

**The Balalaika and Domra Association of America
Officers and Directors**

President: Judy Sherman, Morro Bay CA
Vice President: Irene Perloff McCullough, Atlanta GA
Executive Director: Maxwell McCullough, Tahlequah OK
Comptroller: Victor Gorodinsky, Madison WI
Directors: Jan Bohm, Fairfax VA
Louise Ditchey, Kent OH
Casey Janz, Eugene OR
Jonathan Johnston, Murfreesboro NC
Kathy Mittelstadt, Oak Creek WI
Janet Rygert, Marietta GA

President-Elect: Jane Malackany, Canton OH
Directors-Elect: Jennie Bukowski, Ann Arbor MI
Jason Schreiber, Patagonia AZ

Founders: Lynn Carpenter McConnell
Charley Rappaport
Steve Wolownik

2016 Convention Coordinators:

Irene Perloff McCullough and Louise Ditchey

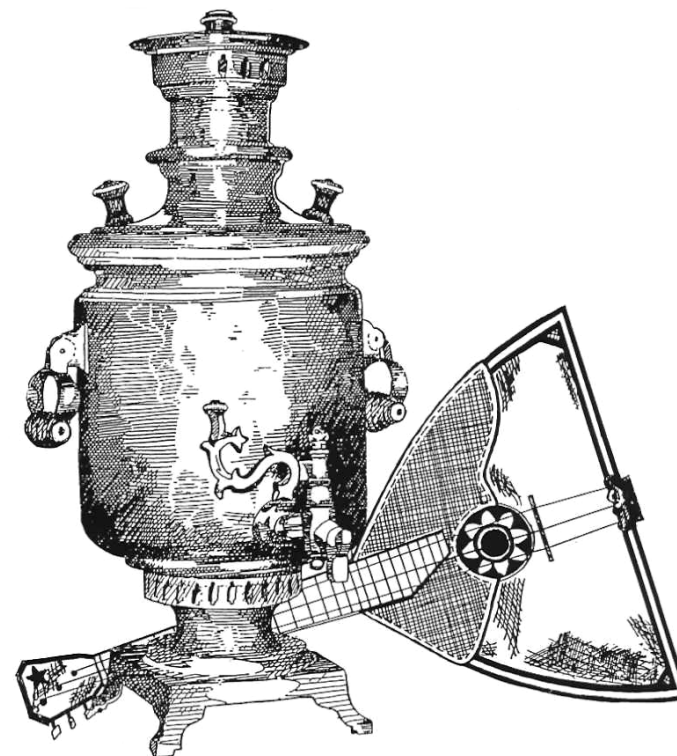
The BDAA is a 501.c.3. educational and cultural association.
For additional information visit our website at www.bdaa.com

We want to extend our sincere thanks to the many people from Bloomington and elsewhere who have helped make our Convention and Festival Concert a success.

- Danielle McClellan, Jacob Lish and the staff at Buskirk-Chumley
- Caitlin McKinley and the staff at Courtyard by Marriott
- Talisha Coppock and the staff at Monroe Convention Center
- Janet Rygert and Kathy Mittelstadt for publicity coordination
- John, Claire and Carl Tafoya for managing our percussion needs
- Olga Bueva and the IU Summer Language Workshop
- Marci Creps, Herald-Times Feature Editor
- Mark Bridavsky and staff at Russian Recording
- Boris Gorlin and IndyVestnik
- Natalia Rekhter and the Russian School of Indiana
- George L. Walker, Jr. and WFIU-Radio
- Thomas Joseph Robertello, Jacobs School of Music

... and you, our audience, who make all we do worth the doing.

The Balalaika and Domra Association of America



**38th Annual
Russian Festival Concert**



Saturday, July 23, 2016

**Buskirk-Chumley Theater
Bloomington, Indiana**



Welcome to the 38th Russian Festival Concert of the Balalaika and Domra Association of America

Good evening, and thank you for confirming by your attendance tonight our conviction that Bloomington was an outstanding choice for our 2016 BDAA Convention. We have spent a delightful week enjoying the ambience and diversity of your community and tonight's concert is the culmination of that experience. We thank the many members of the community who helped us make our conference and this program a success.

The BDAA, formed in 1978 by three musicians from different parts of the U. S. who thought to create something larger, more inclusive and more visible than they had enjoyed separately, gave birth to an association international in scope and committed to preserving the common heritage and traditions represented by the instruments they play. Though "America" is our last name, our membership today includes musicians from Canada, France, Germany, Sweden, Denmark, Finland, Russia, Ukraine, the United Kingdom and Australia.

Our annual conferences, held in a different city each year, bring us together for a week of study, performance and fun with others who share common interests. Musicians from beginner to world-class professional share in these experiences, and learn from each other through a week of workshops and seminars, intensive study and rehearsals as well as our less formal jam sessions and social interchange.

The traditional concert at the end of the week is our opportunity to showcase our guest artists and other talented musicians who have taught our classes and enlivened our evenings with music. The 72-member Festival Orchestra composed of conference attendees rehearsed each day under the direction of conductor Svetlana Nikonova, who also arranged most of the music they will play tonight.

We are pleased to share this extraordinary music with you, and hope on hearing it you will share our enthusiasm for this remarkable culture.

Judy Sherman
President



Maxwell McCullough
Executive Director

discs: Three Centuries of Music for the Classical Guitar (1997), and Nocturno (2002); as well as two duo recordings: Pura Vida (2011 as the Huston-Todd Guitar Duo) and 9 String Theory (2014 with Angelina Galashenkova). John holds a Doctor of Musical Arts degree from the University of Georgia, a Masters degree in Music from Georgia State University and a Bachelors degree in Economics from the University of Iowa.

Charley Rappaport, domra was born in Brooklyn, New York, and began playing in college concert halls and coffeehouses in the early '60s. Early on he perfected his own style of performance of Gypsy music as leader of a number of groups - most recently The Great American Gypsies with Joseph Kovach and Mistral, with Dean Shumaker. Charley has appeared as a soloist in New York's Carnegie Hall, Lincoln Center and Town Hall, in Washington's Kennedy Center and in many other important venues in North America and Europe. He has 5 recordings to his credit, the latest being Before I Had a Red Tomato on Caravan Recordings. In 1978 he co-founded The Balalaika and Domra Association of America (BDAA), an international organization to preserve and proliferate Russian folk music and Russian folk instruments. In 1975 he founded the Houston Balalaika Society, in 1981 he founded the Atlanta Balalaika Society and in 1994 he co-founded the Atlanta Mandolin Society, all still thriving orchestras. In 2004 he was named a Master Folk Artist by the Pennsylvania Council for the Arts, and awarded a grant in conjunction with their Master/Apprentice program. In October of 2006 he assumed the posts of Executive and Music Director of the Pittsburgh Mandolin Society and he is conductor of the Pittsburgh Mandolin Orchestra.

Zhanna Ivanovskaya, vocalist and organizer of the Gypsy Tabor first half finale, originally from Belarus, Zhanna Ivanovskaya fell in love with Russian and Belarusian folk songs as a child listening to her grandfather sing and play the garmoshka. A native of Minsk, Belarus, she studied voice and choral conducting at Minsk College of Folk Choir, and performed as a soloist with the State Song and Dance Ensemble of Belarus. Zhanna graduated from the University of Culture in Minsk in 1987, specializing in voice and choir. Zhanna moved to the United States in 1989, becoming vocal soloist with the Balalaika Orchestra of Detroit, and attending her first BDAA convention with that orchestra in 1990. Now living in Atlanta, Georgia, Zhanna is a vocal soloist with the Atlanta Balalaika Society, has created several vocal ensembles, and works with two Russian schools teaching children to sing and perform.

Conductor Svetlana Nikonova, now in her 14th season with The Washington Balalaika Society, is a graduate of the Rimsky-Korsakov Conservatory in St. Petersburg, Russia who emigrated to the United States in 2002 with her family and whose skillful arrangements and artistic direction elevate the orchestra to a professional level of performance.

She teaches domra and piano and performs with The St. Petersburg Trio and in a duo with her husband, bayan artist **Vladimir Zakharevich**, as well as the Beltway Balalaikas and Washington Balalaikas ensembles. This is Svetlana's fourth appearance as conductor of the BDAA Festival Orchestra.

Featured Artists

Angelina Galashenkova, domra, started her musical career at age 7, winning, as a child and teenager, three junior competitions among domra players in the Northwestern part of Russia. At age 17, while studying at the Musorgsky Musical College, she won second prize and title of Laureate of National Competition of Professional Domra Players in Nizhni Novgorod, Russia. She was subsequently invited by Dmitri Khokhlov, director of the Andreyev Balalaika Orchestra, to be the orchestra's guest soloist on several national and world tours, performing with them at Carnegie Hall's 100th anniversary. In 1991 Angelina entered the Gnesin Russian Academy of Music in Moscow to study domra and minor in piano, spending a year under the tutelage of the world renowned Alexander Tsygankov. During this time she won third prize and title of Laureate of International Competition of Professional Folk Artists "Cup of the North Competition" in Cherepovets, Russia. In 1999 she became a permanent soloist with the Andreyev Balalaika Orchestra, performing with them throughout Russia and Europe. Since moving to the USA in 2001, Angelina has maintained a busy schedule teaching domra and piano, performing as domra soloist and concertmaster with the Atlanta Balalaika Society, and in 2010 she formed the domra-guitar duo **9 String Theory** with classical guitarist John Huston.

Tetiana (Tanya) Khomenko, balalaika has been playing balalaika for 22 years ever since her first music teacher came to her classroom and asked "Who wants to play the balalaika?" Tetiana is a graduate of the Glière Kyiv Institute of Music, and earned a master's degree at the Tchaikovsky National Music Academy, studying under the Honored Artist of Ukraine Professor Yuri Aleksyuk. Her master's thesis dealt with the problems of stress in music and ways to overcome it as a balalaika player. Tetiana studied conducting at the Institute, crediting instructors Valery Varakuta, Anatoly Dubina, Volodymyr Marunych, and Ihor Savkov with the knowledge that allowed her to conduct and perform world masterpieces. She attended her first BDAA convention in 2014 in Kalamazoo, and in 2015 was the balalaika guest artist at the Akron convention. Tetiana loves the BDAA, and is thrilled to be able to attend the 2016 convention in Bloomington with her husband Oleksandr and 9-year-old daughter, Viktoriia (Vika).

John Huston, guitar, has distinguished himself as one of the most exciting and expressive guitarists of his generation. The Southern Arts Foundation has hailed him "...one of the finest young guitarists today", Guitar International has praised him as "a formidable talent", The Fort-Worth Star Telegram described his "considerable energy and impressive virtuosity", and La Stampa has called his playing "...mesmerizing." He won First Prize in the 2001 Aranjuez Strings International Guitar Competition. Additionally, he has won prizes in a number of other major national and international competitions including the Concours International de Guitare de Lachine, the American String Teachers Association National Guitar Competition, and the National Federation of Music Clubs Guitar Competition. John has performed in the finest concert halls in the Southeast United States, including Atlanta Symphony Hall, Spivey Hall, the Schwartz Center for Performing Arts, the fabulous Fox Theater, the Cobb Energy Center, Legacy Hall, and Hugh Hodgson Hall. John has recorded two solo

Tonight's Program

Ensemble of the Washington Balalaika Society

The Dark-Eyed Cossack Girl	M. Blanter
Café de Paris -- Medley of French Melodies	arr. S. Nikonova
Vladimir Zakharevich, bayan	
Hungarian Rhapsody #2	F. Liszt/arr. S. Nikonova
Andrei Saveliev, balalaika	

Great American Gypsy Band Reunion

Longing for Home	Traditional
Gypsy Basso	"
Gori, Gori	"
Polianka	"

9-String Theory: Angelina Galashenkova and John Huston

Two Guitars	Traditional Russian Gypsy
Expanses of My Homeland	Nikolai Budashkin
Two-Step	arr. A. Tsygankov/J. Huston
Cindy	arr. Robert Beaser

Tetiana Khomenko

Accompanied by the Russian Fantasie Ensemble of Atlanta
Selections to be announced

☪☪ INTERMISSION ☪☪

The 2016 BDAA Festival Orchestra

Dance of the Buffoons (Skomorokh Dance)	V. V. Andreyev
Amur Waves	M. Kuess
Fandango from Guitar Quintet, G448	L. Boccherini; orch. G. Rygert
Angelina Galashenkova, domra and John Huston, guitar	
Ukrainian Souvenir	E. Trostyansky/S. Grinchenko
Medley of Village Folk Songs	arr. P. Omelchenko
Ah, chyom ty lastochka and Derevnnya, derevnnya	
Zhanna Ivanovskaya, vocalist	
Fantasy on Jewish Themes	V. Marunych
Gazing into Blue Lakes	E. Trostyansky
Tetiana Khomenko, balalaika	
Dark Eyes - Fantasy	E. Derbenko

All selections arranged or orchestrated by Svetlana Nikonova except as noted

The BDAA Russian Festival Orchestra
Svetlana Nikonova, Artistic Director and Conductor

Prima Domras

Angelina Galashenkova, Concertmistress
Jennie Bukowski
Kira Burns
David Cooper
Susan Evanoff
Tina Granados
Kathleen Hulan
Joel Leonard
Jane Malackany
Mike Markowitz
Nick Mitran
Kathy Mittelstadt
Charley Rappaport
Katie Richardson
Vassily Rodionov
Kathleen Schwartzman
Li Tang
June Whelan

Alto and Tenor Domras

Barbara Carageorge
Marie Cohen
Frances Fite
Mia Gay
Marilyn King
Rosita Kirkman
Natasha Lozovsky-Burns
Nancy Maia
Maxwell McCullough
Patrick Thibodeau

Bass Domras

Gregory Antoniou
Carl Culig
Joanne Dodd
Elizabeth Gardner
Raymond Kane

Accordions and Bayans

Barbara Bowsher
Barbara Cakshiri
Peter DiGiovanni
Alla Melnik
Vladimir Zakharevich

Gusli

John Gardner

Prima Balalaikas

Tetiana Khomenko, Principal
Valentina Antoniou
Janet Bohm
Kirill Chernoff
Tamara Grottker
Ron Markvan
David Martin
Lynn McConnell
Aaron Mott
Dan Nicolini
Bill Parsons
Andrei Saveliev
Jeanne Stolberg
Denise Taplin
Nancy Wight

Sekunda Balalaikas

Jane Purcell
Barbara Thomason

Alto Balalaikas

Alexandra Burns
Angelica Poversky
Judy Sherman
David McCullough

Bass Balalaikas

Gregory Antoniou
Victor Gorodinsky
Jason Schreiber
David Thorne

Contrabass Balalaikas

Gregory Carageorge
Richard Hulan
George Leshkevich
Nebojša Macura

Winds

Tomasz Paez, principal flute
Eve Kuniansky, flute
William Rappaport, clarinet

Percussion

Carl Tafoya, Principal
Ariana Nicolini

The Balalaika Orchestra As an Art Form

While many nations of the world have musical instruments of primitive origin unique to their cultural evolution, few of these have achieved the stature within the national awareness that the balalaika has in Russia -- that of a folk instrument elevated to the concert stage and taught in conservatories. The same might be said for the companion instrument, the domra, as the two share the same ancestral lineage traceable back to a two-stringed variant brought by the Mongols from China -- but of the two it seems that it is the balalaika that has a certain mystique and commands the attention.

As the historians tell it, the balalaika was first mentioned in writing in 1688 when the reigning authorities banned its use, citing instances of disrespect of both the Crown and the Church on the part of jesters and street musicians who poked fun at these hallowed institutions. The ban may have had some effect in the larger cities but the instrument itself in its various forms remained in use by the peasant class through the years in "outlying areas" -- in other words, much of the vast territory of Russia.

In the early 1880s a nobleman and musician named Vasily Andreev, as the story goes, heard one of the peasants on his estate playing the balalaika and was impressed with the possibility of 'perfecting' this crude folk instrument so that it could be brought to the concert stage. Andreev saw that the balalaika's unique and inimitable sound was intrinsic to Russian folk music and that both deserved greater recognition.

Despite the difficulty of finding anyone, including the instrument-makers of the time, who took him seriously, Andreev pressed his case relentlessly and in 1888 presented the first public performance by his eight-member 'Circle of Balalaika Players,' suitably attired in formal dress, in a theater in St. Petersburg, at that time the cultural center of Russia.

The resoundingly positive response may have astonished even the optimistic Andreev, who found his ensemble much in demand. It grew in numbers as well as popularity and by 1913 the Orchestra had grown to 30 members and become well known in Russia and abroad, with tours in Germany, France, Great Britain, America, and Canada. The domra and gusli (plucked psaltery joined the balalaika in this cultural pursuit, and the group was renamed the Imperial Russian Court Orchestra. The jubilee concert that launched this enterprise was attended by the highest St. Petersburg society, including the Imperial Court.

After one concert the famous basso, Fyodor Chaliapin, proclaiming Andreev's success, said: "Dear Vasily Vasilievich, you have cherished an orphan-balalaika in your bosom. By your love and care it has become a real Russian Beauty and conquered the world with its charm".

Its popularity and status survived revolution, wars and societal change and today there are orchestras such as the one you see today in every city of any size in Russia as well as many in the rest of the former USSR, Europe, Australia and North America. The BDAA is pleased to carry on these proud traditions in association with orchestras, ensembles and individual artists throughout the world.