

Friday and Saturday, March 15–16, 2024, 8pm
Sunday, March 17, 2024, 3pm
Zellerbach Hall

The Joffrey Ballet

Ashley Wheeler MBE
The Mary B. Galvin Artistic Director

Greg Cameron
President & CEO

Robert Joffrey
Founder

Gerald Arpino
Founder

Artists of the Company

Coco Alvarez-Mena, Amanda Assucena, Edson Barbosa, Evan Boersma, Anais Bueno, Valeria Chaykina, Lucia Connolly, José Pablo Castro Cuevas, Maxwell Dawe, Anabelle de la Nuez, Jonathan Dole, Derek Drilon, Fernando Duarte, Olivia Duryea, Stefan Goncalvez, Dylan Gutierrez, Reed Henry, Dara Holmes, Victoria Jaiani, Hansol Jeong, Gayeon Jung, Yumi Kanazawa, Blake Kessler, Hyuma Kiyosawa, Nae Kojima, Brooke Linford, Zachary Manske, Graham Maverick, Jeraldine Mendoza, Lindy Mesmer, Jackson Miles, Valentino Moneglia Zamoara, Xavier Núñez, Davide Oldano, Victor Hugo Pedrosa, Lauren Quinn, Paolo Randon, Princess Reid, Aaron Renteria, Basia Rhoden, Christine Rocas, Julia Rust, Ryo Sasaki, Natali Taht, Miu Tanaka, Alberto Velazquez, Ao Wang

Artistic and Music Staff

NICOLAS BLANC Rehearsal Director
ADAM BLYDE Rehearsal Director
JORGE IVARS Company Pianist
KRISTEN MCGARRITY Rehearsal Director
MICHAEL MORICZ Assistant Conductor & Company Pianist
SCOTT SPECK Music Director

Company Administration and Production Staff

CODY CHEN, General Manager
GREGG BENKOVICH, Shoe Manager
MATTHEW CARNEY, Head Electrician
ELLIE COTEY, Costume Manager
CATHERINE EBY, Company Manager
JEREMY GUBMAN, Artistic Administrator and Assistant to the Artistic Director
AMANDA HEUERMANN, Stage Manager
JERICA HUCKE, Draper
CHRIS MARAVICH, Lighting & Video Supervisor
FINLAY ROSS, Sound Person
ANNA SCHULTZ-BREEF, Assistant Stage Manager
KATHERINE SELIG, Principal Stage Manager
ADAM TODD, Head Carpenter
JOSHUA TOWNSEND, Flyperson
SHANDEE VAUGHAN, Production Manager
CASSANDRA WESTOVER, Head Props
JOHN WILSON, Assistant Electrician/Programmer
SCOTT WOLFSON, Technical Supervisor

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Above: Victoria Jaiani and Alberto Velazquez. **Below:** The Joffrey Ballet Ensemble. Photos by Cheryl Mann.



Anna Karenina

by Yuri Possokhov

Choreography by YURI POSSOKHOV

Music by ILYA DEMUTSKY

Restaged by SUZANNE LOPEZ, ADAM BLYDE, NICOLAS BLANC, and KRISTEN MCGARRITY

Berkeley Symphony; SCOTT SPECK, *Conductor*

Libretto by VALERIY PECHEYKIN

Based on the novel by LEO TOLSTOY

Costume & Set Designs by TOM PYE

Lighting Design by DAVID FINN

Projection Design by FINN ROSS

Assistant to the Choreographer QUINN WHARTON

Assistant Scenic Designer TIM MCQUILLEN-WRIGHT

Properties Directors WENDY HUBER & AMANDA HERRMANN

Anna Karenina Premiere Production Manager MATT MARSDEN

Lighting Recreation by CHRIS MARAVICH

Projection Recreation by TROY FUJIMURA

Vocalist LINDSAY METZGER

WORLD PREMIERE: Wednesday, February 13, 2019, Auditorium Theatre, Chicago, IL

SYNOPSIS

PROLOGUE | MOSCOW

Train Station of the St. Petersburg Railway

An old station guard forces himself along, against a strong wind. Walking through the snow, the guard leaves behind a foot trail. A faceless crowd emerges from the shadows. The old man accidentally falls on the tracks and is crushed by an oncoming train. Among the horrified crowd are Anna Karenina and Alexey Vronsky. Anna and Vronsky meet and sense an immediate attraction.

ACT 1, SCENE 1 | MOSCOW

Shcherbatsky House, Salon

Countess Nordston, the young Princess Kitty Shcherbatskaya, her parents, and friends gather at the Shcherbatsky home.

Kitty is anticipating the arrival of Count Vronsky. A long-time family friend, Constantine Levin, enters the salon. He is clearly in love with Kitty and makes a proposal, but she does not share the same feelings and declines with a heavy heart. Vronsky arrives and is greeted by Kitty, but he is distracted by a brief glimpse of Anna, who is leaving the house as he enters. Vronsky shows Kitty polite affection. Countess Nordston invites everyone to participate in a séance. During the séance, Vronsky has a vision of Anna.

SCENE 2 | MOSCOW

A Ballroom

Guests dance at a ball. Kitty arrives looking for Vronsky. Kitty and Vronsky dance. She

SYNOPSIS

has high expectations of him proposing tonight. Anna arrives and steals Vronsky's attention. They dance. Kitty watches in despair. Vronsky loves another.

SCENE 3 | ST. PETERSBURG

Train Station/Karenin House/A Hotel

Alexey Karenin waits for his wife alone on the platform at the St. Petersburg train station. Anna arrives, followed by Vronsky, whom she introduces to her husband. At home with her husband and son, Seryozha, Anna acknowledges a void in her life. She departs the house in search of her new love. Anna and Vronsky's affair begins.

SCENE 4 | ST. PETERSBURG

A Racecourse

Spectators take their places in the stands at the racecourse. The Karenins meet Anna's friend Betsy Tverskaya. The jockeys, including Vronsky, start to race. Vronsky takes a fall and his horse is badly injured. Anna's reaction reveals her feelings and affection for Vronsky to Karenin and the crowd. Vronsky retrieves a gun and shoots his horse.

INTERMISSION

ACT 2

PROLOGUE | ST. PETERSBURG

Karenin House: Delirium

Anna lies ill in bed with a fever. She has a vision of the old station guard and imagines a life lived happily with both her husband and her lover.

SCENE 1 | ST. PETERSBURG

Karenin House: Reality

Karenin, in total despair, is at the foot of Anna's bed. Anna is on the verge of dying. Vronsky, devastated and lost standing at her side, asks forgiveness from her husband and runs away in shame. Karenin calls on the doctor who administers morphine to Anna. She is hallucinating.

SCENE 2 | ST. PETERSBURG

Parliament

Karenin takes a stand in Parliament, presenting his proposal of a new law on immigrants residing in Russia, but it is not received well by the other members.

SCENE 3 | ITALY/RUSSIA

Anna and Vronsky have a new life in the Italian countryside. Meanwhile in Russia, Levin dares for another attempt to propose to Kitty and she gratefully accepts. Anna and Vronsky's relationship shows signs of discord. Vronsky leaves Anna and she falls into despair.

SCENE 4 | ST. PETERSBURG

Karenin House

Anna secretly comes to visit her dear son, Seryozha. Karenin finds her in their son's room. They fight over Seryozha and Karenin makes Anna leave, separating the mother and the son forever.

SCENE 5 | ST. PETERSBURG

Betsy Tverskaya's Salon

Betsy hosts friends at her home. Kitty and Levin arrive and announce their engagement. The guests extend their congratulations. In the course of the evening, Vronsky has another vision of Anna: a foreboding premonition.

SCENE 6 | ST. PETERSBURG

Obiralovka Train Station

Anna takes morphine to dull her misery. She recognizes a simple way to end her suffering. She throws herself beneath an oncoming train.

EPILOGUE | RUSSIA

Field with Grain in the Countryside

Kitty and Levin enjoy a simple country life. Levin reflects on the people who have influenced him. On one hand, he feels tragic loss. On the other, happiness. He finds contentment in understanding the purpose of his life.

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Anna Karenina by Yuri Possokhov

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Conductor Scott Speck
Choreography by Yuri Possokhov
Music by Ilya Demutsky

Anna Karenina Victoria Jaini
Alexey Karenin Dylan Gutierrez
Their son, Seryozha Jimmy Gershenson
Alexey Vronsky Alberto Velazquez
Kitty Shcherbatskaya Yumi Kanazawa
Konstantin Levin Hyuma Kiyosawa
Countess Nordston/Betsy Tverskaya Jeraldine Mendoza
Tolstoy/Doctor Edson Barbosa
Kitty's parents Christine Rocas, Valentino Moneglia Zamora
Nanny Lindy Mesmer
Policemen Davide Oldano, Ryo Sasaki

Jockeys

Edson Barbosa, Reed Henry, Zachary Manske,
Xavier Núñez, Davide Oldano, Wictor Hugo Pedroso

Russian Society

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Yumi Kanazawa, Brooke Linford, Lauren Quinn, Princess Reid, Julia Rust, Natali Taht,
Ao Wang, Evan Boersma, Maxwell Dawe, Jonathan Dole, Derek Drilon, Fernando Duarte,
Stefan Gonçalves, Reed Henry, Blake Kessler, Zachary Manske, Graham Maverick, Jackson
Miles, Valentino Moneglia Zamora, Xavier Núñez, Davide Oldano,
Wictor Hugo Pedroso, Aaron Renteria

Peasants

Coco Alvarez-Mena, Lucia Connolly, Anabelle de la Nuez, Olivia Duryea, Yumi Kanazawa,
Nae Kojima, Lauren Quinn, Basia Rhoden, Natali Taht, Derek Drilon, Reed Henry,
Blake Kessler, Zachary Manske, Valentino Moneglia Zamora, Xavier Núñez,
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Alexey Karenin Edson Barbosa
Their son, Seryozha Jimmy Gershenson
Alexey Vronsky José Pablo Castro Cuevas
Kitty Shcherbatskaya Valeria Chaykina
Konstantin Levin Xavier Núñez
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Jackson Miles, Valentino Moneglia Zamora, Xavier Núñez, Davide Oldano,
Wictor Hugo Pedroso, Aaron Renteria, Ryo Sasaki

Peasants

Valeria Chaykina, Lucia Connolly, Anabelle de la Nuez, Olivia Duryea, Nae Kojima,
Lauren Quinn, Basia Rhoden, Natali Taht, Derek Drilon, Fernando Duarte, Hansol Jeong,
Blake Kessler, Valentino Moneglia Zamora, Xavier Núñez, Wictor Hugo Pedroso, Aaron
Renteria



Amanda Assucena and José Pablo Castro Cuevas. Photo by Cheryl Mann.

About The Joffrey Ballet

Celebrating 68 years of artistic excellence

Classically trained to the highest standards, The Joffrey Ballet expresses an inclusive perspective on dance that reflects the diversity of America through its company artists, extensive repertoire, academy, and community engagement programs.

Considered one of the premier dance companies performing today, the Joffrey plays a vital role in the dance community as one of the largest dance companies and dance education providers in Chicago and the greater Midwest region.

MISSION, VALUES, AND HISTORY

Mavericks of American Dance

The Joffrey Mission

The Joffrey Ballet believes in the positive, transformative power of the arts. Our mission is to promote dance through an unwavering commitment to high-quality performances, education, and innovation.

Values of IDEA—

Inclusion, Diversity, Equity, and Access

As a member of Dance/USA, the national service organization for professional dance, The Joffrey Ballet has adopted Dance/USA's statement on core values of equity and inclusion.

ASHLEY WHEATER MBE

The Mary B. Galvin Artistic Director of The Joffrey Ballet, Ashley Wheeler has dedicated his life to dance. He was born in Scotland and trained at the Royal Ballet School in England. He worked with Frederick Ashton, Kenneth MacMillan, and Michael Somes in numerous ballets at Covent Garden, including *Swan Lake*, *Sleeping Beauty*, *Giselle*, *Manon*, *Anastacia*, and *The Dream*. Wheeler danced with Rudolf Nureyev in Nureyev and Friends at the London Coliseum.

On Nureyev's advice, Wheeler joined the London Festival Ballet and danced in

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JOFFREY ★ BALLET
CHICAGO

2023-2024
SEASON
ARTISTS OF THE COMPANY



Coco Alvarez-Mena
Miami, FL



Amanda Assucena*
Rio de Janeiro, Brazil



Edson Barbosa
Rio de Janeiro, Brazil



Evan Boersma*
Chicago, IL



Anaïs Bueno
Córdoba, Mexico



Valeria Chaykina
St. Petersburg, Russia



Lucia Connolly
Los Angeles, CA



José Pablo Castro Cuevas*
Queretaro, Mexico



Maxwell Dawe*
Dorset, United Kingdom



Anabelle de la Nuez
Cincinnati, OH



Jonathan Dole*
Sacramento, CA



Derek Drilon*
Vancouver, WA



Fernando Duarte*
Rio de Janeiro, Brazil



Olivia Duryea*
Haslett, MI



Stefan Goncalves
São Paulo, Brazil



Dylan Gutierrez
Los Angeles, CA



Reed Henry
Princeton, NJ



Dara Holmes*
Wilmington, NC



Victoria Jaiani
Tbilisi, Rep. of Georgia



Hansol Jeong
Namyangju, South Korea



Gayeon Jung
Seoul, South Korea



Yumi Kanazawa
Los Angeles, CA



Blake Kessler
Jacksonville, FL

■ NEW JOFFREY ARTISTS | *JOFFREY ACADEMY OF DANCE ALUMNI

JOFFREY ★ BALLET
CHICAGO



Hyuma Kiyosawa
Nagano, Japan



Nae Kojima*
Gold Coast, Australia



Brooke Linford*
Alpine, UT



Zachary Manske
St. Paul, MN



Graham Maverick
San Francisco, CA



Jeraldine Mendoza
San Francisco, CA



Linley Meem
Blacksburg, VA



Jackson Miles
Denver, CO



Valentino Moneglia Zamora*
Murcia, Spain



Xavier Núñez
Caguas, Puerto Rico



Davide Oldano*
Turin, Italy



Victor Hugo Pedrosa
Uberlândia, Brazil



Lauren Quinn*
Fort Wayne, IN



Paolo Randani
Veldagno, Italy



Princess Reid
Jacksonville, FL



Aaron Renteria
Corona, CA



Basia Rhoden
Fresno, CA



Christine Rocas
Manila, Philippines



Julia Rust
Noblesville, IN



Ryo Suzuki
Osaka, Japan



Natali Taht
Tallinn, Estonia



Miu Tanaka*
Chiba, Japan



Alberto Velazquez
Havana, Cuba



Ao Wang
Beijing, China

TO LEARN MORE
ABOUT THE
DANCERS, VISIT:
[JOFFREY.ORG/
ARTISTS](http://JOFFREY.ORG/ARTISTS)

NEW JOFFREY ARTISTS | *JOFFREY ACADEMY OF DANCE ALUMNI

ABOUT THE ARTISTS

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his *Romeo and Juliet* and *Sleeping Beauty*. He also danced in Glen Tetley's *Sphinx* and *Greening* and in Festival Ballet's large repertoire of classics and new creations. Under the artistic direction of John Field, he was promoted to Principal Dancer at the age of 20.

In 1982, he joined the Australian Ballet where he continued dancing principal roles in classical and contemporary work, especially in the John Cranko full-length ballets.

In 1985, at the invitation of Gerald Arpino, Wheater joined The Joffrey Ballet. For the next four years, he performed various works by American choreographers including William Forsythe, Gerald Arpino, Mark Morris, Paul Taylor, and Laura Dean, as well as repertoire by Ashton and Cranko.

Joining the San Francisco Ballet in 1989, he continued his creative career working under Helgi Tomasson, and with choreographers James Kudelka, David Bintley, and many more. In 1997, he retired from dancing and was appointed Ballet Master and, later, Assistant to the Artistic Director at the San Francisco Ballet.

Since his appointment in 2007 as artistic director of The Joffrey Ballet, Wheater's passion and commitment to the Joffrey have been evident in the quality that he has brought to the dancing and to the repertoire. He has invited world-renowned choreographers, as well as fresh young talent, to create new work for the company. Wheater has added new full-length works to the Joffrey's repertoire, including Lar Lubovitch's groundbreaking *Othello*, Ronald Hynd's *The Merry Widow*, and Yuri Possokhov's *Don Quixote*.

In 2008, Wheater was the recipient of the Boeing Game-Changer Award in recognition of his commitment to community engagement in Chicago and to the celebration of diversity through dance. He sits on the Advisory Board for *Dance Magazine*, serves as Artistic Advisor for ChiArts, and is the Advisor to the Arts for the Lincoln Academy of Illinois. In 2010, Wheater, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois, and in 2013 the *Chicago Tribune* named him "Chicagoan of the Year." In 2015, Wheater received

Berkeley Symphony

Joseph Young, *Music Director*

Scott Speck, *Conductor*

Violin 1
Nigel Armstrong,
concertmaster
Matthew Szemela
Emanuela Nikiforova
Isabella Amador
Candace Sanderson

Lisa Zadek
Julia Churchill
Katherine Allen

Violin 2
Dan Flanagan
Stephanie Bibbo
David Cheng
Karsten Windt
Larisa Kopylovsky
Deborah Spangler
Erica Ward

Viola
Jacob Joseph
Darcy Rindt
Mitso Floor
Rebecca Wilcox
Alex Volonts

Cello
Stephanie Wu
Chloe Mendola
Isaac Paster-Chermak
Shain Carrasco

Bass
Michel Taddei
Robert Ashley
Jon Keigwin

Flute
Emma Moon
Stacy Pelinka

Oboe
Haley Hoffman
Allison Gessnor

Clarinet
Roman Fushkanskyy
Bruce Foster

Bassoon
Carla Wilson
Kris King

French Horn
Dan Wions
Jon Anderson
Craig Hansen
Alicia Telford

Trumpet
William Harvey
Kale Cumings

Trombone
Tom Hornig
Kurt Patzner

Tuba
Forrest Byram

Timpani
Kevin Neuhoff

Percussion
Ward Spangler
Kristen Lou
Sohrab Bazzargania

Harp
Wendy Tamis

the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. In December 2019, he was appointed a Member of the Most Excellent Order of the British Empire (MBE) by Her Majesty Queen Elizabeth II.

FROM THE CHOREOGRAPHER

Anna Karenina is one of the most famous stories in all of literature. The novel is celebrated, both for its status as a 19th-century masterpiece and for the way it captures our imaginations today. It is a ubiquitous cultural phenomenon, a story passed down from generation to generation, much in the manner of a timeless folktale.

As a choreographer, I have wanted to make this ballet for a long time. There were many opportunities to do so, but the circumstances were never right. When the Joffrey and Ashley—who I've known for many years, dating back to our time together at the San Francisco Ballet—approached me to create a world premiere in 2019, all the missing pieces fell into place. Conceiving a new full-length production, especially one of such incredible magnitude, was seamless at the Joffrey. Once the process began, it was impossible to contain our excitement.

The revival of *Anna Karenina* recalls the beautiful artistry that has come to define this production. Bringing the Australian Ballet on as a producing partner allowed us to commission an original score by the brilliant Illya Demutsky, one of the most sought-after composers working today. In addition, our award-winning set and costume designer, Tom Pye, is an artist in every sense of the word. His designs are both breathtaking and innovative; and our lighting designer, David Finn, has created such a magnificent sense of place that it often feels like a dream. Finn Ross's projections veil and unveil the heart of the narrative, magnifying and articulating.

What you'll see at today's performance is the result of many months of planning, col-

laboration, and execution. I am deeply indebted to the Joffrey and my collaborators for making this *Anna Karenina* a reality, and I am especially thankful for the Joffrey artists and their work ethic. They bring this fascinating and complex story of love and family to life, a story that truly is for everyone.

—Yuri Possokhov

YURI POSSOKHOV, *choreographer*

Yuri Possokhov is among the most active and imaginative ballet choreographers currently working. He danced with the Bolshoi Ballet for 10 years, rapidly advancing through the ranks to principal dancer. While performing, Possokhov studied choreography and ballet pedagogy at the State College of Theatrical Arts, completing the five-year course in 1990.

Possokhov was a principal dancer for two years with the Royal Danish Ballet before joining the San Francisco Ballet in 1994, where he was a principal dancer for 12 years. Following his retirement from the company, Possokhov was named Choreographer-in-Residence in May 2006. He has choreographed 14 ballets for San Francisco Ballet, including: *Damned*, *Don Quixote*, *Study in Motion*, *Reflections*, *Firebird*, *Fusion*, *Diving into the Lilacs*, *Classical Symphony*, *RAKU*, *Francesca da Rimini*, *The Rite of Spring*, and *Swimmer*. One of Possokhov's early works—*Magritomania*—received an Isadora Duncan Dance Award for Outstanding Choreography.

He has created three full-length ballets for the Bolshoi Ballet: *Cinderella*, *A Hero of Our Time*, and *Nureyev*. For *A Hero of Our Time* and *Nureyev*, he received the prestigious Benois de la Danse Award, established by the International Dance Union.

Possokhov is a frequent guest choreographer with The Joffrey Ballet. He has choreographed *Bells*, *Adagio*, *Don Quixote*, *The Miraculous Mandarin*, and *Bluebeard's Castle* (with the Cleveland Orchestra). Please visit yuripossokhov.com for more information.

BERKELEY SYMPHONY

Berkeley Symphony is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the orchestra is committed to performing, premiering, and commissioning new music that reflects its home city's culturally diverse people and the heady creative climate.

During the 2019–20 season, and following a highly successful February 2019 debut acclaimed by critics and audiences alike, Berkeley Symphony entered a new era under the leadership of Joseph Young, the orchestra's fourth music director in its 50-year history. In addition to building on the orchestra's artistic innovation, creativity, and adventurous programming, Maestro Young is committed to amplifying the voices of underrepresented composers and artists and continues to share diverse stories that reflect the local Berkeley community.

SCOTT SPECK,

Music Director & Conductor

With recent performances in London, Paris, Moscow, Beijing, New York, Chicago, San Francisco, Los Angeles, and Washington (DC), Scott Speck has inspired international acclaim as a conductor of passion, intelligence, and winning personality.

Speck is one of the most active conductors on Chicago's cultural scene. In addition to his many Joffrey performances, he is Artistic Director of the Chicago Philharmonic, and he has become a frequent guest for the Chicago Symphony's family concerts. He is currently the Illinois Council of Orchestras' Conductor of the Year.

In recent seasons, Speck has conducted at London's Royal Opera House at Covent Garden, the Paris Opera, New York's Lincoln Center, Washington's Kennedy Center, Chicago's Lyric Opera House, San Francisco's War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the symphony orchestras of Baltimore, Houston, Chicago, Paris, Moscow, Shanghai, Beijing, Vancouver, Romania, and Slovakia, among many others.

Scott Speck can be reached at scott-speck.org, and on Facebook, Twitter, and Instagram @ScottSpeckMusic.

ACT ONE

**Prologue: Snowstorm
and the Death of Watchman**

Ох, ити как и тошнёхонько!
Ай как и закатилоси солнышко
Дак середи-то дни белыя
Дак в нашей светлой свитлицы.

Oh, it is so sickening!
The sun went down
In the middle of the day
At my bright room.

Ох, овдовили гореньки.
Забусели околени
без корминца батюшка,
рондуки пошатилисе,
окошка покосилисе,
Ой оставил нас батюшко!
Ой кругом да сиротками!

Oh, the garret became a widower,
Window frames became dark,
Without our father-breadwinner
all the coffers bulged out,
all the windows crooked,
Oh, father left us!
Oh, he left us orphans!

Scene 3: Anna's treason

Всю я ноченьку тосковала,
Во всю ноченьку не сыпала,
В зеленом саду прогуляла,
всё я милого проискала.

I was grieving all the night,
I was not sleeping all the night,
I was walking in the green garden
looking for my darling.

Я нашла своего
Милого средь садика зеленого.
Что под грушицей стоит новая кроватька,
Что на той ли на кроватишке
лежит душечка молодчик.

I found
My darling in the green garden:
There was a bed under a pear tree
And in this bed
there was my dear young man.

Ничего лежит не промолвит.
Что промолвил одно слово:
Я обрезал девке косу.
Красну девку обесчестил.

He was lying there in silence,
but he said only a word:
I cut the girl's braid off,
I dishonored this beautiful girl.

ACT TWO

Scene 7: Harvest song

Что и в лузе да на перевозе,
Там Лёвонька да траву кося, У!
Там Лёвонька да траву кося
да на берег вынося. У!
Да на берег вынося,
вороного да коня прося. У!
Вороного да коня прося:
Ешь коник да траву зеленую. У!
Ешь коник да траву зеленую,
привези мне да жену молодую. У!
Белую да румяную,
девочку разудалую. У!

Close to the ferry
Lyovon'ka is mowing the grass, ooh!
Lyovon'ka is mowing the grass,
He is taking the grass to the shore. Ooh!
He is taking the grass to the shore,
and he is asking his black horse. Ooh!
He is asking his horse:
Eat this green grass, my dear horse.
Eat this green grass,
bring me a young wife.
With white skin and red cheeks,
bring me a daring girl. Ooh!