

Sunday Afternoon, December 4, 2022, at 2:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage

THE UKRAINIAN INSTITUTE - KYIV,  
UKRAINIAN CONTEMPORARY MUSIC FESTIVAL & RAZOM

*present*

# Notes from Ukraine

FOLK SONG FROM  
POKUTTIA REGION

Ой, як же було ізпрежди віка / Oh, how it  
was long ago

CHRISTMAS IRMOS  
(XIV-XVI c.)

Волхви перськії / The Magi of Persia  
MARICHKA MARCZYK  
UKRAINIAN BANDURIST CHORUS  
UKRAINIAN CHORUS DUMKA OF NEW YORK  
VASYL HRECHYNSKY, *Conductor*

YAKIV YATSYNEVYCH  
(1869–1945)

Ой в Єрусалимі рано задзвонили /  
Jerusalem Bells

UKRAINIAN CHORUS DUMKA OF NEW YORK  
ANDREW GAVDANOVYCH, *Soloist*  
VASYL HRECHYNSKY, *Conductor*

MYKOLA LYSENKO  
(1842–1912)

Колядую, колядую / I am Caroling  
Ой, коляда / Oh Carol!

UKRAINIAN BANDURIST CHORUS  
Z. CHAIKOVSKY (or V. GRABOVYY), *Soloist*  
OLEH MAHLAY, *Conductor*

HANNA HAVRYLETS  
(1958–2022)

Ой Питалася Княжа Корона / The King's Crown

UKRAINIAN CHORUS DUMKA OF NEW YORK  
VASYL HRECHYNSKY, *Conductor*

KYRYLO STETSENKO &  
(1882–1922)  
DENYS SICHYNSKY  
(1865–1909)

Нова радість стала / A New Joy Has Arisen

UKRAINIAN BANDURIST CHORUS  
P. TARNAWSKY & V. TROYANOVYCH  
(or T. BODNAR & J. SMOLILO), *Soloists*  
ROMAN PACHASHYNSKI, *Conductor*

KYRYLO STETSENKO  
(1882–1922)

Небо і земля / Heaven and Earth

UKRAINIAN BANDURIST CHORUS  
UKRAINIAN CHORUS DUMKA OF NEW YORK  
OLEH MAHLAY, *Conductor*

*(Program continued)*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

JOHN WILLIAMS (b. 1932)	Somewhere in My Memory
HANNA HAVRYLETS	Крокове колесо / Stepping Wheel
VALENTYN SYLVESTROV (b. 1937)	Alleluia from <i>Three Sacred Songs</i>
VICTORIA POLEVA (b. 1962)	Gloria from <i>Missa-symphonia</i> UKRAINIAN CHILDREN'S CHOIR "SHCHEDRYK" MARIANNA SABLINA, <i>Conductor</i>

MYKOLA LEONTOVYCH (1877-1921) <i>arr. Peter Wilhousky</i>	Щедрик / Carol of the Bells UKRAINIAN CHILDREN'S CHOIR "SHCHEDRYK" UKRAINIAN BANDURIST CHORUS UKRAINIAN CHORUS DUMKA OF NEW YORK MARIANNA SABLINA, <i>Conductor</i>
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*Intermission*

A Special Message from Ukraine

TRADITIONAL UKRAINIAN LULLABY <i>arr. Sarah Martinez</i>	Ой, ходять сон, коло вікон / A Dream Passes by the Window
GEORGE GERSHWIN (1898-1937) <i>arr. Graham Dickson-Place</i> <i>adapted by Thomas McCargar</i>	Summertime (feat. Janai Brugger)
MAXIM SHALYGIN (b. 1985)	Blessing
ERIC WHITACRE (b. 1970)	Lux aurumque
LEONARD BERNSTEIN (1918-1990)	Warm-Up from <i>Mass</i>
SVYATOSLAV LUNYOV (b. 1964)	Excerpts from <i>The Noel Consort</i> Ding Dong Merrily on High It Came Upon the Midnight Clear Silent Night Come all ye faithful God Rest Ye Merry Gentlesfolk THE CHOIR OF TRINITY WALL STREET DANIELA CANDILLARI, <i>Conductor</i>
TREVOR WESTON (b. 1967) <i>Text by Serhiy Zhadan</i> (b. 1974)	Довго / Slowly (World premiere) THE CHOIR OF TRINITY WALL STREET UKRAINIAN CHILDREN'S CHOIR SHCHEDRYK JANAI BRUGGER DANIELA CANDILLARI, <i>Conductor</i>

# IN Memoriam



Marta Kolomayets  
April 6, 1959 - August 16, 2020

On October 9, 2019, Marta Kolomayets organized the gala concert *Celebrating 100 years of Ukrainian Cultural Diplomacy: from “Shchedryk” to “Carol of the Bells”* at the National Philharmonic in Kyiv, Ukraine. This event celebrated the centennial of the Ukrainian Republic Capella’s cultural diplomacy tour, which began in Europe in 1919.

As Director of the Fulbright Program in Ukraine since 2013, Marta was devoted to cross-cultural exchanges and facilitating connections between the people of Ukraine and the United States. Bringing this music to Carnegie Hall in celebration of the beloved carol’s North American premiere was her dream.

# Notes ON THE PROGRAM

The centennial celebration of the first performance of “Shchedryk,” or “Carol of the Bells” as it is widely known, could not be more timely. Written by Ukrainian composer Mykola Leontovych, America’s favorite Christmas carol was heard for the first time in North America in 1922 at Carnegie Hall. The 1922 performance was part of a cultural diplomacy tour that showcased traditional and contemporary Ukrainian choral music as a means of highlighting Ukrainian cultural and political sovereignty. Since then, the influence of Ukraine on American musical culture has been significant, if widely unknown. We hope you will leave today’s concert with a deeper understanding of these influences as well as how musical voices can communicate across cultures, continents, and communities.

The program seeks to do three things. Like the original concert in 1922, we celebrate the unique Ukrainian choral music tradition through the presentation of time-honored Christmas and New Year’s songs that proclaim the season. We begin with an ancient folk song like those that inspired many of Leontovych’s compositions, followed by what is purportedly the oldest Ukrainian Christmas carol in existence, “The Magi of Persia.” Both will feature the Ukrainian-Canadian folk vocalist Marichka Marczyk, accompanied by the Ukrainian Bandurist Chorus of North America (UBC) and the Ukrainian Chorus Dumka of New York (Dumka). The carols that follow, sung alternately by our two diasporic choirs, offer a sampling of songs performed every holiday season by amateur and professional choirs in Ukrainian communities worldwide.

Like the tour of 1922, we also seek to highlight the choral music of contemporary Ukrainian composers. Our very special guests, the Ukrainian Children’s Choir “Shchedryk” of Kyiv, will present choral masterpieces by three of Ukraine’s finest living composers: “Alleluia” from *Three Sacred Songs* by Valentyn Sylvestrov, “Gloria” from *Missa Simphonica* by Victoria Poleva, and *Stepping Wheel* by Hanna Havrylets. The first half will conclude, like the first half of the original concert, with the famous and beloved “Shchedryk” by Mykola Leontovych, a.k.a. “Carol of the Bells,” arranged by Peter Wilhousky.

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Following intermission, we will explore more deeply the cross-cultural exchanges between Ukraine and the United States. Performed entirely by pioneers of contemporary choral repertoire The Choir of Trinity Wall Street, we present works

by American composers with Ukrainian connections and Ukrainian composers engaging Anglophone traditions. But first, we begin with one final piece from the original concert: the lullaby “The Dream Passes by the Window” («Ой ходить сон коло вікон») first published in 1837. Although impossible to prove, legend says that George Gershwin was in the audience in 1922 (he was certainly in New York City) and that this piece influenced one of his famous works. Soprano Janai Brugger, who appeared as Clara in the Metropolitan Opera’s 2019-2020 production of *Porgy and Bess*, joins The Choir of Trinity Wall Street to sing her famous lullaby, “Summertime.”

Netherlands-based Ukrainian composer Maxim Shalygin’s *Blessing* sets a text by English Congregational minister and theologian Sir Isaac Watts and was written for a friend’s 25th wedding anniversary. Before becoming one of America’s most widely-renowned contributors to the choral genre, Eric Whitacre studied composition at the University of Nevada, Las Vegas with Ukrainian-American composer Virko Baley. Whitacre’s *Lux Aurumque* sets a Latin Christmas text meaning, “Light,

warm and heavy as pure gold, and the angels sing softly to the newborn babe.” The son of immigrants from Rivne, Ukraine, Leonard Bernstein wrote the choral excerpt *Warm-Up* as part of his monumental theater work *Mass* (1971). The words of the scat-singing text not only make reference to the sounds of bells, but its jazzy style harkens back to the musical era in which the original concert took place. Svyatoslav Lunyov’s *The Noel Concert* offers American audiences a Ukrainian composer’s contemporary interpretation of classical English Christmas carols, reimagining holiday favorites well-known to all.

We conclude the concert with a world premiere: *Slowly* by Trevor Weston. Weston, who knew and traveled in Ukraine with the late Ukrainian composer, Myroslav Skoryk, sets a new text by the Nobel Prize-nominated Ukrainian poet Serhiy Zhadan. Zhadan has remained in Ukraine, largely in Kharkiv, since the start of the full-scale invasion and wrote this text in response to what he has experienced since February 24, 2022.

— Dr. Leah Batstone,  
Creative Director

## CAROL OF THE BELLS: THE UNKNOWN HISTORY OF A WELL-KNOWN SONG

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On October 5, 1922, a choir from Ukraine performed on the world-famous stage at Carnegie Hall under the direction of Oleksandr Koshyts. The artists arrived directly from Europe, where they had triumphantly toured at the request of Symon Petliura, the head of the newly independent Ukrainian National Republic. The goal of their tour was for Ukraine to gain international recognition and military support in its war with Russia.

After the fall of the Russian monarchy in 1917, Ukraine declared its independence

on January 22, 1918, the second nation to do so after Finland. The next countries to break free from Russia’s “prison of nations” were the Baltic states, the South Caucasus, and Poland.

At this moment in history, the world did not know much about Ukraine. Centuries of Russian propaganda had declared that Ukrainians and Russians were one people. And to this end, the Bolsheviks who seized power in Moscow immediately launched a full-scale offensive on Kyiv. In hopes of persuading the West to support Ukraine,

Petliura launched a mission of cultural diplomacy. In January 1919, Petliura sent a choir on tour throughout Europe to demonstrate with song the difference between the Ukrainian people and the Russian people and to promote Ukraine's right to be independent.

One of the songs they sang was "Shchedryk" – a choral piece written in 1916 by Ukrainian composer Mykola Leontovych based on ancient Ukrainian New Year's songs. "Shchedryk" was the standout hit of their repertoire and symbolically became Ukraine's musical calling card during a tour that spanned across 45 cities in 10 Western European countries.

From London to Paris, Vienna to Brussels – "Shchedryk" received standing ovations from audiences. "Shchedryk – it's a masterpiece of folk art," wrote the Brussels-based newspaper *Le XX Siècle*. "One of the most beautiful songs in the program – 'Shchedryk,'" declared the London magazine *The Punch*. "Ukraine's cultural maturity should become for the world a legitimization of its political independence," summarized the Viennese publication *Musica Divina*.

Despite the enthusiasm and admiration for Ukrainian culture, the Western world did not recognize an independent Ukraine. In 1921, the Entente powers agreed that Ukrainian land would be split amongst neighboring governments, with the largest part of Ukrainian territory occupied by Soviet Russia.

Russia immediately began retaliating and destroying Ukraine's intelligentsia. Shchedryk's composer, Leontovych, ended up on a hit list. On January 23, 1921, Leontovych was shot in his father's home in the Vinnytsia region by a Cheka (All-Russian Extraordinary Commission for Combating Counter-Revolution and Sabotage) agent. The composer was finishing his first opera at the time of his murder.

Having lost their homeland, Koshyts's choir departed for the United States of America. On October 5, 1922, the Ukrainian choir performed at Carnegie Hall, and "Shchedryk" was heard for the first time in North America. "This choral singing overwhelmed us," wrote the correspondent for *The Globe and Commercial*. "'Shchedryk' had to be repeated," wrote *The Sun* newspaper's columnist.

After the concert in New York City, the singers performed in 115 other American cities and then went on to perform in Mexico, Canada, Brazil, Argentina, Uruguay, and even Cuba.

Everywhere the Ukrainian choir performed, audiences demanded encores of Leontovych's "Shchedryk." The song reminded the world of Ukraine's struggle for independence. "Sing captive Ukraine, sing little swallows! The spring you are waiting for will come," wrote writer Henrique Coelho Neto after the choir's premiere in Rio de Janeiro.

In Ukraine, however, a "Russian winter" swept the land. Songs remained the only way to express a desire for freedom. And in this context, the Ukrainian "Shchedryk" – today celebrated around the world – became known by its English-language version "Carol of the Bells."

The English-language text to Leontovych's song was written by American conductor of Ukrainian origin Peter Wilhousky. After hearing "Shchedryk" performed by Ukrainians, he decided to include it in the repertoire of the school choir he was conducting.

"Since the youngsters would not sing in Ukrainian, I had to compose a text in English," he wrote to the *Ukrainian Weekly* in the 1970s. "I discarded the Ukrainian text about 'shchedryk' and instead concentrated on the merry tinkle of the bells which I heard in the music."

## Original Text and Translation

Ще́дрик, ще́дри́к, ще́дрівочка,

При́летіла ла́стівочка,  
Ста́ла собі́ ще́бетати,  
Го́сподаря ви́кликати:  
«Ви́йди, вийди́, го́сподарю́,  
По́дивися на коша́ру́ —  
Там овечки́ покотили́сь,  
А ягнички́ народили́сь.  
В те́бе това́р весь хороши́й,  
Бу́деш мати́ мі́рку гроше́й,

В те́бе това́р весь хороши́й,  
Бу́деш мати́ мі́рку гроше́й,

Хоч не гроші́, то полова́,

В те́бе жі́нка́ чорноброва́.»  
Ще́дрик, ще́дри́к, ще́дрівочка,

При́летіла ла́стівочка.

Bountiful evening, bountiful evening, a  
New Year's carol;

A little swallow flew into the household  
and started to twitter,  
to summon the master:

“Come out, come out, O master,  
look at the sheep pen,  
there the ewes have given birth  
and the lambkins have been born  
Your goods [livestock] are great,  
you will have a lot of money by selling  
them.

Your goods [livestock] are great,  
you will have a lot of money by selling  
them.

If not money, then chaff from all the  
grain you will harvest

you have a beautiful dark-eyed wife.”

Bountiful evening, bountiful evening, a  
New Year's carol,

A little swallow flew.

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In 1936, Wilhousky published his song with New York music publisher Carl Fischer. The score reads: *Carol of the Bells – Ukrainian carol (Christmas); music – M. Leontovych; words and arrangement – P. J. Wilhousky.*

Over the following decades, the song became a bestseller. Every Christmas, the song is heard in every corner of America and around the whole world.

The song's wide-ranging musical arrangements are well-known, and the melody is used in films and commercials. The song brings joy over the holidays to all nations, although few people know the tragic fate of the song's author and the song's unique diplomatic mission during Ukraine's first modern declaration of independence.

Today is the time to remember. Today, Ukraine is once again facing Russian aggression. And again, Ukraine needs the support of the entire democratic world.

We believe that this time Ukraine will win. “Carol of the Bells” will continue to be heard every Christmas as a generous gift from Ukraine to the world, and as a guarantee of the worthy place Ukrainians hold in the circle of free peoples of the world.

— Tina Peresunko,  
Kyiv, Ukraine,  
November 2022

(Translated by Lydia Tomkiw)

# Texts AND TRANSLATION

Довго Сергія Жадана  
*Slowly* by Serhiy Zhadan

Довго-довго гаснуть вогні в порожніх  
домах.

Скільки на ці вогні злетиться нічних  
комах.

Скільки їх згорить, коли сюди долетить.

Ще одна мить, і стане порожньо, ще одна  
мить.

Тихо-тихо ходить ніч попід вікном.

Смерть – це дівчинка на асфальті,  
накрита старим полотном.

Потім все буде добре, буде все як колись.

Ти лише зараз не підіймай полотно, не  
дивись.

Ти лише не дивись на те, чого колись не  
було.

Глибоко-глибоко ріжеться сонце об бите  
скло.

Довго-довго будуть зшиватись його рубці.

Пам'ять – це те, що не зрадить  
наприкінці.

Ніжність – це тепла цитата на лівім плечі.

Ти лише говори про те, що бачиш, лише  
не мовчи.

Ти лише говори про те, про що тут усі  
мовчать.

Сонце висить угорі, як поштова печать.

...Все починалося в цих домах, тут, на  
горбі.

Ти народився тут. Хто про це нагадає  
тобі?

З ночі приходять чужі, заходять в старі  
двори.

Ти лише не бійся, ти не мовчи, ти говори.

Slowly, slowly the lights in the empty houses  
fade.

How many insects fly towards them in the  
dark?

How many will burn when they reach their  
aim?

Any moment now, and emptiness will reign.

Quietly, quietly the night passes beneath the  
window.

Death is a girl on the road under a ragged  
throw.

Afterwards, all will be well, just as it was  
before.

But do not raise the cloth, do not look at  
what's below.

Do not dare to look at what once was not  
there.

On the broken glass, the sun sustains deep,  
deep cuts.

Slowly, slowly these wounds will be sewn up.

Memory is that which, in the end, never  
betrays.

Tenderness is a warm quote worn on the  
left shoulder.

Just talk about what you see, just do not say  
nothing.

Just talk about what others here pass over  
in silence

The sun is fixed above in the sky like a  
postmark.

It all started in these houses, up here on the  
hill.

You were born here. But who will remind  
you of this?

Strangers arrive and enter old courtyards at  
night.

But do not be afraid, do not stay silent,  
speak out.



Можеш згадати літо по той бік ріки,  
міста, в якому виріс, списані сторінки.  
Можеш згадати країну, яка лишалась  
завжди.  
Можеш згадати кінець зими, початок  
біди.

Все, про що при тобі мовчали батьки.

Нехитра наука простягнутої руки.  
Родинний скарб, нажитий за довгий вік.  
Тепла вранішня тьмяність жіночих повік.

Все, що назавжди вигоріло у вогні.  
Чому б тобі про це не сказати, чому б і ні?

Чому б не долучитися до нечутних  
багатоголось?  
Ти ж краще за інших знаєш, з чого все  
почалось.

... Чужий, який заходить в тихі міста.  
За яким немає нічого, за яким стоїть  
пустота.  
Чужий, що хоче зробити твоєю пустку  
свою –  
ти сам забираєш, я нічого тобі не віддаю.

Ти сам говорив, я переважно мовчав.  
Дивись тепер на мене, не вір власним очам.

Живи, якщо зможеш, в домі, в якому я жив.  
Це твій вибір – завжди бути чужим.

Це твій вибір – входити до передмість.

Це ось – моє мовчання, вірність і злість.  
Живи тепер з ними, якщо це можна  
назвати життям –  
в чужому домі, де завжди були раді  
гостям.

Це твій вибір – вирубувати сади.  
Згадай, тебе ж ніхто не кликав сюди.  
А ось ти тут – чужий, не зрозумілий  
ніким.  
Тобі самому як бути таким?

You can recall the summer across the river,  
the densely written pages of the city of your  
youth,  
You can recall the country that remained  
forever.  
You can recall the end of winter, the start of  
the trouble.

Everything your parents would not say in  
your presence.  
The simple art of the outstretched hand.  
The family treasure built up over time.  
The warm, morning darkness of a woman's  
eyes.

All those things that were lost in the fire.  
Why shouldn't you talk about them, why  
hold your tongue.  
Why not add your voice to that silent  
polyphony.  
You know better than most how all this  
began.

... The stranger who came to our quiet cities.  
At his back there is nothing, at his back –  
desolation.  
The stranger who wants to make his  
wasteland yours –  
you take it yourself, and I'm giving you  
nothing.

You did the talking, and I mostly kept quiet.  
But look at me now, don't believe your own  
eyes.  
Live, if you can, in the house that was mine.  
It is your choice, to be a stranger always.

It was your choice to enter these  
neighbourhoods.  
This, here, is my silence, my loyalty, my rage.  
So, live with them now – if you can call this  
life –  
in another's home, where guests were  
always welcome.

It is your choice to cut down the orchards.  
Remember – no one here asked you to come.  
But you are here, a stranger understood by  
none.  
How does it feel to live in this manner?

...Ми стоїмо зі свого боку ріки,  
і чоловіки стискають від розпачу кулаки,  
і жінки плачуть, відвертаючись від  
чоловіків,  
і до яких це все записати записників?

Ми знаємо, що ніхто не забере в нас те,  
чим ми жили,  
скільки б між нас не було цієї мли.  
Те, що ми несли, воно росте лише з цих  
грунтів.  
Давай, чужий, скажи – ти цього хотів?

Ми стоїмо і знаємо: все лишається тут –  
поміж цих дерев, поміж цих споруд.  
Саме тут нам стояти, саме тут сходять  
сонця.  
І пам'ять – це те, що не потребує кінця.

**Ми тримаємось наших міст, як ріки  
своїх долин.  
Наш гіркий подорожник, наш  
придорожній полин,  
наші дерева, які ростуть так само, як ми:  
світ, став іще глибшим цієї зими.**

**Що тут стояти й дивитися на вогні.  
Що тут іще можуть сказати мені?  
Я би вже і пішов, мені вже все одно.  
Просто ось це випалене вікно - це моє  
вікно.**

...We stand here on our side of the river,  
the men clench their fists tight in despair,  
and the women cry, turning away from the  
men,  
and which notebooks should I write all this  
in?

We know they can't take away the things  
that kept us going,  
no matter that the mist between us is  
thickening.  
What we carried with us grows only in  
these soils.  
So, tell us, stranger, is this what you wanted?

We stand and we know: everything will  
remain here –  
between these buildings, between these trees.  
Here we must stand, and here the suns will  
rise.  
And memory is that which demands no  
ending.

We cling to our cities, like rivers to their  
valleys.  
Our roadside wormwood and bitter  
plantain,  
our trees, which grow just the same as we do:  
the world has become even deeper this winter.

What use in standing here staring at the fire?  
What else can they possibly say?  
I would leave this place, I no longer care.  
Only that burned out window – it belongs  
to me.

*Translated by Uilleam Blacker*

\*Stanzas in bold have been set in Trevor Weston's *Slowly*

# THE Artists

American soprano **Janai Brugger's** recent engagements include her Vienna debut at Musikverein in Brahms *Requiem* with CBSO and Mirga Gražinytė-Tyla; Mahler's Second Symphony also with CBSO in Birmingham UK; Zerlina in *Don Giovanni* at Tanglewood Festival under Andris Nelsons; Servillia in *La Clemenza di Tito* and Zerlina in *Don Giovanni* at Ravinia Festival under the baton of James Conlon alongside *Kaddish* with Marin Alsop. She sang Beethoven's Ninth Symphony with the Chicago Symphony Orchestra under Ricardo Muti, and Mahler's Fourth Symphony with Yannick Nézet-Séguin and The Philadelphia Orchestra. She traveled to the Netherlands to appear at Dutch National Opera in their acclaimed *Missa in tempore Belli* (Haydn) conducted by Lorenzo Viotti and directed by Barbora Horáková. She revived the role of Clara in *Porgy & Bess* at the Metropolitan Opera of New York. Her 2022-23 appearances at the Metropolitan Opera include Glauce in Cherubini's *Medea*. A native of Chicago, the artist obtained a Master's degree from the University of Michigan where she studied with the late Shirley Verrett. She won her Bachelor's degree from DePaul University, participated in The Merola Opera Program at San Francisco Opera and became a young artist at Los Angeles Opera for two seasons.

Conductor **Daniela Candillari** continues to garner praise for her dynamic and compelling performances at opera houses and concert stages throughout North America and Europe. Recognized for her "confidence and apparently inexhaustible verve" (New York Times) and "powerful and breathtaking

performances" (Review STL), Candillari enters her second season as both Principal Conductor at Opera Theatre of Saint Louis and Principal Opera Conductor at Music Academy. In the 2022-23 season, Candillari conducts the New York Philharmonic and Yo-Yo Ma, American Composers Orchestra at Carnegie Hall, Orchestre Métropolitain Montreal, Toledo Symphony, the world premiere of Peter Knell and Stephanie Fleischmann's *Arkipov* at the Kirk Douglas Theatre, Deutsche Oper Berlin's concert version of *Lakmé*, New Orleans Opera's *Hansel and Gretel*, *Tosca* at Opera Theatre of Saint Louis and Arizona Opera, Tulsa Opera's Gala concert version of *Aida*, and Music Academy's *La bohème*. She holds a Doctorate from the Universität für Musik in Vienna, a MM from the Indiana University Jacobs School of Music, and a MM and Bachelor's degree from the Universität für Musik in Graz.

Peerless interpreters of both early and new music, **The Choir of Trinity Wall Street** has redefined the realm of 21st-century vocal music, breaking new ground with artistry described as "blazing with vigor...a choir from heaven" (*The Times*, London). The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, The Shed at Hudson Yards, the Kennedy Center, Walt Disney Concert Hall, the Berkeley Festival & Exhibition, BAM's Next Wave Festival, and the Prototype Festival, among others. Increasingly in-demand internationally, the choir has also performed in recent seasons at Montreal's Salle Bourgie, Paris's

Théâtre des Champs-Élysées, Norway's Stavanger Cathedral, and London's Barbican Theatre. Performance partners have included Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones. Prominently evidenced by their discography is Trinity's long-term commitment to new music, which has led to many collaborations with living composers including Ellen Reid, Du Yun, Trevor Weston, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, Elena Ruehr, and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy Award-nominated work *Anthracite Fields* was recorded with the choir.

**Marichka Marczyk** is a well-known singer, folklorist, activist and musician with the Ukrainian-Canadian band Balaklava Blues and Lemon Bucket Orkestra. Together with her husband Mark Marczyk, Marichka's creative work has won numerous international awards, including the First Edinburgh Fringe Festival award (2016), the Amnesty award, two Dora awards (2017), Stingray Rising stars award (2021). Her work also received many stunning reviews from the world's most influential media, including *The New York Times*, *The Guardian*, and *The Toronto Star*. During the pandemic, Marczyk started the educational platform and digital archive "*Folk songs of Ukraine*" for students in Ukraine and around the world. The project contains audio materials collected by folklorists over the past fifty years.

For a full century, the **Ukrainian Bandurist Chorus of North America** has preserved and promoted the art of bandura by amassing an extensive discography and by touring North America, Australia, Europe, and Ukraine having performed at such well-known concert venues as Carnegie Hall and the Lincoln Center in New York City, the Kyiv

and Odessa Opera Houses, Kennedy Center in Washington D.C., the Notre Dame Cathedral in Paris and Massey Hall in Toronto. They have also performed for such notable personalities as former President Richard Nixon, former President Ronald Reagan, movie star Jack Palance, former Presidents of Ukraine Leonid Kravchuk and Viktor Yushchenko. The UBC was featured in the internationally renowned Stratford Summer Music Festival in Stratford, Canada in 2004 and 2010, and celebrated its centennial with a historic tour of Ukraine in 2018 and throughout North America in 2019. Oleh Mahlay has served as Artistic Director and Conductor from 1996 to 2008 and again since 2012.

The **Ukrainian Children's Choir Shchedryk** was founded in 1971 in Kyiv by Iryna Sablina. Marianna Sablina, Honored Artist of Ukraine, has served as the Artistic Director and Chief Conductor of the choir since 2004. Currently over 150 children of various ages are involved in the choir. They are organized into groups, usually according to their age. Shchedryk's concert cast is composed of approximately 55 of the best performers. The choir's repertoire covers Renaissance music, baroque music, classical music, adaptations of Ukrainian and other national folk songs, and contemporary musical compositions. Shchedryk has had the honor to perform in many joint projects with the following musicians of global renown including Volodymyr Krainev, Gidon Kremer, Anton Sharojev, Roman Kofman, Giya Kancheli, Ivan Monighetti, Daniel Barenboim, Martha Argerich, and others. The choir had received standing ovations in the most famous music halls all over the world, including, though not limited to the Kyiv National Philharmonic of Ukraine; Mozarteum in Salzburg; Beethovenhalle in Bonn; Roy Thomson in

Toronto; Gasteig in Munich; Forum in Leverkusen; the Chamber Music Hall of the Berliner Philharmonie; Musikaliska and Eric Ericsonhallen in Stockholm; the Great Hall of the Moscow Conservatory, Musikverein and Wiener Konzerthaus.

The **Ukrainian Chorus Dumka of New York** was established in 1949 as a male chorus by Ukrainians who escaped from the oppression and terror of the Soviet regime. The name comes from the Ukrainian word “dumka,” which translates to thought, and “duma,” a form of epic folk song that originated in Ukraine in the 16th century. The founders of this vocal ensemble sought to preserve and cultivate the rich secular and sacred musical heritage of Ukraine. In 1959, “Dumka” became a mixed chorus allowing them to expand their repertoire. Their musical library includes over 400 works from Ukrainian composers, as well as many western composers. Since its inception, the chorus has performed concerts at Alice Tully Hall, Avery Fisher Hall, Carnegie Hall and the Kennedy Center in Washington D.C. “Dumka” sings annual Christmas concerts at St. Patrick’s Cathedral in NYC. The chorus has also performed across Ukraine and other European countries as well as in several cities in the United States. The members of The Ukrainian Chorus Dumka of New York are honored to continue serving the community, through broadening and cultivating the music from its native land. Since 1991, “Dumka” has performed under the direction of Vasyl Hrechynsky.

**Trevor Weston’s** music has been called a “gently syncopated marriage of intellect and feeling.” (Detroit Free Press) Weston’s honors include the George Ladd Prix de Paris from the University of California, Berkeley, the Arts and Letters Award in Music and a Goddard Lieberon Fellowship from

the American Academy of Arts and Letters, and residencies from the Virginia Center for the Creative Arts, the MacDowell Colony and a residency with Castle of our Skins at the Longy School of Music. Weston co-authored with Olly Wilson, chapter 5 in the Cambridge Companion to Duke Ellington, “Duke Ellington as a Cultural Icon” published by Cambridge University Press. Weston’s work, *Juba for Strings* won the Sonori/New Orleans Chamber Orchestra Composition Competition. Trevor Weston won the first Emerging Black Composers Project sponsored by the San Francisco Conservatory of Music and the San Francisco Symphony.

**Serhiy Zhadan** is one of the defining figures of the post-independence generation in Ukraine. His work speaks to the disillusionment, difficulties and ironies that the collapse of the Soviet Union has brought, and his readings fill large audiences. Born in 1974 in the Luhansk region, Serhiy currently lives in Kharkiv. He writes poetry, prose and essays. Several theatre pieces he created have been staged in Kharkiv and at La MaMa Experimental Theatre in New York. His work has been translated into Armenian, Belarusian, Croatian, Czech, English, German, Hungarian, Italian, Lithuanian, Polish, Serbian and Slovenian. He has published over two dozen books, including the poetry collections *Tsyatnyk* (Quotations, 1995), *Efiopiia* (Ethiopia, 2009), *Zhyttia Marii* (The Life of Mary, 2015), and *Tampliery* (Knights Templar, 2016). He is the author of the prose publications *Depesh Mod* (Depeche Mode, 2004), *Voroshylovhrad* (2010), *Mesopotamiia* (Mesopotamia, 2014), *Internat* (2017) and others. In 2014, *Voroshylovhrad* received the prestigious Jan Michalski Prize for Literature and the Best Book of the Decade award from BBC Ukrainian Service and was translated into English in 2016. English

translations of *Mesopotamia* (2018) and *The Orphanage* (2021) have been published by Yale University Press, as has the author's social media diary of the first five months of war under the title *Sky Above Kharkiv*. Serhiy is the recipient of many awards, including the

Hubert Burda Prize for Young Poets (Austria, 2006) and the Angelus Central European Literature Award (Poland, 2015). In 2022, he received the prestigious Hannah Arendt Prize for Political Thought and the Peace Prize of the German Book Trade.

## PRESENTING ORGANIZATIONS

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The **Ukrainian Institute Kyiv** is a state institution acting in the field of cultural diplomacy. The institution's activities are aimed at improving the understanding and perception of Ukraine in the world and the development of its cultural ties with other countries. Established by the Government of Ukraine, the Institute operates under the administration of the Ministry of Foreign Affairs.

<https://ui.org.ua/en/>

The **Ukrainian Contemporary Music Festival** is an annual three-day concert series showcasing Ukraine's unique and exciting contributions to the field of contemporary music. Based in New York City, the festival engages audiences at the intersection of new music, contemporary events, and the culture of Ukraine.

<https://www.ucmfny.com/>

**Razom for Ukraine, New York** is a 501(c)(3) organization founded in 2014 during the Revolution of Dignity. Razom, which means "together" in Ukrainian, believes deeply in the enormous potential of dedicated volunteers and donors from around the world united by a single goal: building and maintaining a democratic and prosperous Ukraine. Razom works towards that mission by creating spaces where people meet, partner, and do. Razom is proud to support this important event.

<https://www.razomforukraine.org/>

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