

**Fundacja CHÓR KOBIET**  
**Teatr Powszechny**



**venue: Polish Theatre, Jerzy Grzegorzewski Stage, ul. Gabrieli Zapolskiej 3**

**date: 24 March (Sunday) 2024, 18:00**

**duration: 1h**

**tickets: 70, 60, 50 zł**

**performance in Polish, Ukrainian and Belarusian with English surtitles**

**Producers**

**Concept, direction: Marta Górnicka**

**libretto: Marta Górnicka & team(Ukrainian-Belarusian-Polish)**

**music: Wojciech Frycz, Marta Górnicka, traditional music**

**Ukrainian, Belarusian and Polish; quote from „Szchedriwki” by Nikołaj Leontowicz**

**choreography: Evelin Facchini**

**set design: Robert Rumas**

**costumes: Joanna Załęska**

**dramaturgical cooperation: Olga Byrska, Maria Jasińska**

**video, video documentation: Michał Rumas, Justyna Orłowska**

**video projections: Michał Jankowski**

**lighting: Artur Sienicki**

**vocal coach and vocal preparation: Joanna Piech-Sławecka**

**stage manager and assistant director: Bazhena Shamovich**

**choreographer’s assistant: Maria Bijak**

**movement workshops: Krystyna Lama Szydłowska**

**Ukrainian translation of libretto: Olesya Mamchych**

**Belarusian translation of libretto: Maria Pushkina**

**English translation of libretto: Aleksandra Paszkowska**

**consultation in the field of Ukrainian entomusicology: Anna Ohrimchuk**

**consultation on Ukrainian children’s games: Venera Ibragimova**

**translation during rehearsals: Marharyta Huretskaya**

**credits preparation : Zofia Szymanowska**

**producers from Fundacja CHÓR KOBIET: Marta Kuźmiak,  
Anna Galas-Kosił**

**producers from Teatr Powszechny: Magdalena  
Plyszewska**

**production: Fundacja CHÓR KOBIET in Warsaw and Maxim Gorki  
Theater in Berlinie**

**in cooperation with: Teatr Powszechny w Warszawie; Festival  
d'Avignon; Maillon, Théâtre de Strasbourg - Scène européenne;  
SPRING Performing Arts Festival (Utrecht); Tangente St. Pölten -  
Festival Für Gegenwartskultur (Austria)**

**Partners of the project: Teatr Dramatyczny im. Gustawa Holoubka; Nowy  
Teatr w Warszawie; Instytut Ukraiński; Fundacja dla Wolności w  
Warszawie (independent, public non-profit organization operating for migrants  
from Ukraine, Czechy, Belarus, Tajikistan and other countries, who settled in  
Warsaw and to whom the greatest support is addressed); „Przystanek Świetlica” (a  
common room for children and migrant youth), Solidarny Dom Kultury  
„Słonecznik” (center community for Ukrainian artists in Warsaw)  
The project is co-financed by the capital city of Warsaw.**

**PPA production: Karolina Gonera**

### **Cast**

**actresses: Liza Kozlova, Palina Dabravolskaja, Svitlana Onischak,  
Kateryna Taran, Svitlana Berestovska, Valeriia Obodianska, Sasha  
Cherkas, Maria Tabachuk, Yuliia Ridna, Natalia Mazur, Aleksandra  
Sroka, Katarzyna Jaźnicka, Bohdana Zazhytska, Anastasiia Kulinich,  
Hanna Mykhailova, Katerina Aleinikova, Elena Zui-Voitekhovskaya,  
Kamila Michalska, Maria Robaszekiewicz, Polina Shkliar, Ewa  
Konstanciak**

Our show is about women and war.

About defence mechanisms, about responsibility.

About our reaction to war in Europe.

About the rituals of war violence against women and civilians, which are always the same.

(Marta Górnicka)

## Mothers. A Song for the Time of War”

Twenty-one women: the Ukrainians - refugees from Mariupol, Kyiv, Irpin and Kharkiv - Belarusians and Poles. They sing children’s rhymes and old songs, cast spells and shout about politics.

At the beginning, there is a shchedrivka, a ritual of happiness and rebirth, a wish for all people for a new time and a good life. It’s a strange idea, because the following songs mix a chronicle of the Russian invasion of Ukraine with the individual stories of the refugee women.

“There are no props, no lighting, no instrumental music, plain costumes, but the audience’s eyes are not left dry,” reported a moved reviewer\* after the premiere. “The play shows the war from the point of view of women, persons who have the ‘privilege of escape’ or the curse of powerlessness. It tells of the crimes, of women confined to the sphere of inaction, of their participation in the war reduced to the role of mothers and weepers. (...) We leave the theatre with a feeling of powerlessness in the face of the world’s hypocrisy and with an awareness of our duty to act. With pity and fear. The chorus tells us that we can change reality without actually leaving home”.

\* Aniela Bocheńska, e-teatr, “Nowa Siła Krytyczna”

fot. Bartek Warzecha

<https://www.arte.tv/de/videos/117022-000-A/a-song-for-wartime-frauen-im-krieg/>

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