Art Song of Ukraine

*Program Booklet*

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Ford-Crawford Hall Jacobs School of Music

Indiana University Bloomington

# Acknowledgements

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# Art Song of Ukraine

Masha Fokina

In considering art song traditions, German *lieder*, French *chansons*, even the Russian *romansi* earn frequent mention; it is time we add Ukrainian *solospivy* to this list. For such a long, stylistically diverse, politically contested, and artistically significant tradition, our recital can only offer a minor tribute. Even so, our short selection already speaks to the diversity of the genre. From Barvinsky's commemorative “Sonnet” for the 1933 unveiling of Ivan Franko's headstone in Lviv, to Kosenko's romantic invocation in “Speak, speak,” we encounter an array of poetic subjects, compositional approaches, and extra-musical contexts. Yet one spring sources all these pieces—the beauty of the Ukrainian language in poetic form. In every work, we hear each composer's commitment to its realization through the immediacy and confluence of a musical context. In doing so, we can understand *solospivy* as meeting grounds for concurrent legacies—of artistic traditions, of Ukrainian cultures, of historical moments, and of human experiences like love, sorrow, and identity.

Sorrow often takes to song, and our recital shows its many, often unexpected guises. For rarely do works on grief open in a major key. And yet, in our acquaintance with Mykola Lysenko's “Princely Moon,” the rolling barcarolle-like opening in E major warms and calms us. As we follow the protagonist's outpouring to the regal moon, the composer leads us through the poem's emotional landscape of sorrow, grief, hope, and wonder. A master of the genre, Mykola Lysenko imbued his *solospivy* with the modal flexibility of Ukrainian folk songs. Lysenko's collage of major and minor sonorities carries us, as if by waves, through the lyrical flow of verse and melody. From the loftiness of “Princely Moon,” the stark text for “They Stood in Silence” grounds us. But Viktor Kosenko's setting takes flight. Animating swirls of piano arpeggios in neo-Romantic character, the composer-pianist nods to Rachmaninoff's piano writing, but with a vocal chromatic twist. Kosenko's refined expressivity reveals itself in the melody's expanse, undercutting the gravity of the poem with lushness and motion.

We can see this animated motion again in the progression from Yaroslav Lopatynsky's “My Heart Burns,” to Denys Sichynsky's “Don't Sing Such a Song to Me” and “Sorrow” which narrate a mourning journey—from despair, to rage, to acceptance. The opening descending lines of Lopatynsky's “My Heart Burns,” mimicking sighs, signal to the anguish of the protagonist.

Stylizing his melody with almost declamatory rhetorical gestures, Lopatynsky elevates his musical representation. As the protagonist progresses to rage, Sichynsky punctures the melody of “Don't Sing Such a Song to Me” with enunciated rhythms, as if to curtail the singer from unbridled outburst. But the poem changes. With the character's confession of their pain, Sichynsky carries their anguish through a flowing line, deepening the setting's sensibility. “Sorrow” marks the final stage—youth is irrecoverable; the protagonist surrenders. Sichynsky sets this folk-like ballad of reflection with a strophic song, its every repetition more resolute.

The longing of sorrow shades the yearning of love, and this duality comes alive keenly in musical representation. Responding to her separation from her husband, Stefania Turkevych's

“I Yearn for You” captures a protagonist yearning for their love. Turkevych's setting embodies loss, as it metrically and tonally wanders. Adapting to the poem's mutable emotional states, Turkevych opts for impressionistic harmony and metric play that charges the song with volatile energy. We hear a similar metric agitation, but a very different approach to text setting of romantic yearning in Viktor Kosenko's “Speak, speak.” To elevate the poem's emotional trepidation, Kosenko superimposes the meaning of the text with a seemingly contradicting musical gesture. As the lover speaks of “quiet peace in this heart of mine,” Kosenko instead soars the melody to its registral and dynamic peak, hinting at the romantic fervor of our protagonist. The composer's song does not merely render, but converses with the meaning of the text.

But undoubtedly central to *solospivy* is the tenderness of tribute to Ukraine, personified through lament, through metaphor, and folkloric inspiration. Valentyn Sylvestrov, Yakiv Stepovyi, and Jack Szczuka present varying poetic and musical reflections on Ukraine and the country's plight for independence. Valentyn Sylvestrov enshrouds Taras Shevchenko's “Farewell, O World, Farewell, O Earth” in a hymnal lullaby. Although the lament opens with a stark melodic fifth, a tonal chasm, Sylvestrov keeps the harmonic texture illuminated with characteristic touches of modality. As the protagonist farewells “my dear Ukraine,” the strophic swaying melody feels both repetitive and infinite, seemingly rocking him to eternal rest. In direct contrast, we encounter Yakiv Stepovy's mobilizing song “Step” in which the metaphor of the “endless steppe” marks the awakening urge for national liberation of the Ukrainian people. Stepovy visualizes this through the brooding low register of the piano, and broad octaves in a marching rhythm, invoking a military topic. Approaching the folkloristic idiom, Jack Szczuka's “DUMKA” (TÜŞÜNCE - THOUGHT) for Ukrainian folk choir offers a contemporary contemplation on the Ukrainian genre *dumky*, a form of folk ballad that eventually entered Classical repertoire. After joining the IU Slavic Choir in Fall 2021, the composer was inspired to pay homage to Ukrainian culture. “DUMKA” sets its poetic namesake by Taras Shevchenko in the original Ukrainian and, in the second part, translated into Crimean Tatar. The juxtaposition of languages within Szczuka's folk-inspired style invites the listener to consider the symbiotic relationships between music and language, and how together they can weave paradigms of music, culture, and heritage.

# Texts and Translations

## Mykola Lysenko, “Princely Moon”

*Text by Ivan Franko, trans. by Maxim Tarnawsky and Uliana Pasicznyk*

Micяцю-княsю! Hiчкoю тeмнoю Tиxo пливeш ти

Cтeжкoй тaємнoю. Hiжнo xлюпoчeтьcя Bosдyшнe мope, Taк в нiм i xoчeтьcя Змить s cepця гope.

Micяцю-княsю! Tи чapiвничeнькy!

Cмyтoк нa твoйoмy Яcнoмy личeнькy. Is нe6osвisднoï

Cтeжки пoгiднoï

Baжкo глядiть тo6i B мope 6esдoннe,

B людcькocтi 6iднoï Гope 6escoннe.

Micяцю-княsю!

B пiтьмi 6yдyщoгo, Знaть, ти шyкaєш Зiлля цiлющoгo,

Зiлля, щo лиш цвiтe З-sa paйcькиx мeж… Ox, i кoли ж ти тe

Зiлля sнaйдeш?…

Princely moon, Through gloomy night, You calmly sail

A secret path.

The wind-swept sea Splashes tenderly, Can it wash away The heart's grief?

Princely moon, You enchanter! There's sorrow on Your shining face.

From your tranquil path In the starry heavens You cannot see

Into the watery abyss, Into the depths

Of sleepless misery.

In the obscurity of the future You are searching, I know, For the healing herb

The herb that flowers Only beyond the gates Of paradise.

Oh, when will you find it?

## Viktor Kosenko, “They Stood in Silence”

*Text by Viktor Strazhev, trans. by Aaron Kennet*

Boни cтoяли мoвчки, I плaкaлa вoнa.

I тиxo плaкaв вiтep кpaй тeмнoгo вiкнa. I вyлиця яcкpiлa вoгнями лixтapiв.

I пopяд тaємничe щocь нaтoвп гoмoнiв.

I cyмнo, cyмнo cтaлo кpaй тeмнoгo вiкнa. Boни cтoяли мoвчки,

I плaкaлa вoнa.

They stood in silence, And she cried.

And the wind quietly cried by the dark window. And the street was lit up with lantern lights.

And next to them a mysterious rumbling of rustles And it became sad, sad by the dark window.

They stood in silence And she cried.

## Stefania Turkevych, “I Yearn For You”

*Text by Bohdan Lepky, trans. by Elijah Kelsey*

Бyвaє, тyжy sa тo6oю,

Як тyжaть квiти нa6ecнi,

Як тyжaть тi лиcтки дpi6нi, Koли ociнньoю пopoю Лeтять y cвiт cyxi, мapнi -- Taкoю тиxoю нyдьгoю Чacoм нyдьгyю sa тo6oю.

To sнoв жyp6a cтpяcaє мнoю, Як тaя 6ypя нa вecнi.

Шaлiє вiтep. Ллють pяcнi Дoщiв пoтoки. B лютiм 6oю Пaдyть ялицi кpeмesнi -- Taкoю дикoю жyp6oю Чacoм шaлiю sa тo6oю.

Sometimes I yearn for you, As flowers yearn for spring, As these delicate leaves yearn, When in the fall

They fly into the world dry, useless – With that sort of quiet longing Sometimes I long for you.

Then once more sorrow shakes me, Like that storm in spring.

The wind roars. The rain

Flows down. In a ferocious battle Strong fir trees fall –

With that sort of wild sorrow Sometimes I go wild for you.

## Vasyl Barvinsky, “Sonnet”

*Text by Ivan Franko, trans. by Uliana Pasicznyk and Maxim Tarnawsky*

Блaгocлoвeннa 6yдь пoмiж жoнaми, Oдpaдo дyш i coнцe 6лaгoвicнe, Пoчaтoк в saxвaтi, oкpoплeнa cльosaми, O paю мiй, мoя ти мyкo, Пicнe!

Цapицe, ти s-мiж людy

Пiднocиш дo вepшин cвoйoгo тpoнy I дo гли6ин тepпiння, cлis i 6лyдy

Beдeш i тиx, щo двигaють кopoнy. Tвiй пoдиx вci cepця людcькi piвняє, Tвiй пoцiлyй вci дyшi 6лaгopoдить

I cльosи нa aлмas пepeмiняє.

I дoтик твiй is тepня poдить poжi,

I пo cepцяx, мoв чap coлoдкий, xoдить, I 6yдить, мoлoдить, i oп'яняє.

Blessed be thou among women,

The soul's delight and precursor of joy, Conceived in passion, watered with tears, My paradise, my suffering, my song.

As queen, you, from among the rabble, Rise to the heights of your throne,

And to the depths of suffering, tears, and error, You lead those whose burden is the crown.

Your breath the hearts of all does level, Your kiss bestows a blessing on all souls, And transforms every tear into a diamond. Your touch sprouts roses midst the weeds, And like a charm, it stirs the soul,

Awakens and renews it with intoxicating spirit.

## Mykola Lysenko, “Oriental Melody”

*Text by Lesya Ukrainka, trans. by Uliana Pasicznyk and Maxim Tarnawsky*

Гopи 6aгpянцeм кpивaвим cпaлaxнyли,

З пpoмeнeм coнця saxiдним пpoщaючиcь. Taк мoє cepцe жaлeм saгopiлocя,

З милим, кoxaним мoïм posлyчaючиcь. Гeть пoнaд мopeм, нaд xвилями cинiми

The mountains ignited in a deep red

In parting with the westerly rays of the sun. So, too, did my heart burn with sorrow When I separated from my dear beloved.

Away above the blue waves of the sea

B'ютьcя, нe cпинятьcя чaєчки 6iлi. Дe тe6e мaють шyкaти нa 6esвicтi, Mилий мiй, дyми мoï 6иcтpoкpилiï? B ce6e нa вeжi вoгoнь saпaлилa я,

Лю6ий, твoгo вopoття дoжидaючиcь,

Xaй вiн пpocвiтить пo мopю дopiжeнькy, Щo6 нe s6лyдив ти s чyжини вepтaючиcь. Cвiтe мiй! 6yдy тe6e дoжидaтиcя,

B чopнy, cмyтнy фepeджiю пoвитaя,

I пocaджy кипapиcoвy гiлoчкy, Бyдe щoдня вoнa cлisьми пoлитaя. A як пoвepнeшcя, я пoкaжy тo6i

Toй кипapиc мiй в caдoчкy квiтчaтoмy Здiймeтьcя вiн нaд вciмa мiнapeтaми B кpaю цьoмy, нa мeчeтi 6aгaтoмy.

Wander the white seagulls without rest. Where in the great unknown are my quick-winged thoughts

To seek you, my beloved?

I have lit the fire on the tower,

My dear, in expectation of your return. May it show you a path across the sea

So that returning from foreign lands you do not stray. My light, I will await you

Wrapped in a black, sorrowful burqua, I will plant a branch of cypress

And water it daily with my tears. When you return I will show you

This cypress of mine in my flowery garden, It will rise above all the minarets

In this land, on the rich mosque.

## Valentyn Sylvestrov, “Farewell, O World, Farewell, O Earth”

*Text by Taras Shevchenko, trans. by Elijah Kelsey*

Пpoщaй, cвiтe, пpoщaй, seмлe, Heпpияsний кpaю.

Moï мyки, мoï лютi B xмapи saxoвaю.

Пpиcпiв:

A ти, мoя Yкpaïнo, Бesтaлaннa вдoвo, Я дo тe6e лiтaтимy З xмapи нa posмoвy.

Ha posмoвy тиxocyмнy, Ha paдy s тo6oю; Oпiвнoчi, пaдaтимy

Pяcнoю pocoю. Пopaдимocь, пocyмyєм, Пoки coнцe вcтaнe, Пoки твoï мaлi дiти

Ha вopoгa вcтaнyть.

Пpoщaвaй ж ти, мoя нeнe, Yдoвo нe6oгa.

Гoдyй дiтoк, живa пpaвдa Y Гocпoдa Бoгa!

Goodbye, O world, O earth, farewell, Unfriendly land, goodbye!

My searing pain, my tortures cruel Above the clouds I'll hide.

Chorus:

And as for you, my dear Ukraine, I'll leave the clouds behind

And fall with dew to talk with you, Poor widow-country mine.

I'll come at midnight when the dew Falls heavy on the fields;

And softly-sadly we will talk Of what the future yields.

Until the rising of the sun We'll talk about your woes,

Until your infant sons are grown And rise against the foes.

Goodbye, my lovely, poor Ukraine, O widow-land of mine!

Your children teach the living truth –

That justice is divine!

## Viktor Kosenko, “Speak, speak”

*Text by Vladimir Likhachov, trans. by Aaron Kennet*

Гoвopи, гoвopи, я лю6лю тe6e cлyxaть Koли ми caмi

Y вeчipнix cyтiнкax sopi Tиxий cпoкiй y cepцi мoïм.

Biд твoïx пpocтoдyшниx posмoв Hiжний пpoмiнь дo мeнe дiйшoв. Щo y пoглядi cяє твoïм.

Y вeчipнix cyтiнкax sopi

He пoдyмaю я нi пpo щo нi, пpo щo Гoвopи, гoвopи, гoвopи, гoвopи...

Speak, speak, I like listening to you When we are alone

In the evening starry twilights Quiet peace in this heart of mine.

From your earnest conversations A gentle ray reached me.

That shines in your eyes.

In the evening starry twilights

I won't think about anything, anything Speak, speak, speak, speak...

## Vasyl Barvinsky, “Evening at Home”

*Text by Bohdan Lepky, trans. by C. H. Andrusyshen and Watson Kirkconnell*

Глy6oким тиxим вcнyлo cнoм Yce кpyгoм,

Лиш вiтep виє пiд вiкнoм Cyмний пcaлoм.

Kpisь ши6и нeвиpasнo чyть To тaм, тo тyт,

Як кpaплi дoщeвi пaдyть, Baжкi, мoв pтyть.

I в двepi чyти лeгкий cтyк: Cтyк-cтyк, cтyк-cтyк!..

Taємний, дo6pe sнaний sвyк Hespимиx pyк.

“Xтo йдe?” - питaюcь, мoв si cнa. “To я, тo я,

Tвoя тoвapишкa дaвнa, Hyдьгa, нyдьгa”.

All things around me into slumber lapse And heavy calm;

Only the night wind at my casement flaps Its mournful psalm

Now through the window-panes are vaguely heard, Now here, now there,

The raindrops falling like quicksilver-curd Heavy and rare.

And at the door a gentle tap resounds In soft demands—

Mysterious yet most familiar sounds Of unseen hands.

“Who goes there?” is the question I profess. “'Tis I, 'tis I,

Even your old companion, weariness, Comes with a sigh”

## Viktor Kosenko, “Light Wind”

*Text by Konstantin Bal'mont, trans. by Aaron Kennet*

Biтpoм лeгкoвiйним милyвaвcя я вiн шeпнyв жypливo:

“Дyжчa нiч oд дня!”

Зaxiд тиxo гacнyв, xмapи пoчopнiли, вiтaми ялини xмypo saшyмiли.

I enjoyed the light wind it whispered sadly:

“The night is stronger than the day!”

dawn quietly faded, clouds darkened,

spruces gloomily swooshed with their branches

I нaд тeмним мopeм, дe 6ypxyн peвiв, лeгiт лeгкoвiйний тиxo пpoлeтiв.

Hiч пpoйшлa нaд cвiтoм, a s-sa xвиль виcoкиx saciялo яcнo пpoмeниcтe oкo

I нoвa posквiтлa квiткa в нe6ecax, вжe нa cxoдi cяйвo sнoвy вocкpeca. A sвoдливий лeгiт линyв лю6o в oчi, шeпoтiв тиxeнькo:

“Дyжчий дeнь вiд нoчi!”

Above the dark ocean, where the wind roared, a light breeze quietly flew by.

Night passed over the world, and from behind the tall waves a gleaming eye shined brightly

And a new flower bloomed in the sky, already dusk emerges as if resurrected. An alluring breeze flew into my eyes, whispering quietly:

“The day is stronger than the night!”

## Yaroslav Lopatynsky, “My Heart Burns”

*Text by Lesya Ukrainka*, *trans. by Aaron Kennet*

Гopить мoє cepцe, йoгo saпaлилa Гapячaя icкpa пaлкoгo жaлю.

Чoмy ж я нe плaчy? Pяcними cльosaми Чoмy я cтpaшнoгo вoгню нe saллю?

Дyшa мoя плaчe, дyшa мoя pвeтьcя, Ta cльosи нe pинyть пoтoкoм 6yйним, Meнi дo oчeй нe дoxoдять тi cльosи, Бo cyшить ïx тyгa вoгнeм saпaльним.

Xoтiлa 6 я вийти y чиcтeє пoлe, Пpипacти лицeм дo cиpoï seмлi I тaк sapидaти, щo6 sopi пoчyли,

Щo6 люди вжaxнyлиcь нa cльosи мoï.

My heart is burning, it was set on fire by the hot spark of the ardent regret. Why am I not crying? Why cannot I put out the fire with my tears?

My soul is crying, my soul is tearing apart. But tears don't turn into a flow,

My tears can't reach the eyes

Because they are dried by sorrow like a blazing fire.

I would like to go out in a clean field, Fall down and touch the fresh ground.

And cry so badly that the stars could hear, that people were frightened by my tears.

## Denys Sichynsky, “Don’t Sing Such Songs!”

*Text by Lesya Ukrainka, trans. by Uliana Pasicznyk and Maxim Tarnawsky*

He cпiвaйтe мeнi тoï пicнi, He вpaжaйтe cepдeнькa мoгo!

Лeгким cнoм cпить мiй жaль y cepдeнькy, Haщo ж cпiвoм 6yдити йoгo?

Bи нe sнaєтe, щo я гaдaю,

Як cиджy я мoвчasнa, 6лiдa. To ж тoдi y cepцi мнi гли6oкo Cяя пicня cyмнaя pидa!

Don't sing me that song, Don't burden my heart.

Sorrow sleeps lightly in my heart, Why wake it with your singing? You don't know what I am thinking When I sit silent and pale.

That is when, deep in my heart, This sad song is weeping.

## Denys Sichynsky, “Sorrow”

*Text by Leonid Hlibov, trans. by C. H. Andrusyshen and Watson Kirkconnell*

Cтoïть гopa виcoкaя, Пoпiд гopoю гaй,

Зeлeний гaй, гycтeceнький, Heнaчe cпpaвдi paй.

Kpaй 6epeгa, дe piчeнькa, Пpив'яsaнi чoвни;

Tpи вep6и тaм cxилилиcя, Moв жypятьcя вoни.

Щo пpийдe лю6e лiтeчкo, Пoвiють xoлoдa, Ocиплeтьcя ïx лиcтячкo, I пoнece вoдa.

Дo вac, ви лю6i вep6oньки, Щe вepнeтьcя вecнa,

A мoлoдicть… нe вepнeтьcя, He вepнeтьcя вoнa!..

Yonder a lofty hillock stands A grove below it lies

So leafy and so green a nook It seems a paradise

In a calm spot beside the bank A few small boats are moored,

While three green willows there bend low As if to grief inured.

Sorrow the summer soon will pass, That chilling winds will blow, And foliage fall and on the waves Be carried as they flow.

To you, my willows dear

The months will spring restore, My youth can never come again, No never, never more!

## Yakov Stepovy, “Step”

*Text by Mykola Chernyavskiy, trans. by Elijah Kelsey*

Cтeп i cтeп, oдин 6es кpaю, Aж дo мopя 6epeгiв,

Бes osep, piчoк, 6es гaю, Tiльки s кyпaми cтoгiв. Hi гaйoчкy, нi лicoчкy,

Bcюди – cпaлeнa seмля... He шeпoчe в xoлoдoчкy Cpi6нoвoдa тeчiя.

A кoли, 6yвa, s гpoмaми З мopя xмapи нaлeтять,

Cтeп oxpecтять 6лиcкaвкaми, Haд лaнaми пpoгpимлять, -

Steppe and steppe, one without end, All the way to the shores of the sea,

Without lakes, rivers, without a meadow, Just with piles of hay.

No meadow, no forest, Everywhere is burned land, No silver creek

Whispers in the cold.

And when, sometimes, with thunderclaps The clouds will fly in from the sea, Lightning bolts will baptize the steppe, Above the fields they will rumble,

Biн пpoкинeтьcя, пpocнeтьcя, Гpyди гpoмy пiдcтaвля;

Зaгoвopить, sacмiєтьcя, Зaгoвopить, sacмiєтьcя Bpas дo нe6a вcя seмля!

He will stir, wake up,

Turning his chest to the thunder, He will speak, he will laugh,

He will speak, he will laugh, Like all the earth to the heavens!

Mepтвий cтeп... Йoгo гpoмaми Tiльки й мoжнa pos6yдить...

The dead steppe… Only thunderclaps Can wake him…

Taк нexaй жe нaд лaнaми Гpiм 6aжaний пpoгpимить!.. Гpiм 6aжaний пpoгpимить!..

So, above the fields, let The welcome thunder roar! The welcome thunder roar!

## Jack Szczuka, “DUMKA”

*Text by Taras Shevchenko*

Teчe вoдa в cинє мope, Ta нe витiкaє:

Шyкa кosaк cвoю дoлю, A дoлi нeмaє.

Пiшoв кosaк cвiт sa oчi; Гpaє cинє мope.

Гpaє cepцe кosaцькeє, A дyмa гoвopить:

- Kyди ти йдeш, нe cпитaвшиcь? Ha кoгo пoкинyв

Бaтькa, нeнькy cтapeнькyю, Moлoдy дiвчинy?

Ha чyжинi нe тi люди, Tяжкo s ними жити:

Hi s ким 6yдe пoплaкaти, Hi пoгoвopити. -

Cидить кosaк нa тiм 6oцi, -

Гpaє cинє мope,

Дyмaв, дoля sycтpiнeтьcя, -

Cпiткaлocя гope.

A жypaвлi лeтять co6i Ha тoй 6iк ключaми.

Плaчe кosaк - шляxи 6итi Зapocли тepнaми...

Mop дeнъиsгe aкъa cyвлap, Aкъa, aкъa, ич 6итмeй.

Ysь тaлийин кasaк apaй, Taлий иce кopюнмeй.

Keтe кasaк, 6ильмeй къaйдa, Maвы дeнъиs эп oйнaй

Kasaк юpeчиги oйнaй, Tюшюнджe иce aйтa:

- Taшлaп къaйдa кeтecинъ ceн, Бa6aнъны, къapт aнaнъны,

Be кимлepгe къaлдыpacынъ Ceвгeн яп-яш ëcмaнъны Гъyp6eтликтe инcaнлap ят, Oлapнeн sopдыp яшaв.

Aгълaшмaгъa oлмas sepят, Cыp(ы)дaшмaгьa 6иp saт.

O ялыдa тypa кasaк,

Эп oйнaй мaвы дeнъиs. Taлий pacтлap\* 6eллeди, Keдep 6yлды ялынъыs. Typнaлapce yчa кyктe Бaшкъa тapaф(ы)лapгьa.

Aгьлaй кasaк - ëллap 6osyкъ, Kyмюльгeнлep oтлapгъa.

Mor den'izge aqa suvlar

Aqa, aqa, ich bitmey. Öz taliyin kazak aray, Taliy ice korünmey

Kete kazak, bil'mey qayda Mavı den'iz ep oynay Kazak yurechigi oynay Tüşünce ise ayta

The water flows into th' blue sea,

And never comes out,

A kozak looks for his fate,

But it can't be found.

The kozak went to the far lands, The blue sea is waving,

The lad's heart is patting,

And, the thought is craving:

“Where d' you go without a

blessing?

In whose care have you left

The father and your elderly mom, And your young sweet lassie?

In foreign lands, the folks are strange,

Living with them' s hard, There'll be no one to share concerns,

To talk heart-to-heart”.

The lad's sitting on th' other side,- The blue sea goes high and low, He thought he would meet his fate, But he met a woe.

And the cranes are flying right in perfect flocks home.

The lad's crying- the olden ways With thorns, are overgrown

# Performer Biographies

## Maya Davis (mezzo-soprano):

Mezzo-soprano Maya Davis is a class of 2022 graduate of Jackson State University, where she received her bachelor's degree in vocal performance. There she studied under Phyllis Lewis- Hale and was a NATS Southern Regional Finalist in 2018 and 2019. In her hometown of South Bend, Indiana, Davis participated in musicals with the South Bend Civic Theater as an ensemble member and a soloist. She was also a student of the LA Opera's HBCU Career Comprehensive in the class of 2022. As a second-year master's student at Jacobs, she is pursuing a degree in vocal performance under the tutelage of Russell Thomas. Last spring, she made her IU Jacobs Opera Theater debut as Lorca in Ainadamar. Davis recently performed as the Second Witch in the IU Summer Chorus's production of Dido and Aeneas.

## David Drettwan (baritone):

David Drettwan is a second-year M.M. student hailing from Elkhorn, Wisconsin, studying under the tutelage of Jane Dutton. Past roles at Jacobs include Don Giovanni (Don Giovanni), Merry Widow (Kromov), and chorus member in the world premiere of Anne Frank as well as a workshop performance of Gianni Schicchi (Gianni Schicchi) and Swimming in the Dark (Janusz). Outside of Jacobs, he made his professional debut in the world-premiere production of the Pulitzer Prize-winning new opera *Omar* at Spoleto Festival USA in Charleston, South Carolina. He also performed Figaro (*Le nozze di Figaro*), King Arkel (*Pelléas et Melisande*), Melisso (*Alcina*), and Keeper/Father Trulove (*The Rake's Progress*) at Baldwin Wallace Conservatory of Music. This summer, he will be an apprentice artist at Central City Opera singing the role of Jake Wallace in *La Fanciulla del West* by Puccini.

## Erin Erickson (soprano):

Erin Erickson is a second-year Masters student in Voice at the Jacobs School of Music, where she studies with Alice Hopper. She is originally from Columbus, IN, where she has recently performed as a featured soloist in the Towering Achievement: A Community Celebration concert. She has appeared on the MAC stage in the 2021 and 2023 productions of *The Nutcracker,* with the 2023 performance being the premiere of Jacobs' exciting reimagining of the timeless ballet. She has performed with Reimagining Opera for Kids, a Bloomington-based non- profit organization dedicated to providing children with engaging first experiences with opera, since 2019. She has performed with them in elementary and middle schools across the state. Erin is thrilled to be a part of this celebration of Ukrainian art song and hopes listeners will be as deeply moved by the music as she has been.

## Madeleine Gotschlich (soprano):

Hailed for her “great stage presence” and “soaring soprano voice,” Madeleine Gotschlich is a versatile, dynamic performer with a love for everything from Mozart to Strauss. Originally from Maine, she is currently pursuing her Master's in voice at IU JSOM, studying with Carol Vaness. Recipient of a 2024 Metropolitan Opera Laffont Competition Encouragement award, she

recently originated the role of Mrs. VanDaan in the world premiere production of Shulamit Ran's Anne Frank. Other roles sung include Arminda (La Finta Giardiniera), Ciesca (Gianni Schicchi), and Grimgerde (Die Walküre). She has also performed scenes from several roles, including Vanessa (Vanessa), Eboli (Don Carlo), and Agathe (Der Freschütz).

## Noah Lauer (bass):

Bass Noah Lauer is studying with Peter Volpe in the third year of the Master of Music in Voice Performance program. Last year, Lauer performed for Jacobs School of Music Opera Theater as Tripaldi in Ainadamar and Siroco in L'Étoile, and in the previous fall as Sarastro in The Magic Flute. Also in Bloomington, he premiered the role of Iorwerth in the New Voices Opera production of Rhiannon's Condemnation, and last spring, he performed as Monsieur de Preville and Boniface with Unsung Opera. He has previously performed with Chamber Opera Chicago as a soloist in a new musical adaptation of Jane Austen's *Persuasion*, which toured to the U.K. and Canada, as Charlie in the children's opera *Miracle*!, and in the ensemble of Amahl and the Night Visitors. Other performances include Falstaff in *The Merry Wives of Windsor*, Grandpa Moss in *The Tender Land*, Don Alfonso in *Così fan tutte*, and The Gondoliers at Luther College, the title role in *The King and I*, Audrey II in *Little Shop of Horrors*, Captain von Trapp in *The Sound of Music*, Captain Keller in *The Miracle Worker*, Warner in *Legally Blonde*, and Les Misérables at Theatre Cedar Rapids. He placed second at the National Association of Teachers of Singing Central Regional Competition.

## Muyuan Liu (baritone):

Muyuan Liu is a baritone from China in his second year of a master's program in voice at the Jacobs School of Music, where he is studying under Patricia Stiles. He earned an undergraduate degree in vocal performance at the Central Conservatory of Music in Beijing, China, under the tutelage of Kangliang Peng. Liu has extensive experience on stage, having been active in artistic forms such as dramas, musicals, dances, and choral performances. Liu has also participated in Heidi Grant Murphy's Opera Workshop, where he performed the main scenes of Mozart's *Le nozze di Figaro* as Figaro, Tchaikovsky's *Eugene Onegin* as Onegin, Puccini's *Tosca* as Baron Scarpia,a and Rossini's *The Barber of Seville* as Fiorello. He performed Mozart's Coronation Mass in C as a bass soloist in February 2023 with the Indiana University Chorale and Indiana University Conductors Orchestra. Liu performed Count Capulet in *Romeo et Juliette* at The Musical Arts Center and Butler Arts & Events Center Clowes Memorial Hall. In February 2024, Liu performed Makoto Kobayashi in *An American Dream* at The Musical Art Center.

## Tatiana Mills (soprano):

Soprano Tatiana Mills, from New York City, is a first-year master's student in the studio of Michelle DeYoung. She earned her undergraduate degree from the UCLA Herb Alpert School of Music, where she covered the role of Énone (*La descente d'Orphée aux enfers*) and made her stage debut as Barbarina in Opera UCLA's production of *Le Nozze di Figaro*. In concert, she has performed the partial roles of Susanna (*Le Nozze di Figaro*) and the soprano solo of the Mozart Requiem with *L'École Normale de Musique de Paris*, as well as Gilda (*Rigoletto*) with the International Vocal Artists Academy of Payerbach. Mills has also been featured as a recording

artist on the 2018 *Internationale Filmfestspiele Berlin* Honorary Mention Film, *Dressage*, as well as the soundtrack for the short film *When There Was a Tree.*

## Kelly Peralejo (soprano):

Kelly Peralejo holds a Diploma in Creative and Performing Musical Arts and a Bachelor's Degree both in Voice Performance from the University of the Philippines College of Music and studied with of Prof. Cecilia Valeña. She is currently a Master's student under the tutelage of Prof. Kimberly Gill, and is also working towards a Certificate of Vocology, both at the Jacobs School of Music. Her operatic credits include Chorus/Joujou from “The Merry Widow” by Franz Lehár; Sisa from “Noli Me Tangere” by National Artist for Music, Felipe De Leon; Anna 1 from “Die Sieben Tödsunden” by Kurt Weill; Romilda from Serse by G.F. Handel; Jenny from “Three Sisters Who Are Not Sisters” by Ned Rorem, among others. Alongside singing, Kelly is also an internationally accredited classical ballet teacher of the Cecchetti syllabus. She has earned her Associate Diploma with Honours from Cecchetti Ballet Australia, a member of Cecchetti International Classical Ballet (CICB). Kelly is currently working towards her Licentiate Diploma.

## Katie Smith (soprano):

Soprano Katie Smith was born and raised in Hartselle, Alabama but has called the Florida Panhandle home since 2014. She has wide-ranging experience in both modern and classical voice performance, including blues vocals and many productions with the Pensacola Opera Chorus. She has most recently performed with the JSOM Summer Chorus production of Purcell's *Dido and Aeneas* as the cover for Dido and with the IU Opera Chorus in Gounod's *Roméo et Juliette*. Katie has worked as a private voice teacher for over four years and has sent students into Belmont University's Commercial Voice Program and the New York Conservatory for Dramatic Arts' Musical Theatre Program. Her experience also includes owning and operating a Kindermusik® program, and serving as Director of Music Ministry at St. Luke UMC in Pensacola, FL, where she led the Chancel Choir and the contemporary worship band. Katie is a writer and poet, an avid gardener and reader, a mental healthcare advocate, and a lover of nature and animals. Her primary research interest is women's reproductive health as it intersects with vocal health and voice performance. Katie holds a B.A. in Creative Writing and a B.M. in Voice Performance from the University of West Florida, where she studied voice with Corey McKern. She began her studies at the University of Alabama at Birmingham under the tutelage of Rachel Mathes and is currently in her second year of study at the Jacobs School of Music, working toward a M.M. Voice Performance under the tutelage of Michelle DeYoung.

## Isabella Stachurski (soprano):

Isabella Stachurski is a third year undergraduate student at the Jacob's School of Music studying with Dr. Cathy Compton. She has recently performed in Gounod's *Roméo and Juliette* as chorus ensemble, and will be next performing in Tchaikovsky's *Eugene Onegin.*

## Jack Szczuka (bass):

Jack Szczuka is a fourth-year undergraduate at IU studying Composition and Central Eurasian Studies. He is the current pianist/accordionist/arranger for the Bloomington Silk Road Ensemble, and a member of the IU Slavic choir. In 2022, he was awarded 1st place in the NOTUS Choral Competition for his piece *Birga-Birga Boramiz*, setting text from the ancient Uzbek

epic, *Alpomish*. As a participant of the Russian Language Flagship Program, Szczuka was awarded a Critical Language Scholarship in summer 2022 and is planning on completing his Capstone year abroad in Almaty, Kazakhstan, for the 2024-2025 academic year.

## Ariel Wei (mezzo-soprano):

Originally from Beijing, China, Mezzo-soprano Ariel Wei is a second-year master's student under the instruction of Carol Vaness and Gary Arvin. She earned her B.M in Voice Performance from Manhattan school of music under Mignon Dunn.She has worked with great coaches Craig Rutenburg, Thomas Muraco, Joan Dornemann and Jane Steele. She had versatile performing experience and has appeared as Cherubino in *Le nozze di Figaro*, Second lady in *Die Zauberflöte*, Zita in *Gianni Schicchi*. Her upcoming roles include Sesto in *La Clemenza di Tito* with Croatian National Theater and Hänsel in *Hänsel und Gretel*. Her Opera Scene include Dorabella in *Così fan tutte*, Charlotte in *Werther*, Carman in *Carmen*,Donna Elvira in *Don Giovanni*,Giovanna in *Rigoletto*,Annina in *La traviata*. Ariel has achieved notable success in competitions as well. She was the 2nd prize winner of the NY Global Competition and performed at Carnegie Hall last year.

## Brittany Weinstock (soprano):

Brittany Rose Weinstock is an MM student from Los Angeles, studying under Carol Vaness. She earned her BA from Pepperdine University, studying under Louise Lofquist. This summer, Weinstock will be an Apprentice Artist at Central City Opera, covering Anna Maurrant in *Street Scene.* IU performances include *Eugene Onegin* (Chorus), *Swimming in the Dark* (Karolina cover), and an *Anna Bolena* scene (Giovanna) with Michael Shell's Opera Workshop. Weinstock was a Study Grant Artist at the 2023 Savannah VOICE Festival. Credits include *HMS Pinafore* (Josephine)*, Into the Woods* (Jack's Mother), *Le nozze di Figaro* (Countess)*,* and scenes from *Simon Boccanegra* (Amelia), *Susannah* (Susannah), *L'elisir d'amore* (Adina), and *L'étoile* (Laoula).

## Yi-Lin Wu (soprano):

Soprano Yi-Lin Wu is originally from Taiwan, she is now a first-year master's student in voice performance at Jacobs School of Music under the tutelage of Patricia Stiles. She received a bachelor's degree in voice performance at National Taiwan Normal University in Taiwan, under the tutelage of Irene Yang. There, she performed roles including Yum-yum in *The Mikado* and Lucy in *Telephone*, as well as opera scenes of Mozart's *Le Nozze di Figaro* as Susanna, *Idomeneo* as Ilia, Weber's *Der Freischütz* as Aennchen, and Donizetti's *Don Pasquale* as Norina.