would further Voloshky's ties to American culture and its finest artists. This new work is our tribute to the beautiful country that supported Ukrainian culture-in-exile, clinging to its roots after being displaced by WWII.

Voloshky's achievements in the United States as ambassadors of Ukrainian culture are made possible due to a great American culture that respects individual freedoms. When Ukraine became independent, Voloshky was able to partner with artists in Ukraine and forge relations with this new democracy. It quickly became clear that while working in Ukraine Voloshky's mission had grown to include the role of ambassador of American pluralistic culture.

Mark Morris has long embraced folk dance as a launching point for his revered modern dance works. He understands the need for multicultural individualism and has a respect for history when forging new art. Morris has been referred to as "the most important choreographer since Balanchine." His work is deeply rooted in culture and custom--seamlessly integrating elements drawn from traditions as diverse as Eastern European folk dance, classical ballet, and modern dance.

Voloshky invited the Zoriany Ukrainian Song and Dance Company from Kirovohrad, Ukraine to participate in the collaborative work process with Morris. The new Morris work was set on the Voloshky and Zoriany dancers during a three-week residency at the Mark Morris Dance Center in Brooklyn, NY in August 2012. The explosive result of the residency was an intense artistic exchange that deeply impacted the Voloshky, Zoriany and Morris companies and their individual dancers.

A new work was born but equally important was the creative process that forged new relationships between people, countries and artistic genres. All three groups allowed themselves to be displaced from their usual work. This exploration led to many discoveries of common ground as well as beautiful diversities. It was a process of sharing and adapting—simultaneously learning and teaching.

Today, as we face global economic hardships and uncertain futures of young democracies, our common folkloric roots are often the key to nurturing global core values to guide a path toward a better future. Together, we can, and will overcome any challenges.

Part 1: Rebirth

Welcoming Dance

Choreography: Anatolij Kryvochyzha

Arrangement: Mykola Kvasha

This formal line dance welcomes the audience to the evening's performance.

Bukovinian Melodies

Arrangement: Mykola Kvasha

Folkloric melodies celebrating spring from the Bukovinian slopes of the Carpathian Mountains, where Ukraine borders Romania.

Kozachok

Choreography: Anatolij Kryvochyzha

Arrangement: Mykola Kvasha

Springtime...Love is in the air and you don't need to be Ukrainian to understand teasing flirtation.

Kupala

Choreography: Anatolij Kryvochyzha

Arrangement: Anatolii Vaipan

Springing forward to summer but traveling back in time to an ancient pagan ritual. Kupala is the festival celebrated on the summer solstice in June. This was a holy day honoring the two most important elements: Fire and Water. Ladies with crowns of flowers on their heads symbolizing their unmarried status go singing into the forest and are followed by single men. The lucky man returns with a flower ring upon his head with the now-engaged lady. The pagan dances would often include a symbol of the tree of life.

Podolianka

Choreography: Anatolij Kryvochyzha

Arrangement: Mykola Kvasha

After the wild summer Kupala celebrations, true love is found and plans are made for an autumn wedding during this courtship dance from the Podillia region of Ukraine.

Transcarpathian Chardash

Choreography: Anatolij Kryvochyzha

Arrangement: Mykola Kvasha

After the summer harvest fall comes to the Ukrainian Carpathian Mountains, where we see the influence of Ruthenia and Austro-Hungarian cultures.

Orchestral Variations

Vavilon 21 (a virtuosic violin piece)

Arrangements: Dmytro Prytula

Vatra (Autumn bonfire with flute solo)

Arrangements: Mykola Kvasha

Koliadky

Choreography: Anatolij Kryvochyza

Arrangements: Mykola Kvasha

Winter arrives with traditional Christmas caroling. Amidst the caroling and snowball fights, a Gypsy brings a goat back to life. The custom of a goat accompanying the carolers has its origin in the pagan times, when the goat represented the god of fertility. A depiction of a goat dying and then being brought back to life by a Gypsy sorcerer symbolized the death of Winter and the birth of Spring.

In the traditional New Year celebrations we hear the famous "Shchedryk" theme of Carol of the Bells by Ukrainian composer Mykola Leontovych (1877-1921).

Ukrainian Folk Songs, Tetiana Iakovenko

Porizala Palchyk

Arrangement: Mykola Kvasha

A song about a young girl's infatuations.

Zhuravka

Arrangements: Anatolii Vaipan

A melancholic song about a woman's grieving her home from a foreign land.

Dzhereltse

Composed and Arranged by Oleksander Kalashnyk

A song about finding beauty in all that is around.

Spring Games

Choreography: Anatolij Kryvochyza

Arrangements: Mykola Kvasha

This dance takes us to the first warm day after a long winter and the wonderful emotions that come with feeling the fresh grass with bare feet.

~ Intermission ~

Part 2: A Crossover

Carnival (World Premiere)

Music: Camille Saint Saëns "Le Carnaval des Animaux"

(The Carnival of the Animals)

New Orchestral Rearrangement by: Andrii Shoost

Choreography: Mark Morris

Costume Design: Maile Okamura

Lighting Design: Nicole Pearce

Mariia Barysh (1st violin), Viktoriia Kolisnichenko (violin), Yanina Vol (violin), Iuliia Rugliak (violin), Igor Sichkar (contra-bass), Oleksii Shorstkyi (flute/piccolo), Dmytro Mariyich (clarinet), Vaipan Anatolii (cimbalom), Oleksandr Kalashnyk (accordion), Pavlo Sherstiuk (percussion)

Gennadii Baronin, Iryna Dekhtiarenko, Ievgenii Filimonov, Maria Flis, Olga Ivanchenko, Svitlana Kishlian, Oleksandra Lanova, Anton Pavlov, Vitalli Makarenko, Gennadii Malarash, Igor Shut, Vitalli Shvets, Yevhen Tereshchenko

Orchestra / Nova Chora

Arrangements: Anatolii Vaipan

An orchestral piece which displaces the drummer, forcing him to adapt to a new instrument.

Tetiana Iakovenko / An American folk song

Arrangement: Andrii Shoost

Additional lyrics by A. Shoost

This American folk song has served many generations through hard times since the Great Depression. The Library of Congress writes, "In the decades since, the song has circled the globe and has been embraced by civil rights and pro-democracy movements in dozens of nations worldwide. From Northern Ireland to Eastern Europe, from Berlin to Beijing, and from South Africa to South America, its message of solidarity and hope has been sung in dozens of languages, in presidential palaces and in dark prisons, and it continues to lend its strength to all people struggling to be free." The uplifting song is a perfect portrayal of a culturally rich nation embracing pluralism with the belief that we can all live in peace someday.

Bessarabian Gypsies

Choreography: Yevhen Sandul

Rearrangement: Mykola Kvasha

Where Ukraine borders Romania, the culturally unique style of the Bessarabian Gypsies combines with local Ukrainian and Romanian styles. The wonderful nature of the nomadic Gypsies around the world is that they adapt to local cultures but never lose their own identity. Gypsies are the biggest non-territorial pan-ethnic international people in the world. For the Gypsy spirit in all of us!

Voloshky Ukrainian Dance Ensemble

Artistic Director, Taras Lewyckyj

Rehearsal Director, Yevhen Tsihanok

Founded in Philadelphia in 1972, the Voloshky Ukrainian Dance Ensemble fosters and promotes cultural exchanges between Ukrainians and the global community through the art of dance. Voloshky's unique blend of styles has positioned the company as a leading cultural ambassador, simultaneously representing Ukrainian culture along with the rich dynamic pluralism of the United States

Voloshky creates a dynamic show of art and energy reflecting the vitality of the Ukrainian people. Voloshky's artistry and presentation of Ukrainian dance is testament to a vibrant and enduring culture steeped in a long and rich history. Voloshky has earned renown for performances of vigor and magnificence. The Voloshky style is bold, powerful, and one of sparkling athleticism. With every

performance, the Ensemble imparts an awareness and appreciation of Ukrainian dance, traditions, and culture.

Worldwide, Voloshky is one of only three Diaspora companies recognized for excellence by a peer review panel organized by the National Academic Association of Ukrainian Choreographic Arts (NAAUCA) in Ukraine. With this ranking Voloshky earned a place in the permanent collection at the National Museum of Choreographic Arts in Kirovohrad, Ukraine.

For the past 40 years, Voloshky has successfully kept the heritage and art of Ukrainian dance alive in the United States through critically acclaimed, world-class performances. The Ensemble's excellence has been recognized through funding from The National Endowment for the Arts, The New England Foundation for the Arts, The Pennsylvania Council on the Arts and The Philadelphia Cultural Fund. Over the past 17 years, the Ensemble has undertaken major artistic growth initiatives made possible through Dance Advance and funding from Pew Charitable Trusts. These project funds enabled the Ensemble to work with some of the finest artists in the United States and Ukraine.

Zoriany Ukrainian Song and Dance Company
Artistic Director, Antonina Chervinska
Rehearsal Director, Gennadii Maïarash

Zoriany was founded in Kirovohrad, Ukraine in 1984. From 1988 to 1997 it was directed by Anatoly Mikhailovich Kryvochyza, National Artist of Ukraine, Patriarch of national choreography. The mission of the company is to restore in Post-Soviet Ukraine the harmony of three elements: music, song and dance.

Central to the current creative achievements of the group is People's Artist of Ukraine Antonina Chervinska. Chervinska is tireless promoter of Ukrainian folk songs, which in her performance acquires new unique styles. Chervinska has deeply studied folklore, customs and rituals of Ukraine, and has reclaimed and revived numerous old songs of the steppes. Ms. Chervinska is the original vocal soloist who toured with Yatran in 1977.

Zoriany dancers are headed by choreographer and Merited Artist of Ukraine Gennadii Maïarash. Recently during a tour in France, a reviewer wrote, "Coordination and virtuosity of the dancers, acrobatic stunts, along with elegance, finesse are the hallmarks of this fine dance company."

In 2009, Zoriany celebrated its 25th anniversary. The company was awarded the title of Academic Ensemble of the Kirovohrad Philharmonia for their high professional skills and success in promoting Ukrainian music, song and choreography.

Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the Koleda Balkan Dance Ensemble, and later the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 works for the company.

From 1988-1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Morris is also much in demand as a ballet choreographer and has created eight works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris, named music director of the 2013 Ojai music festival, is noted for his musicality and has been described as "undeviating in his devotion to music." He has conducted performances for the Mark Morris Dance Group since 2006.

He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and The Royal Opera, Covent Garden. In 1991, he was named a Fellow of the MacArthur Foundation. He has received eleven honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award "for being an American ambassador for classical music at home and abroad."

He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In recent years, he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), and the Benjamin Franklin Creativity Laureate Award (2012).

Acknowledgements

Voloshky would like to recognize the ongoing years of support from the Ukrainian Federation of America, the Ukrainian Self Reliance Credit Union (Philadelphia) and the Ukrainian Educational and Cultural Center.

The recovery and recreation of the Yatran program by Taras Lewyckyj has been supported by The Pew Center for Arts & Heritage through Dance Advance. This project was also generously supported by the Ukrainian Kirovohrad State government. It has been a blessing and an honor to work with the wonderful Zorany Company and the great Anatolij Kryvochyzha.

The commission of Mark Morris to create Carnival for the Voloshky Ukrainian Dance Ensemble has been supported by The Pew Center for Arts & Heritage through Dance Advance.

The creation of *STEPPES: A Crossover* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation, the MetLife Foundation and the National Endowment for the Arts.

Behind-the-Scenes

A village of individuals and organizations has supported Voloshky as it worked to create and develop this program. We would like to sincerely thank and acknowledge the following.

- Mark Morris – a genuine Artist with a big heart.
- The staff and dancers at the Mark Morris Dance Center (MMDC) who made all our dancers feel like part of an extended family during a very intense three-week residency in Brooklyn, especially Nancy Umanoff for her brilliant leadership and Mathew Rose for his help and guidance in rehearsals.
- The University of the Arts in Philadelphia and Bryn Mawr College for providing residency space to enable the creative development of the program that would best frame the new Morris work. The residency environment created a wonderful forum for feedback, advice and encouragement that was integral to the process of development. Thank you to Andrew Pap for guidance and consultation and Pearle Schaeffer for kick starting this dream 18 years ago.
- Lisa Kraus, Performing Arts Coordinator at Bryn Mawr College for providing the wonderful residency and venue to premiere the Morris work and the new *STEPPES* program. Thanks to the vision of Lisa, Voloshky had a presenting partner that was fully committed to making this massive endeavor a reality.
- Director and filmmaker Henry Nevison for tirelessly documenting our work and becoming an integral part of the process.
- Mr. Mikhail Baryshnikov for his kind words of support while visiting this work process in NY.
- Miriam Giguere and Alexandra Pelberg Slawter with Drexel University for helping to coordinate university housing for all of our artists while working in Philadelphia.
- Veselka Ukrainian Restaurant for generously keeping our dancers well fed during their three weeks in Brooklyn.
- Local support – Aerosvit Ukrainian Airlines, Meest; Ostap Lewyckyj; Orest Zachariasevych; Sasha Ursta; Maria Flys; Nadia Pasenkova; Chrystia Muraiova; Katya Syzonenko; Nick Denkowycz; Susan, Roman and Luka Lewyckyj; Tanya and Roman Lewyckyj; Marta Cairns; Jim and Gretchen Jubinski; Bohdan Flys; Gene Luciw and the Tryzub Ukrainian Sports Center; Tom Birchard and Olesia Lew at Veselka Ukrainian Restaurant; Julian Bachinsky at East Village Meat Market; Matt and Clay Belcher; and Dmytro Terlecky.

Voloshky Ukrainian Dance Ensemble

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BRYN MAWR COLLEGE OFFICE FOR THE ARTS

CALENDAR 2012-13

PERFORMING ARTS SERIES

September 14	Voloshky Ukrainian Dance Ensemble
September 28-30	Bread and Puppet Theater <i>Circus and Cabaret</i>
November 9	David Krakauer, clarinet: <i>Beyond Crossover</i>
February 22-24	Susan Rethorst: Inquiring Mind/Choreographic Mind <i>Behold Sam Dog, 208 East Broadway Part 5 (Premiere)</i>
March 22	Sheetal Gandhi: <i>Bahu-Beti-Biwi</i>

CREATIVE WRITING PROGRAM READING SERIES

October 3	Anthony Doerr
October 24	Jena Valentine
November 7	Mary Gaitskill
November 28	Terrance Hayes
February 6	Robin Black
March 20	Bruce Smith
April 3	Daniel Alarcón
April 10	Lydia Davis

THEATER PROGRAM

November 9-11 & 15-17	Fall Production
April 12-14 & 18-20	Spring Production

DANCE PROGRAM

February 16	Faculty Dance Concert
April 26-27	Spring Dance Concert

MUSIC PROGRAM

November 16	Bryn Mawr/Haverford Orchestra Marshall Auditorium, Haverford College
December 9	Bryn Mawr/Haverford Chorale Marshall Auditorium, Haverford College
December 13	Bryn Mawr/Haverford Chamber Singers, Founders Hall, Haverford College
April 19	Bryn Mawr/Haverford Orchestra Marshall Auditorium, Haverford College
April 28	Bryn Mawr/Haverford Chorale Marshall Auditorium, Haverford College