

1-22-1997

Mazowsze

Department of Music, University of Richmond

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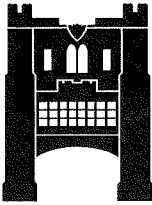


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Wednesday, January 22, 1997 8 PM

Alice A. Jepson Theatre
George M. Modlin Center for the Arts
at the University of Richmond

The Modlin Center for the Arts

in association with

Columbia Artists Management Inc.

Presents

Mazowsze

The State Folk Song and Dance Ensemble of Poland

Mira Ziminska
Founder /Artistic Director

Exclusive North American Tour Direction:
Columbia Artists Management Inc.
Personal Direction: John P. Luckacovic, Vice President
Jay Lawrence, Managerial Associate
165 West 57th Street, New York, NY 10019
(212) 841-9529 Fax: (212) 841-9712



MAZOWSZE

General and Artistic Director: Mira Ziminska-Sygietynska

Deputy General Director: Brygida Linartas

Manager: Maria Biesiekierska

Choreographer and Head of the Ballet: Michal Jarczyk

Conductors: Jan Grabia, Wlodzimierz Porczynski

Choirmasters: Jan Grabia, Maciej Cegielski

Ballet Teachers: Iwona Kierat-Lukasik, Beata Nowak, Krzysztof Kobylak

Choir Teachers: Irena Jezierska, Danuta Kludczynska, Edward Pawlak

Accompanists: Danuta Kludczynska, Mieczyslaw Piwkowski

Technical Chief: Krzysztof Chudobinski

Sound: Michal Szelerski, Wojciech Lopacinski

Direction, selection and of the text and stage adaptation:

Madame Mira Ziminska-Sygietynska

Production Manager: Melanie S. Armer

Company Manager: Harry Rakowski

Tour Engineer: Ivan Feder

Technical Assistant: Michael Reid

PROGRAM

1. OVERTURE

Selection, adaptation and arrangement of the music:

Tadeusz Suchocki

2. CHODZONY "POWITANIE"

(Walking Dance "Welcome")

Music: Stanislaw Wysocki

Lyrics: Mira Ziminska-Sygietynska

Choreography: Michal Jarczyk

The Chodzony is an old Polish folk dance slow in tempo and solemn in character. Originally performed at wedding ceremonies, this circular pageant dance traditionally opens festivals and balls. First mentioned as early as the 17th century, it is believed to be an archetype of the most famous Polish national dance, the Polonaise. With the words written especially by Mira Ziminska-Sygietynska, the company greets the audience with the Chodzony from the Opoczno region located in central Poland.

3. TANCE OPOCZYNSKIE:

(Dances from the Opoczno region):

a) POLKA TRAMBLANKA

Music: Tadeusz Sygietynski

Lyrics: Traditional

Choreography: Michal Jarczyk

The polka is a Czech dance with lively rhythms. Originated in the 19th century, its popularity in Poland has deep roots in folklore. The Trambłanka is probably the best known of the polkas.

b) OBEREK

Music: Tadeusz Sygietynski

Choreography: Michal Jarczyk

The Oberek, one of the most popular Polish folk dances, is mentioned as early as the 17th century when it was called the obertus. It is a turning dance with very specific figures, characterized by great speed, vigor and vitality, full of fantasy and truculence. It was the highlight of every country party.

4. TANCE SIERADZKIE

(Dances from the Sieradz region: Kadzioleczka, Polka sieradzka)

Musical arrangement: Tadeusz Sygietynski

Text adaptation: Mira Ziminska-Sygietynska

Choreography: Michal Jarczyk

Kadzioleczka ("little distaff") is a typical country Mazurka with a lively tempo and joyful mood. The text of the couplet is playful. The girl sings: "My mother ordered me to spin the distaff so that I could earn money for my trousseau. I wanted to spin, but I

couldn't. Unruly little distaff ran out the room, so I had to follow it. Let this little distaff go to the devil!" After the Kadzioleczka is the Polka typical of Sieradz.

5. DWIE PIOSENKI Z KOCIERZEWIA:

(Two choral songs from Kocierzew region in central Poland)

a) WYSZLABYM ZA DZIADA

(I would marry an old man)

Musical arrangement: Mieczyslaw Piwkowski

Text selection and adaptation: Mira Ziminska-Sygietynska

This song is a dialogue between daughter and mother. The girl sings "I feel so bored of being unmarried, that I would even marry an old man." Mother tries to explain to her what marriage really is, "For your husband you must work till you tear your skin."

b) CO JA MYSLE

(What I think)

Musical arrangement: Tadeusz Sygietynski i Tadeusz Suchocki

Text adaptation: Mira Ziminska-Sygietynska

The girls in this playful song sing "I shall tell you what I think and shall deny nothing. Boys are jokers indeed, but we girls are not saints either." A bird sitting on the branch of an oak tree then twitters to her "Don't listen to your true love, he only teases you. But nevermind that, make love to him whenever you can!"

6. PIOSENKI I TANCE Z LIMANOWEJ

(Songs and dances from Limanowa village in Beskidy Mountain region, south-eastern Poland)

Musical arrangement, selection of folk songs and dances: Ludwik Mordarski

Choreography: Witold Zapala

Dances, songs and folk-games of this region of Poland are very vital, full of fantasy and vigor. The most characteristic instruments of this region are pastoral little bells (usually hanging on the necks of sheep) and wooden tubs.

7. KRZEMIENIECKIE ZALOTY

(Courtship in Krzemieniec town in Rzeszow region)

Musical arrangement: Mieczyslaw Piwkowski

Choreography: Michal Jarczyk

This grotesque dance tells us a story of a short and inconspicuous young man who is trying to impress beautiful girls. But all of them are in love with tall, handsome and very bold boys...

8. SUITA SLASKA

(Dances and songs from the Silesia region in south-western Poland)

Musical arrangement: Wojciech Szalinski

Lyrics: traditional

Choreography: Michal Jarczyk

This set of songs and dances contains the most popular tunes of the Silesia region.

9. PIESNI, TANCE I ZABAWY PASTERSKIE Z JURGOWA

(Shepherds' songs, dances and folk games from the Jurgow region)

Musical arrangement: Stanislaw Wysocki

Lyrics: traditional

Choreography: Witold Zapala

These traditional dances and couplets come from Podhale, a rural region at the foot of the Tatra Mountains. While the maidens sing of a horse that lost its shoe, the bells of sheep are heard in the distance. Then the shepherds come in, dancing and showing off their skill with their staffs.

10. KURPIE ZIELONE

(Songs and dances from the Kurpie region in eastern Poland)

Musical arrangement: Mieczyslaw Piwkowski

Lyrics: traditional

Choreography: Michal Jarczyk

These songs and dances are the most popular and typical for the Kurpie region, which is situated in the Primeval Green Forest, north of Warsaw. One of the dances of this set is called "powolniak" (a slow dance) while it is the fastest dance of the region.

11. TANCE WIELKOPOLSKIE Z PRZYSPIEWKAMI I KAPELA

(Dances from the Wielkopolska region, with couplets and orchestra)

Music: traditional

Choreography: Zbigniew Kilinski

Text adaptation: Mira Ziminska-Sygietynska

In this selection of songs and dances from the region of Wielkopolska near the town of Pozuan, there is a very popular song call Swiniorz (a folk term for a male swine-herd). The girl tells a story of a swine-herd who courted her. He was coming to see her even when it rained cats and dogs, but he always hurried to go back to his pigs. One day he wrote her a love letter saying that his love for her was as great as his love for his pigs. She writes back, suggesting that he marry one of them.

12. KRAKOWIACZEK Z PRZYSPIEWKAMI

(Cracoviennette with couplets)

Music adaptation: Tadeusz Sygietynski

Text adaptation: Mira Ziminska-Sygietynska

Choreography: Witold Zapala

The title of this set is the title of a very popular song from the region of Kraków, a town in southern Poland and former capital of the country. It includes three patriotic songs, "Na Wawel, na Wawel, krakowiaku zwawy" ("Go to Wawel, to Wawel, brisk Cracovian"), "Plynie Wisla, plynie" ("And the Vistula keeps on flowing"), and the melody of the song "Albosmy to jacy tacy" ("We belong to no one"), Wawel is the name of a castle on a hill in Kraków, which was the seat of the king of Poland. The song about the Vistula river says: "As long as the Vistula flows across the Polish land, Poland will not vanish." All three songs possess the rhythm of the Cracovienne dance.

13. KRAKOWIAK

(Cracovienne)

Music: Tadeusz Sygietyński

Choreography: Elwira Kamińska

Krakowiak is one of the most popular and characteristic Polish folk dances, with its very lively, even wild tempo, and long, easy strides, demonstrating spirited abandon and elegance at the same time. The rhythm of Krakowiak could be found in Polish and foreign musical compositions of the 16th and 17th centuries. In the 17th century, it spread among townsmen and noblemen, becoming a national dance.

*****INTERMISSION*****

1. OVERTURE

Music: Tadeusz Sygietyński

2. MAZUR ULANSKI

(The Mazurka of Uhlans)

Musical arrangement: B. Szulia

Choreography: Michał Jarczyk

The Mazurka is the second most famous traditional dance. Originally it was a folk dance from the region of Mazowsze in central Poland. It combines speed and vigor with dignity and is performed in pairs which run in place and execute precise turns. First notation of the Mazurka rhythm is found in writings from the 17th century. In the 18th century the Mazurka spread among townsmen and noblemen, developing its form and, with the addition of added texts and patriotic titles, became a national dance. A great number of Mazurkas were created in the 18th century—not only vocals like the “Dabrowski Mazurka,” which became the Polish national anthem, but also instrumentals which became parts of operas, symphonies, and masses.

3. KASZUBSKIE TANCE I PIOSENKI

(Dances and couplets from the Kaszuby region)

Music arranged by: Mieczysław Piwkowski

Choreography: Witold Zapala

Stage adaptation: Mira Ziminska-Sygietyńska

The Kaszuby region is part of the Pomerania region on the Baltic Sea. This piece is a medley of dances and songs accompanied by local instruments such as the Diabelskie skrzypce (“Devil’s violin”), a primitive fiddle ornamented with the devil’s head, and the burczybas, a double bass — it has a small wooden barrel with a strap of hair from a horse’s tail that emits a deep and vibrating, but dull, bass sound. One of the charming songs tells of a boy and a girl having fun with each other. The girl says she would let the boy kiss her if she could be sure he wouldn’t tell anybody. The boy answers that her hesitation is only from the fear that he would tell others she didn’t try to stop him from kissing her.

4. TANCE I PIOSENKI Z WILANOWA

(Dance and songs from Wilanow)

Music: Tadeusz Sygietyński
Lyrics: traditional
Choreography: Zbigniew Kilinski

Two of the dances featured in this set, the Chodzony and the Mazurka, are from the suburbs of Warsaw in the Mazowsze region. The Chodzony is danced to the song "When it is sunny and beautiful, we shall go out to the garden together," and the Mazurka is danced to "My little quail ran away and I must follow after her."

5. PIOSENKI CIESZYNSKIE

(Songs from the Cieszyn region)

Musical arrangement: Władysław Byszewski

Text adaptation: Mira Ziminska-Sygietyńska

Cieszyn is a small town in the Beskidy Mountains in southern Poland. This selection is a set of lyrical girls' songs of love separation and longing.

6. TANCE RZESZOWSKIE

(Dances from Rzeszów region)

Musical arrangement: Marian Domanski

Choreography: Witold Zapala

This is a selection of folk dances typical for the town of Rzeszow and also for the region in south-east Poland where it is located. These are dances of a very simple form with humorous little verses.

7. LUBUSKIE WINOBRANIE

(Wine gathering in the Lubuskie region)

Musical arrangement: Marian Domanski

Choreography: Witold Zapala

A customary dance performed to celebrate the harvesting of grapes. The song is an accompaniment to a slow and picturesque dance performed with garlands made of flowers and vine leaves, saying, "A girl picked sweet wine grapes, but all the time she was thinking about her love."

8. TANCE GORALSKIE

(Dances of the highlanders)

Music: Tadeusz Sygietyński

Choreography: Witold Zapala

These are highland dances of the inhabitants of the Tatra Mountains, full of bravado and vigor. There are dances by maidens and lads, in which the lively temperament of the highlanders pours out. Very small, precise steps are characteristic in these dances, as in the Krzesany, which means "to strike sparks out of mountaineers' axes," and the Zbójnicki, the term for highland robbers. In these dances, the boy displays feats of skill and strength to impress the girls.

9. ZYWIEC MIESZCZANSKI

(Dances of townsmen from the Zywiec region)

Music arrangement: Mieczyslaw Piwkowski
Choreography: Michal Jarczyk

This set of dances and couplets is from the small town of Zywiec in the Beskidy Mountain range in southern Poland. It consists of the Dance of the Handkerchiefs, the Waltz, and the Polonaise. The Dance of the Handkerchiefs is accompanied by the girls singing, "Give back, give back to me my handkerchief that I embroidered so beautifully." The boys answer, "How should I give it back without kissing you first?" Then follows the Polonaise illustrated by the well-known couplet, "Here goes the first pair: old Matthew and Barbara..."

10. PIOSENKI LOWICKIE
(Songs from the Lowicz region)

1. Czy prawda to
(Is that true)

Music: T. Sygietyński

Text adaptation: Mira Ziminska-Sygietyńska

Is it true that girls are more faithful than boys? The girls sing, "Each girl loves only one boy but all boys are charmers and each of them loves at least two girls."

2. Cyt, cyt
(Hush, hush)

Music: T. Sygietyński

Text: Mira Ziminska-Sygietyńska

In the middle of the night a boy knocks at a girl's window asking her to let him in. The girl sings, "Hush, hush! My parents are asleep and the door creaks so loudly, so I cannot open it."

3. A set of American songs from different states of the USA

11. LOWICZANKA

Music: T. Sygietyński

Text selection and adaptation: Mira Ziminska-Sygietyńska

Choreography: Michal Jarczyk

12. FINALE

Music arrangement: Tadeusz Sygietyński

Choreography: Witold Zapala

This is a suite of dances from the environs of Lowicz, situated in the Mazowsze region in the central part of Poland. The small town of Lowicz is famous for its beautiful folk costumes. The suite includes a Waltz, the Mazurka, the Oberek and the Galop.

Program Notes

MAZOWSZE State Folk Song and Dance Ensemble was founded in 1948 by the well-known composer and arranger Tadeusz Sygietynski and his wife, a very popular pre-war theatre, movie and cabaret actress named Mira Ziminska-Sygietynska. It came into being during the cheerless years of war, when annihilation was imminent for Polish culture. It was born of both these young peoples' love for Polish folklore and their desire for keeping it alive for future generations.

HISTORY

The beginning was difficult, but the enthusiasm of the founders overcame all difficulties. As early as November, 1950, the Company gave its first public performance which won great acclaim and was appreciated by the authorities. At that time, government approval was of utmost importance as a qualification of existence. Young girls and boys with talent for music were discovered throughout the country by Tadeusz and Mira and given lodgings at Karolin near Warsaw. There, they were taught singing and dancing by the best pedagogues. Mira Ziminska-Sygietynska acquired a deep ethnographic knowledge of Polish national and popular costume, the beauty of which, along with the charm of music, voices and choreographic designs, contributed to the enormous success of MAZOWSZE both at home and abroad.

MUSIC

MAZOWSZE's repertoire includes songs and dances from 38 different ethnographic regions of Poland and is mainly based on Tadeusz Sygietynski's compositions and his arrangements of popular music. Tadeusz Sygietynski's compositions are original in the

sense that they do not refer to any specific popular melody. They are always inspired by popular motifs and themes, and they are developed directly from popular music with a mastery imitating its sound, harmony and color. But at the same time they are something more. They are—as are arrangements of popular melodies—easily distinguishable and unique. The clear and pastel sound of MAZOWSZE is intensified by appropriately selected voices and corresponding way of singing, based on clear articulation and natural voice production.

DANCE

Dances performed by MAZOWSZE are designed by talented choreographers who are outstanding experts in Polish national dances: Elwira Kaminska, Eugeniusz Paplinski, Michal Jarszk, Zhigniew Kilinski and, most important, the present chief choreographer of long standing, and a former dancer with the Company, Witold Zapala.

COSTUMES

Collected over the years and made of pure wool, linen, cotton and silk, the costumes for MAZOWSZE are ordered especially from popular handicraft masters. Others are bought in the countryside, where they are hand-embroidered, appliquéed, coral beaded and sequin ornamented. Many of the costumes are very old. The dates of completion are embroidered on the sleeves, showing some to be over 100 years old. Exceptionally precious silver belts with a wealth of ornaments, as well as other decorations of the Cieszyn maiden's costumes, are valued as authentic pieces of art. The collection of popular costumes stored at the Karolin museum is of historical and ethnographic value, just as MAZOWSZE's collection of original old musical instruments.

PERFORMERS

Around 90 percent of the young people engaged by the Company are graduates from ballet and music schools. Enrollment takes place every year. Each candidate is examined by the board judging his or her vocal, dance and actor's skill, as well as their appearance. Regardless of a performer's specialization as a choir or ballet member, each performer has to be able to perform both as a choir

singer and as a dancer. Each year, hundreds of young people arrive in Karolin for auditions, trying to pass through a needle's eye of detailed examinations. Only very few lucky persons obtain the longed-for positions which means very intensive work every day, especially on tours, but also a good salary, splendor and the opportunity to see the world as ambassadors of Polish culture.

UPCOMING EVENTS

Kandinsky Trio with

Connie Regan-Blake, storyteller

Saturday, January 25 at 8pm

Camp Concert Hall, Booker Hall of Music

~ Performing Haydn's *Trio in C Major*, Smetana's *Trio in G minor*

and Mike Reid's *Tales of Appalachia*

(tickets: \$10 adults, \$8 seniors, \$5 children)

LECTURE - An Afternoon with Mike Reid

"Writing for the Stage - Is there life after Pro-football?"

Saturday afternoon, January 25, 2pm

Camp Concert Hall, Booker Hall of Music

Richard Becker, piano

Sunday, January 26 at 3pm

Camp Concert Hall, Booker Hall of Music

~ Performing Debussy's *Preludes, Book 1*, Chopin's *Nocturne in B-Flat minor*

and *Scherzo in E Major*, Liszt's *Mephisto Waltz* and his original work, *Three Preludes for Piano*

LECTURE - Filmmaker Spike Lee

Monday, January 27, 1997 at 8pm

Camp Concert Hall, Booker Hall of Music

Presented by the Jepson Leadership Forum

~ In conjunction with "The Year of the Arts," Spike Lee will discuss the impact his works have on society and our culture. His films, including "School Daze," "Do the Right Thing," "Malcolm X," and "Crooklyn," have solidified his position as an eminent maker of films portraying the lives of ordinary and extraordinary black Americans.

Shanghai Quartet

Wednesday, January 29 at 8pm

Camp Concert Hall, Booker Hall of Music

~ Performing Dvorak's *Bagatelles, Op. 47* and *Terzetto, Op. 74* and Schubert's *String Quartet in D minor, D. 810*

Charlottesville Gamelan Ensemble

Saturday, February 1, 1997 at 3pm

Camp Concert Hall, Booker Hall of Music

~ Performing traditional gamelan pieces as well as demonstrating the individual instruments

Harlem Spiritual Ensemble

Sunday, February 2, 1997 at 8pm

Carpenter Center for the Performing Arts

~ This ensemble, which is devoted to the preservation of the American Negro Spiritual, is scheduled in celebration of Black History Month.

Our Young Men Are Dying And Nobody Seems To Care

Monday, February 10, 1997, 7:30pm

Camp Concert Hall, Booker Hall of Music

~ A contemporary play about issues facing African-American men

King Lear, starring Ralph Waite

February 13-15, 1997 at 8pm and February 16, 1997 at 2pm

Jepson Theatre

~ Famed screen and stage actor Ralph Waite joins the University Players as Tucker-Boatwright Artist-in-Residence to play the powerful King Lear.
(tickets: \$7 adults, \$6 seniors/students)

Jeanette Thompson, soprano

Wednesday, February 19, 1997 at 8pm

Camp Concert Hall, Booker Hall of Music

~ Performing works by American composers, including a selection of spirituals in celebration of Black History Month
(tickets: \$10 adults, \$8 seniors, \$5 students)

Michael Davison, trumpet and Anne Lewis, piano

Sunday, February 23, 1997 at 8pm

Camp Concert Hall, Booker Hall of Music

~ Featuring works by Alexander Arutunian, Gershwin, Johan Pezel, Herman Bellstedt and Meg Bowles

Shanghai Quartet with Ruth Laredo, piano

Monday, February 24, 1997 at 8pm

Carpenter Center for the Performing Arts

~ Featuring *Brahms Piano Quintet in F minor, Opus 34*

All events are free and open to the public unless otherwise noted. For ticket information, please call the Modlin Center Box Office at 289-8980.

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Please remember to silence digital watches and paging devices before the performance. Doctors expecting emergency calls should register with the House Manager. The use of cameras - with or without flash - recorders or other electronic devices inside the theatres is strictly prohibited. No eating, drinking or smoking is allowed inside the theatres or galleries.

Latecomers will be seated at the discretion of house management.