



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Mazowsze

MIRA ZIMINSKA-SYGIETYNSKA  
*Artistic and General Director*

WITOLD ZAPALA, *Choreographer*

ANDRZEJ POTAPCZUK, *Conductor*

JERZY WOJCIK, *Deputy General Director*

ANDRZEJ ZAWISTOWSKI, *Technical Director*

MONDAY EVENING, JANUARY 30, 1989, AT 8:00  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### **Overture**

Music: Tadeusz Sygietynski

### **Dances and Couplets from the Lublin Region**

Folk music adaptation: Tadeusz Sygietynski

Text adaptation: Mira Ziminska-Sygietynska

Choreography: Witold Zapala

This set of dances from Southeastern Poland includes melodies well known in the region: Lublin Quick Waltz, "The Goose is Floating on the Water," Polka from the Podlasie region, "Gypsy Song," and the *Oberek*.

### **Dances from the Opoczno Region**

*Polka Trablanka*

Musical arrangement: Tadeusz Sygietynski

Lyrics: *Traditional*

Choreography: Witold Zapala

The polka, a dance with lively rhythms, originated in nineteenth-century Czechoslovakia, and its popularity in Poland has deep roots in folklore. The *Trablanka* is probably the best known of the polkas, and in it the dancers sing: "Oh, play a little polka for us . . . good is the wine and dance, but a trablanka is the best."

*Oberek*

Musical arrangement: Tadeusz Sygietynski

Text adaptation: Mira Ziminska-Sygietynska

Choreography: Eugeniusz Paplinska

A very popular folk dance, the *Oberek* is mentioned as early as the seventeenth century when it was called *obertas*. It is a dance with individual figures characterized by quick and vigorous movements. The high-spirited young folks sing: "Oh, how we would have danced if the room had not been too small for us."

*Mazowsze* appears by arrangement with Columbia Artists Management Inc.  
The University Musical Society expresses thanks to Ford Motor Company Fund  
for underwriting the printing costs of this program.

Cameras and recording devices are not allowed in the auditorium.  
Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

### **Dances and Couplets from the Kaszuby Region**

Musical arrangement: Mieczysław Piwkowski

Stage adaptation: Mira Ziminska-Sygietyńska

Choreography: Witold Zapala

This medley of dances and songs is from the Kaszuby region, a part of Pomerania that is on the Baltic Sea. It is accompanied by a folk band playing such instruments as the Devil's Violin (*Diabelskie skrzypce*), a kind of primitive fiddle ornamented with the devil's head, and the *Burczybas*, a bass viol which makes a low vibrating sound. One of the songs is about a girl and boy poking fun at each other. She will allow him to kiss her only if he will keep it a secret.

### **Dances and Couplets from the Szczawnica Region**

Musical arrangement: Marian Domanski

Lyrics: *Traditional*

Choreography: Witold Zapala

The dances and couplets from a small town in the Pieniny Mountains in Southern Poland portray a kind of folk game played with the village girls by the young men newly recruited to the army. These country boys, being in high spirits as they go off to serve their land, are having a good time, but there is an element of sorrow on the part of one of the girls who regrets saying goodbye to her sweetheart after having known him so short a time.

### **Dances from the Sieradz Region**

Musical adaptation: Tadeusz Sygietyński

Lyrics: *Traditional folk*

Choreography: Michał Jarczyk

Included in this set is the *Kadzioleczka* ("Little distaff"), a typical country polka with a lively tempo and joyful mood. In it, a girl sings about her mother ordering her to spin some thread to earn money for her trousseau, but she can't because the unruly little distaff ran out of the room! The *Polka Sieradzka*, a type of polka unique to this region, follows.

### **Carnival Time in the Holy Cross Mountains**

Musical arrangement: Mieczysław Piwkowski

Lyrics: *Traditional*

Choreography: Witold Zapala

Men disguised as animals and various fantastic creatures lend a very colorful element to these dances. Derived from old country customs, the dances were performed to close the festivities during Carnival in the Kielce region.

### **Songs and Dances from Wilanów**

Music: Tadeusz Sygietyński

Lyrics: *Traditional*

Choreography: Zbigniew Kilinski

Two of the dances featured in this set from the suburbs of Warsaw in the Mazowsze region are the *Chodzony* and the *Mazurka*. 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."

### **Two Choral Songs**

Music: Tadeusz Sygietyński

Text adaptation: Mira Ziminska-Sygietyńska

*Dumka*

This *dumka*, or girl's song, is entitled "Two Little Hearts." It speaks about the two hearts and the two pairs of eyes which cried all night because those of one sweetheart could not meet those of the other.

*What I Think*

The performer in this playful song sings: "I shall say what I think and will 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 never mind about that, make love to him whenever you can!"

### **Shepherd's Songs, Dances, and Folk Games from the Jurgów Region**

Folk music arrangement: Stanisław Wysocki

Text adaptation: Mira Ziminska-Sygietyńska

Choreography: Witold Zapala

These traditional dances and couplets come from a rural section in Podhale 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 break in, sporting their herding staffs and dancing with great vitality and skill.

### **Krakowiaczek**

Music: Tadeusz Sygietyński

Text adaptation: Mira Ziminska-Sygietyńska

Choreography: Witold Zapala

The title of this set of songs accompanying the *Krakowiak* dance takes its name from Krakow, the former capital of Poland. It includes "Na Wawel, na Wawel, Krakowiaku zwawy" (Go to Wawel), "Plynie Wisla, plynie . . ." (And the Vistula keeps on flowing), and "Albosmy to jacy tacy . . ." (We are not just anybody). Wawel is the name of a hill in Krakow as well as a castle that was the seat of the kings of Poland. The song about the Vistula River says that as long as that river flows across the Polish land, Poland will not vanish. All three songs are patriotic in character and keep up the strong rhythm of the dance.

### **Krakowiak**

Music: Tadeusz Sygietyński

Choreography: Elwira Kaminska

The popular *Krakowiak* is characterized by a very lively tempo and long, easy strides that combine a spirited abandon with an elegant style. Heard in certain musical compositions of the Polish courts as early as the sixteenth century, it had become a national dance by the eighteenth century.

## INTERMISSION

### **Polonaise**

Music: Karol Kurpinski (1785-1875)

Musical arrangement: Wladyslaw Kabalewski

Choreography: Zbigniew Kilinski

The most famous of all Polish national dances, the *Polonaise*, is characterized by a slow tempo with solemn, restrained movements. It evolved from the *Chodzony* and traditionally opened balls and dances.

### **Mazurka**

Music: Karol Kurpinski

Musical arrangement: Wladyslaw Kabalewski

Choreography: Witold Zapala

Probably second in international fame only to the *Polonaise*, the *Mazurka* couples vigorous steps to dignified movement. Dancers perform in pairs. Like *Polonaise*, *Mazurka* is not only the term used for a kind of dance, but also for a specific type of musical composition. The one heard here was written by Kurpinski, the "father" of Polish opera.

### **Songs from the Cieszyn Region**

Musical arrangement: Mieczyslaw Piwkowski

Text adaptation: Mira Ziminska-Sygietyńska

This set of lyrical girls' songs comes from the Beskidy Mountains in Southern Poland and are songs of love and nostalgia:

"The lovely, fleeting moments I spent with my Johnny flowed like a stream; and all that is left for me now are memories."

"My dear love, I dream so sweetly about you, though I am afraid you will bring sorrow to my heart."

"I am singing, but my heart is crying. When shall I see you again, my love?"

### **Comic Songs and Dances from the Podegrodzy Region**

Folk music arrangement: Stanislaw Wysocki and Mieczyslaw Piwkowski

Stage adaptation: Mira Ziminska-Sygietyńska

Choreography: Witold Zapala

As the boys display feats of skill and strength, they sing: "I'm a fellow from Podegrodzy, happy and merry." The entry of the girls stops them from their merrymaking, and they are not so brave anymore. Invited to dance by the girls, they are clumsy at first, but soon they regain their playfulness, and a joyful dance begins.

### **Wine Gathering in the Lubusky Region**

Musical arrangement: Marian Domanski

Lyrics: *Traditional folk*

Choreography: Witold Zapala

It was the custom to perform this folk dance to celebrate the harvesting of grapes. The accompanying song speaks of a girl who picked sweet wine grapes, all the while thinking about her love.

### **Carnival at Wilamowice**

Musical arrangement: Mieczyslaw Piwkowski

Stage adaptation: Mira Ziminska-Sygietynska

Choreography: Witold Zapala

These joyful dances and games recall the merrymaking at the carnivals in the region around Krakow.

### **Kujawiak**

Music: Tadeusz Sygietynski

Stage adaptation: Mira Ziminska-Sygietynska

Choreography: Zbigniew Kilinski

This is a national Polish dance characterized by a slow pace and changing rhythms. The dance begins in a sentimental mood and then changes into a quick, lively rhythm that is also characteristic of a wild and spirited *Oberek*.

### **Dances from the Tatra Mountains**

Folk music adaptation: Tadeusz Sygietynski

Stage adaptation: Mira Ziminska-Sygietynska

Choreography: Witold Zapala

These highland dances full of bravado and vigor include the lively *Krzesany*, a dance in which the men impress the maidens with their skill and strength.

### **Dances from the Zywiec Region**

Music: Tadeusz Sygietynski

Text adaptation: Mira Ziminska-Sygietynska

Choreography: Witold Zapala

Dances of the villagers in this southern province include a waltz, a polonaise, and a scarf dance.

### **Songs of the Lowicz Region**

Music: Tadeusz Sygietynski

Words: Mira Ziminska-Sygietynska

*Kukuleczka* ("Little Cuckoo")

While a little cuckoo is cuckooing, a boy is looking for a girl.

*Nie zginaj kaliny* ("Don't Bend the Cranberry Tree")

When a boy is told not to try to bend the Cranberry tree or to go after a village girl, because he will truly fail, he replies defiantly he will do both! He then also adds: he will lead the girl astray, but he won't marry her.

*Furman*

Music: Tadeusz Sygietynski

Words: *Traditional*

This witty old song tries to answer the philosophical question of who is the happiest of all men.

### **Suite of Dances from the Lowicz Region**

Music: Tadeusz Sygietynski

Text adaptation: Mira Ziminska-Sygietynska

Choreography: Witold Zapala

*Lowiczanka* ("The Maiden of Lowicz"); *Mazurka*; *Oberek*

A medley of three different dance styles from the Lowicz region, the birthplace of Chopin.

### **Grand Finale**

Adaptation, staging, and theatrical designs from original national costumes by artistic director Madame Mira Ziminska-Sygietynska.

## About the Artists

Mazowsze is the name of the great plains region of central Poland surrounding Warsaw, the country's capital. This area is the home of Poland's best known native folk dance, the mazurka, and the home of the world-famous dance company that takes the region's name. Mazowsze, the folk company, was formed in 1948 by Tadeusz Sygietynski, Polish composer and researcher of folklore, and his wife Mira Ziminska, who was one of Poland's leading actresses before becoming a costume and stage designer. They established a colony at Karolin, a great estate in the countryside twenty miles outside of Warsaw, the purpose to form a dance company that would preserve the myriad variety of Polish folklore, costumes, songs, and dances, and recreate them authentically on stage. They auditioned over 5,000 boys and girls before choosing the original 180 dancers who became the first student body that would live, study, and work at Karolin. With only their own money and the contribution of time by a few Polish scholars of music and dance, Sygietynski and Ziminska began rehearsals.

By 1950, Mazowsze was ready for its first performances inside Poland and in the following year traveled to Paris for its first tour abroad. Since then, the dance troupe has toured all over the world. This month, the company returns to North America for the eighth time since 1961, and to Ann Arbor for its third visit. (Previous performances here were in 1961 and 1964.)

After the death of Tadeusz Sygietynski in 1955, Mira Ziminska continued their work, and today the Mazowsze touring troupe numbers around one hundred performing dancers, singers, and orchestral musicians. During the course of each concert, the dancers wear more than 1,000 authentic costumes that represent dozens of Poland's regions, with some dancers making as many as 25 costume changes. Some of the costumes are antiques — original folk-dresses up to 70 or 80 years old and weighing well over 20 pounds. Director Ziminska scours the countryside herself to buy them from people whose families have had them for generations. Ninety-eight steamer trunks are required just to transport the group's costumes and props during a tour.

Traditionally, no dance is added to the company's repertoire unless it is approved by the dancers themselves, in accordance with Sygietynski's original philosophy that it is the young dancers and singers of Poland who are closest to the original folk sources. Some of the music of Mazowsze's repertoire was composed by Sygietynski himself, modeled so closely on the authentic native songs and idioms that it has passed back into the culture and become part of the national folklore.

Madame Mira Ziminska, Mazowsze's artistic director, was a celebrated actress in her native country. As the first famous actress in Poland's movie industry, she was known for her versatility in drama, dancing, singing, and comedy. She married Tadeusz Sygietynski, a serious musician who had studied abroad with Max Reger and Arnold Schoenberg, but who had been fascinated all his life by the melodies and rhythms of the folk music of Poland. Eventually, he returned home to continue the work of a man known only by his last name of Colberg, who published 56 volumes about the folk materials he had collected, restored, and preserved. During the worst part of World War II, Ziminska and Sygietynski vowed that if they survived, they would move to the countryside outside of Warsaw and establish a school for the folk arts. Thus was their community started at Karolin in 1948.

Since the death of her husband in 1955, Mira Ziminska has directed the company single-handedly. Because of her expertise in costume design, she is sought after by many for her costuming advice — even Igor Moiseyev of Russia's famed Moiseyev Dance Troupe has been known to seek her counsel. A few years ago, she was the subject of a testimonial documentary movie, made in Poland, titled *Mira*, and has nearly attained the status of a true folk hero for her part in preserving the authentic cultural heritage of her native land.

## Touring Staff

PAGART, State Concert Agency of Poland  
Włodzimierz Sandecki, General Director of PAGART  
Franciszek Redzimski, Director of PAGART Opera and Ballet Department  
Grzegorz Bluszcz, PAGART Tour Representative  
Ewa Blaszczyk, PAGART Tour Representative

Columbia Artists Management Inc.

Kevin S. Hassler, Tour Director; Michaela Kurz, Managerial Assistant; Charles Lambertz, Company Manager; Allison Johnson, Stage Manager; Jeffrey Slade, Assistant Stage Manager; Joann Lambertz, Wardrobe Mistress; Tom Hennes, Technical Director and Lighting Designer; Barbara Sliwinska, Tour Translator; Marshall Foster, Program Representative; Deborah Keith, Publicity Representative; Robert Franz, Travel Director; Kathy Pacchiana, Assistant to Mr. Franz

## Coming Concerts

- CANADIAN BRASS . . . . . Thurs. Feb. 2  
 "A Tribute to the Ballet"; Selections from "Basin Street";  
 Arrangements of Gabrieli, Bach, Gershwin, Barber;  
 Music from the Renaissance
- BEAUX ARTS TRIO . . . . . Sat. Feb. 4  
 Beethoven: Variations on "Ich bin der Schneider Kakadu,"  
 Op. 121a; Rochberg: Trio (1985); Tchaikovsky: Trio in  
 A minor, Op. 50
- OSIPOV BALALAIKA ORCHESTRA . . . . . Thurs. Feb. 9  
 with stars of the Bolshoi Opera
- MUMMENSCHANZ . . . . . Sat., Sun. Feb. 11, 12
- NEW YORK CITY OPERA NATIONAL COMPANY . . . . . Sat., Sun. Feb. 18, 19  
 Verdi's "La Traviata"
- RICHARD STOLTZMAN AND FRIENDS . . . . . Wed. Feb. 22  
 "New York Counterpoint"
- FOLGER CONSORT & WESTERN WIND . . . . . Mon. Mar. 6  
 "Fresh Aires & Madrigals" — Elizabethan madrigals and  
 virtuoso instrumental music
- PAUL TAYLOR DANCE COMPANY . . . . . Tues., Wed. Mar. 7, 8
- ISRAEL PHILHARMONIC / ZUBIN MEHTA . . . . . Tues. Mar. 14  
 Kopytman: Memory (Gina Bashari, alto); Schoenberg:  
 Verklärte Nacht; Brahms: Symphony No. 2 in D major
- FACULTY ARTISTS CONCERT (free admission) . . . . . Sun. Mar. 19
- THE CHIEFTAINS . . . . . Wed. Mar. 22
- EMERSON STRING QUARTET . . . . . Wed. Mar. 29  
 Mozart: Quartet in E-flat, K. 428; Janáček: Quartet No. 2  
 ("Intimate Letters"); Brahms: Quartet, Op. 51, No. 2
- ALICIA DE LARROCHA, *pianist* . . . . . Thurs. Mar. 30  
 Schubert: Impromptu, Op. 90, No. 1; Schubert: Sonata in  
 A major, Op. 120; Espla: Three Dances, Op. 54; Montsalvatge:  
 Sonatina pour Ivette; Turina: San Lucar de Barrameda
- STUTTGART WIND QUINTET . . . . . Wed. Apr. 5  
 DENNIS RUSSELL DAVIES, *pianist*  
 Thuille: Sextet, Op. 6; Ligeti: Six Bagatelles";  
 Bolcom: "FiveFoldFive" (1985); Poulenc: Sextet
- MUNICH PHILHARMONIC / SERGIU CELIBIDACHE . . . . . Thurs. Apr. 13  
 Mozart: Symphony No. 41 ("Jupiter");  
 Bruckner: Symphony No. 4 ("Romantic")
- ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN . . . . . Thurs. Apr. 20  
 Steven Stucky: Dreamwaltzes; Haydn: Symphony No. 85;  
 Shostakovich: Symphony No. 10

### 96th Annual May Festival — April 26-29, 1989

**Hill Auditorium, Ann Arbor, 8:00 p.m.**

Gewandhaus Orchestra of Leipzig

KURT MASUR, *Music Director and Conductor*

The Festival Chorus, DONALD BRYANT, *Director*

ANNEROSE SCHMIDT, <i>Pianist</i>	HERMANN BAUMANN, <i>Horn</i>
ANNE-SOPHIE MUTTER, <i>Violinist</i>	JESSYE NORMAN, <i>Soprano</i>
GAIL DUBINBAUM, <i>Mezzo-soprano</i>	STEPHEN BRYANT, <i>Bass-baritone</i>
VINSON COLE, <i>Tenor</i>	J. PATRICK RAFTERY, <i>Baritone</i>

*Wednesday* — Mendelssohn: "Ruy Blas" Overture; Beethoven: Piano Concerto No. 4;  
 Schubert: Symphony No. 9 ("The Great")

*Thursday* — Beethoven: "Leonore" Overture No. 3; Strauss: Horn Concerto No. 1;  
 Tchaikovsky: Symphony No. 4 in F minor

*Friday* — Brahms: Violin Concerto in D major; Mendelssohn: "Die erste Walpurgisnacht"  
 (Festival Chorus, Dubinbaum, Cole, Raftery, Bryant)

*Saturday* — Strauss: "Four Last Songs" (Norman); Bruckner: Symphony No. 7

*Public Series Ticket Sale begins February 1;  
 Public Single Ticket Sale begins March 1*

---

### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Telephone: (313) 764-2538