

The University of Notre Dame Graduate Program in Sacred Music, Department of Music, and
Nanovic Institute for European Studies present

An Odyssey of Ukrainian Song

with guest artists

Simon Barrad, *baritone*
Kseniia Polstiankina Barrad, *piano*

Tuesday, October 31, 2023, 7:00 p.m.
LaBar Recital Hall, O'Neill Hall of Music

FOLK SONG Vasyl BARVINSKYI (1888-1963)	<i>Oi u luzi chervona kalyna</i> <i>Sonet</i>	Oh, in the meadow (traditional) A sonnet (Franko)
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“Literary merit and military power”

Hugo WOLF (1860-1903)	<i>Ganymed</i>	(Goethe)
Yakiv STEPOVYI (1883-1921)	<i>Ni, ne spivaj pisen' veselykh</i>	Do not sing (Komarova)
Robert SCHUMANN (1810-1856)	<i>Widmung</i>	Dedication (Rückert)
Stanislav LYUDKEVYCH (1879-1979)	<i>Oj ty, divchyno, z horikha zernja</i>	Oh you, maiden (Franko)

“A choice between nonexistence and an existence that kills you”

Danylo KRYZHANIVSKYI (1856-1894)	<i>Reve ta stohne Dnibr shyrokyi</i>	The wide Dnipro (Shevchenko)
Yakiv STEPOVYI	<i>O shche ne vsi umerly zhali</i>	Not all sorrows have died (Oles)
Ivan KARABYTS (1945-2002)	<i>Moya zemlya, moya lyubov-v. 1</i>	My land, my love (Rybchynskyi)
Stefania TURKEWICH (1898-1977)	<i>Mynajut' dni</i>	The days pass (Shevchenko)
Ivan KARABYTS	<i>Moya zemlya, moya lyubov-v. 3</i>	
Mykola LYSENKO (1842-1912)	<i>Bezmezhe pole</i>	The boundless plain (Franko)

“The ever-growing diaspora”

George GERSHWIN (1898-1937)	<i>But not for me</i>	(Ira Gershwin)
Valentyn SYLVESTROV (1937)	<i>Proshchaj, svite, proshchaj zemle</i>	Farewell, world (Shevchenko)
Stefania TURKEWICH	<i>Proshchannja</i>	The Parting (Olhowych)
Max JANOWSKI (1912-1991)	<i>El malei rachamim</i>	God of mercy (traditional)
Leonard BERNSTEIN (1918-1990)	<i>Some other time</i>	(Comden and Green)

“People are trapped in history and history is trapped in them”

Robert SCHUMANN	<i>Auf einer Burg-v. 1</i>	In a castle (Eichendorff)
Kyrylo STETSENKO (1882-1922)	<i>Hroza projshla</i>	The storm has passed (Oles)
Robert SCHUMANN	<i>Auf einer Burg-v. 2</i>	
Stanislav LYUDKEVYCH	<i>Ty moja najkrashcha pisnja</i>	You are my best song (Oles)
Robert SCHUMANN	<i>Stille Tränen</i>	Silent tears (Kerner)
Ihor SHAMO (1925-1982)	<i>Kyieve mii</i>	My Kyiv (Lutsenko)

Texts and translations available here:



The versatility of Grammy-nominated baritone, **Simon Barrad**, has been heard in genre-bending concerts across the United States and Europe. His talent for unique and innovative programming and arranging – melding new and old, jazz and drama, classical technique and heartfelt folk idioms – has led to recent features in the United States at the Art of the Piano Festival, the Ravinia Festival, Stanford Live, the Marlboro Music Festival, and Cincinnati Opera. His upcoming and recent performance highlights include debuts at the Metropolitan Opera, Wigmore Hall in London, Philadelphia Chamber Music Society, and the Columbus Symphony. The 2015/16 Fulbright scholar to Finland has headlined several concerts across the Atlantic including performances at Helsinki’s Musiikkitalo, Finland’s National Opera House, and the Berlin Philharmonie. Through his performing and as a former mentor for ArtSmart, which provides free music and singing lessons to teenagers in underserved communities, Simon strives to build a more equitable world of empathy and understanding through music.

In 2015/16 as a Fulbright scholar in Helsinki, Mr. Barrad toured southern Finland with his Musical Madeleine recital, and gave lectures and private lessons promoting contemporary American art song abroad. His recent performances of Finnish and American music have brought him wide acclaim as a recitalist, headlining in venues including the Berlin Philharmonie, Helsinki’s Musiikkitalo, and Finland’s National Opera House, and his gift for creative recital programming led to a residency as Songfest’s very first Recital Fellow. Simon is also an avid lover and performer of jazz, new music, and ensemble singing. He is a four-time Downbeat magazine national award winner for vocal jazz, and he has performed at the Monterey Jazz Festival, ADCA conventions across the country, and the Grammys as a member of the Grammy vocal jazz ensemble. Simon regularly performs with Austin-based ensemble Conspirare, and was the baritone soloist for their national tour of Considering Matthew Shepard. In the realm of new music, he has consistently championed new works, giving first performances of works by John Harbison, David Lang, and many others. Mr. Barrad holds a Master of Music degree from the University of Cincinnati’s College-Conservatory of Music where he studied with Kenneth Shaw. Mr. Barrad also holds a BM in Voice and a French Language minor from the Bob Cole Conservatory of Music at California State University, Long Beach, where he was inducted into the Phi Beta Kappa honor society.

Ukrainian-American pianist and vocal coach **Dr. Kseniia Polstiankina Barrad** is currently on music staff at San Francisco Opera and the Metropolitan Opera. In previous seasons, Kseniia has worked at opera companies and festivals such as Des Moines Metro Opera, West Edge Opera, Queen City Opera, the Ravinia Festival Steans Institute, the Schmidt Vocal Institute, and the University of Alabama at Birmingham. At San Francisco Opera Kseniia has worked on mainstage productions of Manon Lescaut, Carmen, The Barber of Seville, Fidelio, Così fan tutte, Don Giovanni, Dream of the Red Chamber, and Eugene Onegin and collaborated with such conductors as Nicola Luisotti, James Gaffigan, Eun Sun Kim, Bertrand de Billy, Henrik Nánási, and others.

Kseniia is a graduate of the Merola Opera Program and the Adler Fellowship at San Francisco Opera where she was mentored by John Churchwell and Carrie-Ann Matheson. She graduated with her master’s degree in Collaborative Piano from the College-Conservatory of Music in Cincinnati where she also completed her DMA in Piano Performance studying with Awadagin Pratt and Lydia Brown.