

Special Commemorative Program

Arizona Balalaika Orchestra

Mia Bulgarin Gay - Director

Alexander Tentser-Guest Conductor

Kalinka Russian Dancers

Richard Holden - Choreographer



Featuring:

The Sons of Orpheus Mens Chorus

Grayson Hirst-Musical Director

Iryna Orlova, domra

Anatoly Mamalyga, bayan

Evgueny Tzygankov, balalaika

Charley Rappaport, domra

Mia Bulgarin Gay



For 20 years Mia has energized the Arizona Balalaika Orchestra as artistic director and conductor. Her volunteer contributions included writing scores, promotion, bookings, grants requests, budgets, publicity, costumes, programs, and

production of all annual and guest concerts. She served 7 years on the BDAA Board, traveled to Russia 6 times and attended almost every convention. Principal domrist in local ensembles she has played prima domra with several balalaika orchestras in America, as well as in Sweden and Russia. For 3 seasons (1995-97) she was guest conductor of the Sierra-Nevada Balalaika Society in Reno. In 1991 she conducted the combined American-Canadian BDAA orchestra in 5 concerts in Russia.

Born in Estonia to Russian parents, Mia immigrating to the USA in 1950. She has an MA degree in languages from Duke and taught German 5 years at Oregon State. Married, with 3 children, she moved to Tucson in 1975; she credits Del Phillips for awakening her Russian soul. Mia taught 2 summer sessions at UA and 12 years at Pima CC Adult Education program (Russian language, lit & art). She also instructed mandolin at Tucson Parks & Rec for 4 years and co-founded the Tucson Mandolin Society in 1979 (active 10 years).

Richard Holden



As choreographer Richard has been interested in Slavic folk and character dance since the age of 14; Russian-speaking, he researched and notated this art form in Poland and Russia. After an illustrious career with the major ballet

companies in NYC, Richard 'retired' to Tucson but continues to choreograph for dance and opera companies throughout the country. He appears annually in Tucson's 'Southwest Nutcracker' and this past year choreographed and danced the title role in Stravinsky's 'Petrushka.'

Richard founded the KALINKA RUSSIAN DANCERS in 1989; they have added a popular colorful dimension to annual concerts. Trained and rehearsed by Richard, they come from all walks of life; this past summer two of them performed to enthusiastic audiences in St Petersburg, Russia. He has choreographed over 30 dances for the Kalinka Dancers. (The 'Khorovod' and 'Yablochka' (Sailors Dance) were also performed in Santa Barbara, and subsequently in the Hollywood Bowl.)

Pod Dugoi (Under the Yoke)

Kalinka Russian Dancers

Nikolayevski

Stenka Razin

Grayson Hirst & The Sons of Orpheus

arr: Bulgakov

Down the Mother-Volga

The Sons of Orpheus

arr: Kalinnikov

Trepak

Evgueny Tzigankov, balalaika,
& Mike Markowitz, guitar

Dobrohotov

Valenki (Woolen Boots)

Evgueny Tzigankov, balalaika solo

A. Serokov

Tanets

Kalinka Kids

Khatchaturian, arr: Sady

Nad Polyami

Betty Allen, vocals

arr: Kasura

Those Were the Days

Boris & Ludmila

traditional

Lara's Theme from 'Dr. Zhivago'

Moldavian Ciobaneasca

Charley Rappaport, domra solo

M. Jarre, arr: Mamalyga
arr: Kalisky & Rappaport

Vesyolaya Kadril

Kalinka Russian Dancers, Kalinka Kids

arr: Orlova

intermission

Grayson Hirst



Locally, Grayson hardly needs an introduction. Graduate of Julliard, distinguished tenor (more than 70 operatic roles) and UA Professor of Voice, Grayson first sang 'Stenka Razin' in 1993 and over the years provided us with numerous fine singers. For the last 4 seasons we have performed with the men's chorus, Sons of Orpheus, which he founded in 1991. Doing a performance without them is almost unthinkable! Phonetically multi-lingual, the men sing a large repertoire, from classical choral literature to cowboy tunes. They played at the White House last year and are making their first European tour this summer. Appearing with them is popular Tucson opera soprano Betty Allen.

Visitors

We welcome also BDAA friends from Reno: Zeny Ocean, Natalie & Mike Sherrick, Carl Hylin; from Colorado former soloists Diana & Marvin Paioff, and from California our former member, Susan Stolovy, ever-supportive Peter Rothe, & Charlie Moore, who was our balalaika soloist 6 times between 1986-'92. We value the talents of Joanne Doran & Rosita Kirkland from Houston, and the distinguished Moscow conductor/contrabass player, Anatoly Tsadikovski of Phoenix. Elizabeth Harris Morgan, who hand crafted all those gorgeous 'kokoshniks' (crowns) 11 years ago, is also back.

gram

- Khorovod (traditional round dance) arr: Sady
Kalinka Russian Dancers, Sons of Orpheus
- Cardas Monti, arr: Mamalyga
Iryna Orlova, domra
& Anatoly Mamalyga, bayan
- Concerto for Domra & Orchestra N. Budashkin, arr: Orlova
Iryna Orlova, domra solo
- Etude on Jewish Themes Spendiarov, arr: Sheynkman
Farewell, my Tabor traditional Gypsy song
Guy Velgos, vocals
- Yablochka (Russian Sailors' Dance) Gliere, arr: Wolovnik
Kalinka Dancers
- Ya Stretil Vas arr: Orlova
guests ensemble
- Svetit Mesatz (Bright Moon) Andreyev
guests ensemble
- Orlovski Souvenir E. Derbenko
- Hymn to Red October B. Poledouris, arr: Tsadikovsky
- Ochi Chornie (Dark Eyes) arr: Tsadikovsky
David Harrington, Betty Allen
& The Sons of Orpheus
- Hopak Ukrainian Dance
Kalinka Russian Dancers

Charley Rappaport



Charley first came to Tucson in 1989; this is his fifth appearance. A founder of the BDAA (Balalaika & Domra Association of America) he has probably done more in promoting Russian folk music than any American. He grew up in Brooklyn, where he learned to play the mandolin. In New York Charley came in contact with the Russian cabaret scene and in 1964 started playing the alto domra in Alexander Kutin's legendary Balalaika Symphonic Orchestra. Specializing in gypsy music, Charley has led many ensembles, playing all over America, including Carnegie Hall and Kennedy Center. In 1977 he moved to Atlanta, co-founded their balalaika orchestra (& ones in Houston & Reno) and continued an exciting career in music performance.

Delbert Philips



Tremendously popular UA Russian Professor, Del has been leading student groups from all over the country to Russia for over 30 years. In 1978 Mia's jaws ached from laughter after attending his first class. What a teacher! He rerussified her and hooked her into music. When the student ensemble became a public orchestra, Del, playing the contrabass, emceed the concerts 12 years. (Guy Velgos was also very effective.) It is an honor to have Del back for these special concerts!

Alexander Tentser



Russian-born Sasha Tentser's career as pianist spans two large continents—from Moscow to New York to Tucson. This is his 3rd season as guest conductor with the Arizona Balalaika Orchestra. He earned his BA equivalent at Gnesin Music College in Moscow, and a doctorate at UA School of Music. Accompanist for the Arizona Opera, frequent guest soloist with the Lake Placid (NY) Sinfonietta and local chamber orchestras, Tentser still enjoys teaching and piano competitions, and is currently promoting a concert on Feb 19 with Bulgarian-born, gold-medal winner Valentin Peitchinoff, a talented bass singer; they will perform Russian romances. (flyers in lobby)

Iryna Orlova & Anatoly Mamalyga



This very talented couple symbolize the best in the emigre spirit—hard working, adaptable, generous with their talents. In 1987 Iryna made her first trip to the US, chosen by the Ukraina Society in Kiev to perform and teach at the annual BDAA convention, held that year in Houston. We invited her and her colleagues to Tucson (she was still a doctoral student) and the crowd/critic response was sheer enthusiasm. Now immigrated to LA with their daughter, Iryna and Tolya jointly direct the LA-St Petersburg Balalaika Orchestra, write wonderful arrangements, and present to their new land the rich musical gifts from their native country. They are also principals in the 'Firebird Ensemble,' which includes fine balalaikist Peter Rothe, also helping us celebrate this year.

Evgueny Tzygankov



Born into a brilliant musical family in Moscow, Evgueny made his balalaika debut at age 11 with the famous Osipov Orchestra. Formally educated at Gnessin Institute, he won first place in the All-Russian Competition for Juniors, but his 'proudest honor' was placing second in the trio category in 1992, when he competed against 50 professional adult ensembles and was himself only 17 at the time. He made his very first US concert appearance in Tucson in '95, while a freshman in computer science in Oklahoma. Genya is the high caliber musician all orchestras seek for soloist, and luckily for Tucson, we are geographically en route to his wife's relatives in Mexico.

A Historical Overview

Lots of Memories

With dancers, guests, chorus and friends, there are today over 150 people performing these gala concerts. As an orchestra we have averaged about 25 musicians. However, another 108 (listed on back cover) passed through our ranks since going public (plus another dozen students during the '70's). Each learned to play 'Katyusha' and wore a Russian costume. We shared some memorable moments, here reviewed with pride and some nostalgia:

—our first concert in 1981 boasted of 17 cheap tourist model balalaikas, which we played erroneously with picks, to a guitar and wheezing accordion.

—our initial repertoire came from a 'Middlebury College Songbook' and a 1937 edition of 'Gypsy Songs' from former Russian Dept Head, Joe Malik.

—those student days in the SU Cellar, with Del Phillips's hilarious academic jokes, were packed so full the fire marshall finally booted us out.



—Margaret Gibson, former Russian Dept Head, sewed all our costumes and got *Arizona Illustrated* to cover us; things Russian were still exotic to Americans.

—in 1982 we appeared briefly on *PBS Frontline*, playing in the cactus-rich Arizona desert foothills; the NY crew had come to follow Del's annual student trips into the 'evil empire.' The sheet cake was a huge USSR, which Del carved up republic by republic. What foresight!

—we bused 40 performers to Coolidge for 3 school performances, then the only district in Arizona offering Russian.

—in 1982 we timidly joined the BDAA (Balalaika & Domra Association of America). In '84 their newsletter reprinted a 1984 *Arizona Daily Star* 'neighbors' article about Mia's 'unusual hobby' of directing a balalaika orchestra, way out in Arizona! We had instant national attention.

—a BDAA winter study trip to Minsk revealed that picks didn't belong with balalaikas, but were used for 'domras,' & everything was sized from prima to bass. So we relearned everything, and started collecting instruments. Mia met the famous Sasha Tzygankov; Soviets were surprised to see Russian folk music played abroad (hey, lots of emigres)

—in 1986 we played Russian music for Tucson's 200th-year Celebration of the Constitution & for UA homecoming (football). What's the connection?



—our connection to food is real: Mia helped stage an 'Imperial Russian Dinner' to benefit the Tucson Museum of Art. A few years later writer Larry Cheek tasted her borscht & pirozhkis and gave her nice color spreads in the *Tucson Citizen*.

—the Crowder Hall performances were always SRO because they were free; there was a stampede to get in.

—members of the Arizona Balalaikas have attended every national BDAA convention for the last 15 years; concert profits pay the registration fees.

—in 1987 we were grilled (despite a huge standing ovation) by the Green Valley critic. Perhaps he expected the famous Osipov of Moscow.

—that year UA President Koffler took us to Prescott to promote UA attendance. (we had played earlier at former UA President Shaefer's 'official' retirement party, one of them)

—with the help of the Tucson Summer Arts Festival and the BDAA, and Gorbachov's 'glasnost,' we sponsored in Tucson 2 dazzling sets of outstanding professional musicians from the Ukraine. Both concerts sold out & got rave reviews (and built our audience base). It was Iryna Orlova's first trip to US.

—the cabaret Gypsy style of Faina Zinova, the 'Russian Piaf', of London, got mixed response. She demanded hot milk & honey 5 minutes before curtain. We had her here twice with Bibbs Ekkel's popular show.

—after each concert, and our own performances, there is, of course, a huge cast party at Mia's, with Russian food & plenty of music.

—the second BDAA study tour was at the Kiev Conservatory in March 1988. Steve & Mia studied & brought back 'banduras' and the American delegation participated in the nationally televised Andreev Orchestra concert in Leningrad's Shostakovich Hall, flooded with curious Soviets, eager to see us.



—if asked how we get our musicians, we never say the fearful word 'audition.' It's through word of mouth, gentle persuasion, or simply by volunteering, as did Dan Nicolini 12 years ago, symphony violinist & member of SALOC. Good move, Dan! Guy Velgos likes to quip, it's through 'selective breeding' (6 current musicians have had kids since joining, many now performing)

—we've had 2 belly dancers throughout the years—eye-catching in malls, harder on pace makers.

—thanks to Marcie Glicksman, we incorporated, wrote bi-laws, set up a Board, became non-profit in Aug 1989.

—other changes in 1989: we hosted the 11th BDAA international convention, a year after Lincoln Center in NY. Great soloists from USSR and Paris, first BDAA dance workshops, excellent attendance, memorable all night jams around the hotel pool. Elizabeth Harris made new costumes for our orchestra, and most lasting—Richard Holden started the **Kalinka Russian Dancers**. For years we were the only balalaika orchestra in the US with a resident dance troupe. We started paying guest soloists & writing grants, charging small admission.

—the world debut of the only contrabass balalaika solo, 'Rondo Profundo,' written and played by Marvin Paioff, took place at Crowder Hall in '89.

—through Gorbachov's increased freedoms, the USIA & Tucson's sister city Alma Ata program, the UA hosted 6 students from Khazakistan; we learned their songs on long neck 'dombras,' (sitting cross-legged on an oriental carpet) and they sang in exotic costumes in our spring concert.



—regular gigs have always included Tucson Heritage festival, Arts Ole, Tucson Folk Festival, European Multi-Ethnic Alliance, Cultural Exchange Council, and the popular Mini-Concerts at El Con Mall, always packed.

—3 BDAA Board members, including Mia, were official guests, expense-paid, of the USSR in 1989 to set up future music exchanges. She found the country confused & impatient for Gorbis' 'perestroika' results, but eager for music contact.

—our first trip to Mexico in 1991 was a hoot: Puerto Peñasco locals put us up in their homes. Backstage area of Centro Cultural Mocoportense was bit primitive, but the hospitality was tremendous, with the 'Friendly Dolphin' serving up a big fish-banquet, followed by an international jam session.

—several of our members participated in the 1991 Balalaika Festival on the Volga, a 2-week cruise with orchestras from

Sweden, Finland, Poland, France, and a large delegation from Canada/US. Mia conducted the Americanskis in 5 mini-concerts between Moscow and Yaroslavl.

—Columbia Artists booked the Moscow Balalaikas (with friends Tzigankovs) on a grueling US tour, but omitted Arizona. After several calls to NY, we persuaded their bus to stop in Tucson for dinner & party, a rest from performing. Ha! We had instruments! and their opera basso made the rafters sing. We bought our 65-string 'gusli' from them.

—with the collapse of the USSR, another wave of immigrants started; we hoped for musicians and recruited singer Yeva Shamayeva from Uzbekistan. Valentin El, graduate of Glinka Music College & Minsk Conservatory, was a guest conductor one season.

—we moved our concerts downtown, due to Crowder renovation; still drew great crowds because of the dancing!

—the Leo Rich stage was decorated by 9 applique Matryoshka dolls, one of Mia's creative weekend activities. Sized from 4-8 feet, they have been borrowed by many orchestras.



—Dean of Humanities at Hermosillo booked us into Teatro Emiliana de Zubeldia. We started bit after 8, the audience arrived around 9, but at the end gave us a standing ovation. Again, great Mexican banquet with bi-cultural music. The greatly inept Tucson bus company (name withheld) had transmission problems & broke down Sunday evening. We would have had to spend another night in Mexico, if our Lulu Nicolosi hadn't crawled underneath to fix that huge machine.

—playing the kobsa, Lulu broke more strings than any other performer.

—another memorable trip on the Volga in '93, with 6 from Tucson performing. We floated from Moscow to Petersburg and back—breathless scenery, Communist posters replaced by Eurobank, businessmen practicing capitalism. We purchased (with CEC grant) our huge contrabass balalaika & hauled it back from Moscow, creating quite the stir in airports.

—in the fall of '93 we mixed our music with background slides of paintings by 19th-20th century Russian artists, because TCC Music Hall had this huge screen. While 1200 attended & the annual Baha'i convention helped, it was hard to fill that barn. Jeff Holsen soloed on his newly restored cymbalom.

—in '94 (and '98) we performed at the Fleischer Museum in Scottsdale to complement their exhibits of Socialist Realist (Impressionist) art. The acoustics in the marble setting & huge SRO crowds made those concerts electrifying. We met new immigrant to Phoenix, Anatoly Tsadikovski of Moscow, and have maintained a loving collaboration with him.

—Anatoly made his American debut on 4th Ave at the Tammies Showcase, playing tambourine, of all things. He loved that bar-scene, and the Mariachis and The Mollys, who followed us.

—we have often used 'ringers,' good musicians who come to the last few rehearsals. Any more out there in Tucson?

—in '94 the Moscow Virtuosi, easily the most gifted ensemble who ever performed here, also played in Flagstaff and got a week-long hot July van tour of Arizona, Sedona, Grand Canyon, and desert with cold beer and pools. The next year our 'roadies' played at NAU.

—in Flagstaff our contrabass balalaika neck broke just before curtain. Luckily they constructed drama sets there & were able to clamp, reglue & strap it together in time for the 'Sailor's Dance' solo.

—from 1996 to the present, **The Sons of Orpheus** have graced our stage, and what a great collaboration! First in tux, as serious as the Politboro, then in red 'rubashki' (shirts) with Grayson Hirst's ebullient conducting. Those 35 men really add to a party!



—we bought a bayan for immigrant Eduard Kazavchinski and took him to a BDAA convention in LA. He played well but rarely smiled.

—three original compositions were commissioned over the years: 'Cactus Caprice' by Igor Rogalyov of St. Petersburg on his 1st visit to the US, 'For You, Mia' by Tsadikovski, and 'Curly Mt Ash' by Anatoly Mamalyga. The last one was supported by a grant from the Frank Waters Foundation of Taos.

—Richard Holden's masterpiece, the beautiful 'khorovod' dance, has 200 sequins sewn into each costume, finished by hand the night before the debut.



—Russians love flavored vodka; from our friends in Reno we get sagebrush and call it 'sagebrushkaya.' Caraway seeds generate another favorite flavor.

—we have played all over the state: in halls, malls, homes, streets, schools, festivals, benefits, once in a movie lobby, at the ATC production of 'Uncle Vanya,' opening of a McDonalds, Reay's Market, a horse arena, Mt Lemmon's Rose Canyon amphitheater, and other funny places.

—for surfers Suzanne Forgach has created our home web site; view it at <http://www.GeoCities.com/Vienna/4689/>

—Richard has choreographed more than 30 dances for the Kalinka Dancers sorts and houses all the costumes. Big thanks!



—Andrea Orr of Tucson made all our fantastic instrument cases, and dozens more for every balalaika orchestra in the US, shipping some to Paris, Moscow, London and Stockholm.

—Our coldest concert was at Tohono Chul Park, our hottest at Palomino Plaza. The longest ones, running 4 hours, were in Russia.

—rehearsals have moved from the Russian Department Seminar room, to the Student Union, to the School of Music, then the NW Neighborhood Center, and finally we are settled happily in the artistic sculpture studio of Mark Rossi.

—'Boris & Ludmila' were created by Mia one weekend in 1998 out of a velcroed leg brace, 2 pillows, pantyhose and thrift shop clothes—just rags until 'the other Mia' (dancer Hansen) added 'life.'

—guest conductor Sasha Tentser has added musicality & professionalism (bringing in Linda Ackermann when we most needed an accordion player). He hears every mistake and corrects gently.

—final fond memories center on our last BDAA trip to Russia this past summer. Six from Tucson spent one week in St Petersburg with the Andreyev Orchestra (in 4-hour concerts with performers from Sweden, Finland, France, Japan, Yaroslavl). The greatest surprise was bumping by chance into Del Phillips, who started the Arizona balalaika-mania in the 1970's—at 10 pm, at sunset, in the Nevski Prospect pedestrian underpass, in a city of 8 million.



—everyone in our current orchestra, and those on that long list of past performers, are all appreciated for contributing to 20 years of Russian folk music in Arizona and to the ethnic diversity of this community; along with many tunes, each will always remember 'Katyusha.'

Major Concerts with Guest Artists in Tucson- 1981-1999

under the Artistic Direction of Mia Bulgarin Gay, Conductor

Nov 18, 1981	SU Cellar	Patty Bailey
Mar 21, 1982	Crowder Hall	Patty Bailey, Folk Dancers
Nov 18-19, 1982	SU Cellar	Patty Bailey, Folk Dancers, UA Russian Club Singers
Dec 3, 1983	SU Cellar	Folk Dancers
Dec 8, 1984	SU Cellar	Univ. High Singers, Folk Dancers
Nov 23, 1985	UA Mod Langs	Holt Parker, Amphi-Sabino-UHS Singers, Folk Dancers
Nov 16, 1986	UA Mod Langs	Charlie Moore, Holt Parker, Folk Dancers
Oct 3, 1987	St Pius X	Holt Parker, Samrah
Feb 12, (2x) 1988	SU Cellar	Holt Parker, Samrah, Tucson Community Ballet, Patty Bailey
Nov 27, 1988	Crowder Hall	Charlie Moore, Samrah, Tucson School of Ballet
Nov 26, 1989	Crowder Hall	debut: Kalinka Russian Dancers Charley Rappaport, Charlie Moore, Marvin & Diana Paioff
Mar 23, 1990	Crowder Hall	
Nov 25, 1990	Crowder Hall	Charley Rappaport, Charlie Moore, Marvin Paioff
Apr 9, 1991	Mod Langs Aud.	
Jan 19, 1992	Leo Rich Theater	Charley Rappaport, Charlie Moore, Alexander Lisnichuk
Jan 17, 1993	Leo Rich Theater	Grayson Hirst, Natasha Lozovsky Charlie Moore, Yeva Shamayeva
Nov 27, 1993	TCC Music Hall	David Cooper, Ed Gabrielson, Louise Schloss, Robert Staffacher
Apr 2, 1994	PCC Proscenium	Robert Stauffacher, Yeva Shamayeva
Jan 14-15, 1995	Leo Rich Theater	Charley Rappaport, Evgeny Tzygankov
Jan 13-14, 1996	PCC Proscenium	Sons of Orpheus, Iryna Orlova, Peter Rothe
Jan 11-12, 1997	PCC Proscenium	Firebird Ensemble, Sons of Orpheus
Jan 17-18, 1998	PCC Proscenium	Alexander Tentser (guest conductor) Evgeny Tzygankov, Sons of Orpheus
Jan 16-17, 1999	PCC Proscenium	Alexander Tentser, Sons of Orpheus Iryna Orlova, Anatoly Mamalyga

Note from the Director

Asked recently by a reporter 'why? what keeps you going?' I had to reflect a bit. It is a combination of love of the music, of dedicated members (many over 10 years), of enthusiastic audience response (made possible by generous media coverage), of having leisure time and a supportive family, and a desire to share my Russian roots, suppressed until we moved to Tucson. (This orchestra would not have happened in Connecticut, NC, Oregon.) Re-russified by Prof Del Phillips, I was awed when we first visited Russia in 1984; I felt attached. The last 20 years were exhilarating, hard work, happy, educational, fun, challenging. I am retiring with a sense of accomplishment and confidence in the orchestra continuing under the direction of Sasha Tentser. You will spot me playing second domra in the back.

For this gala celebration we have compiled a special commemorative program, boasting of our accomplishments and laughing at our foibles. At intermission you may purchase our first CD, along with those of guest soloists. Many, many thanks.

Mia Bulgarin Gay

Outside Guest Concerts sponsored by Arizona Balalaikas

- July 10, 1987-Crowder Hall-*Soviet Trio*-Iryna Orlova,
Yaroslav Kovalchuk, Evgeny Chornokondratenko
- Nov 11, 1987-Crowder Hall- *Tziganka*-Bibbs Ekkel,
Faina Zinova & dancers
- Jun 27, 1988-Crowder Hall-*Ukrainian Trio*- Bogdan Parumba,
Tamara Semenova, Yuri Aleksyk
- Jul 1, 1989-TCC Music Hall-*BDAA Convention*-
Iryna Orlova, Vladimir Zubitski, Evgeny Trostyanski,
Nikolas Kedroff & 100-piece BDAA orchestra
- Mar 2, 1991-Leo Rich Theatre-*Tziganka*- Bibs Ekkel,
Eddie Sverdslovski, Faina Zinova
- Jul 13, 1994-Leo Rich Theater-*Moscow Virtuosi*-
Alexander Tzygankov, Varlery Zazhigin, Viatcheslav &
Natasha Semyonov, Larisa Gottlieb
- Nov 12, 1995-Temple of Music & Art-*Neva Russian Dancers*
with Vladimir Riaznatsev & Bibs Ekkel Ensemble
- Sept 7, 1997-Holsclaw Recital Hall- *The Semoynovs of Moscow*-
Viatcheslav & Natasha Semyonov, Robert Sattler
- Mar 21, 1999-PCC Proscenium-*The Russian Paganini*-
Alexander Tzygankov & Inna Schevchenko

Upcoming Events (flyers in lobby)

- Sat Jan 22—*Dinner Dance* to benefit children of Chernobyl at UA
- Thurs Feb 17—*Arizona Balalaikas, Kalinka Dancers &
Sons of Orpheus* in Green Valley
- Sat Feb 19—*Alexander Tentser*, piano, &
Valentin Peitchinoff, basso, at the Leo Rich Theater

Credits

Arizona Commission on the Arts, through the Arizona State
Legislature & the National Endowment for the Arts
Tucson-Pima Arts Council for Project Grant
UA Russian Department for music duplicating
Mark Rossi for rehearsal space, ticketing, etc
Dance Visions (Jane Matti) for studio
Steve Andrusyszyn, Mia Hansen & Kathleen Schwarzman,
assistants to
chorographer Richard Holden
dance costumes by Mia Bulgarin Gay, Lori Franklin-Garcia,
Jennifer Wood-Bonnell & Joan Palmer
Elizabeth Harris-Morgan for orchestra costumes
video by Fred Forbes
program layout by Steve Andrusyszyn & Mia Bulgarin Gay
ticket outlets-PCC box office, Hear's Music, the Folk Shop,
Guitars, Etc
KUAT, KXCI, KSAZ (Dan Babich's 'International Hour') &
local newspapers
all volunteers & friends who make these shown possible

Arizona Balalaika Orchestra

prima balalaika
 Margarita Bischoff★
 Charlie Moore†★
 Dan Nicolini★
 Peter Rothe†
 Evgueny Tzygankov†
secunda balalaika
 Richard Holden★
 Guy Velgos★★
alto balalaika / guitar
 Stephen Andrusyszyn★
 Lena Besnosov
 Elizabeth Morgan
 Diana Paioff†
bass balalaika
 Mars Burnside
 Anatoly Tsadikovskiy
contra-bass balalaika
 Don Copley★
 Jeff Holsen★
 Marvin Paioff†

prima domra
 Suzanne Forgach★
 Mia Bulgarin Gay★★
 Mike Markowitz
 Iryna Orlova†
 Charley Rappaport†
 Kathleen Schwartzman
 Natalie Sherrick†
 Susan Stolovy†
 Janet Van De Voorde★
alto domra
 Carl Hylín†
 Rosita Kirkman†
 Nadya Kunyarskaya
 Lulu Nicolosi★
 Mark Rossi
bass domra
 Joanne Dodd†
 Chris Wald-Hopkins★
flute
 Aileen Dyer

gusli
 Stephan Fiedler
 Nathan Sady★
accordion / bayan
 Judy Doorn★
 Anatoly Mamalyga†
 Mary Petrosky
 Samuil Shaferman
clarinet
 Carol Christofferson
percussion
 Rex Galston
 Delbert Phillips★
 † guest
 ★ 10 year member

Kalinka Russian Dancers

Stephen Andrusyszyn★
 Jan Berg
 Sabina Valic Burke
 Maria Vanegas Coleman
 Jaime Colville
 Jeff Dunn
 Brennan Evans
 Mia Hansen★
 Richard Holden★
 Corey Riggs
 Kathleen Schwartzman
 Anya Slonim
 Ray Tester
 Erica Thompson
 Charity Wade
 Jennifer Wood-Bonnell
 Jane Matti Willett
 Jack
 Jesse

Sons of Orpheus

first tenors
 Eugene M. Beavers
 Dana Clark
 Jeffrey Dunn
 Don Dutton
 Eugene Friesen
 Martin Hall
 David Hernandez
 Maurice Hill
 Bob Kurtz
 Thomas F. McGorray
 Bruce Mortensen
 Ridwan Poh
 Bob Swaim
 (section leader)
 Willy Valenzuela
 Jerry J. Villano
second tenors
 Jack Beckman
 Ken Blackman
 Jim Campbell
 William S. Cozine
 Chris Gregory
 Thomas F. Hassett
 Richard Jensen
 William M. Sampson
 Vern Williamson
baritones
 Bill Archibald
 Walter Barnes
 Jack Brink
 John Cuneo
 Chuck Dickson
 Mike Floyd
 David Harrington
 Van G. Honeman
 Vaughn Huff
 (section leader)
 Ned Mackey
 Scott McGlauffin

Kalinka Kids

Ashley Beck
 Leandra Durham
 Christopher Forgach
 Theresa Forgach
 Jessica Kulwin
 Ariana Nicolini
 Naomi Wade
 Dustin Willet
 Kayla Willet

Wilfred Schwandt
 John Stoner
 Raymond Tess
basses
 Graften Berger
 R. Ivan Berger
 Michael Bezusko
 Richard S. Burns
 Steven Cowley
 Howard Disney
 Stephen Harrington
 (section leader)
 William Kennedy
 Murray Keshner
 Maurice Magee
 Al Paulus
 Doug Russel
 Darrell Sabers
 Donald Schorsch
 Gary Smyth

Past performers with the Arizona Balalaikas

Cindy Abrams
 Jeannine Alexander
 Dale Aman
 Jeff Appel
 Patty Bailey (Cosette)★
 Teresa Becker
 Larissa Belcher
 Carol Beuchat
 Cheri Bevins
 Rhoda Bier
 Mary Ella Boyle★
 Steve Bragg
 Kim Braithwaite
 Martin Brown
 Lisa Burchfield
 Evelyn Carswell
 Brian Ceccarelli★
 Jennifer Chapman
 Cathy Churchfield
 Mary Beth Collaer
 Mike Collins
 Annette Cross
 Carla Daigh
 Dan Dale
 Frank Dalioia
 Peter Damashek
 Evita Davidson
 Jeffrey Davis
 Mike Deal
 Jean Dickinson
 Michael Donally
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