

THE YUGOSLAV NATIONAL FOLK BALLET

Under the Sponsorship of the State of Macedonia
in co-operation with the Yugoslav Government

(TANEC)

DANCERS
SINGERS
MUSICIANS

COMPANY OF 40

FIRST TIME IN AMERICA!



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3803 FOLKWAYS RECORDS & SERVICE CORP. N.Y. USA

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1720
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MUSIC LP

ARAMISKA
SHEPHERD'S SONG & DANCE
A BRIDE'S DANCE
TESHKOTO

KAPACKA
CROATIAN SONGS AND DANCES
MACEDONIAN FOLK SONGS AND DANCES
SERBIAN FOLK SONGS AND DANCES

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THE YUGOSLAV NATIONAL FOLK BALLET (TANEC)

The songs and dances of Yugoslavia were influenced by the long Turkish occupation of the South and East, by the old Austro-Hungarian Empire in the West and North, and in Dalmatia and the Adriatic Islands by the domination of Italy. Despite this, Yugoslavia has thousands of her own songs and dances of original creation. The most widely-known dance style throughout the country is the KOLO (chain-dance) accompanied by songs or by a variety of instruments depending on the local traditions.

In Serbia, there are bagpipes and the "duduk" a shepherd's flute; in Macedonia the "supeljka" and the "kavala," primitive flutes and the "zurla" a primitive oboe; percussion is represented by the bass drum, called "goc" in Serbia and the large drum called "tupan" in Macedonia. Croatia owns bagpipes called "mesnica," the peasant wind instrument known as "sopele" and many others, but the mandolin-like "tamburitza" is being used more and more. Bosnia and Hercegovina share some of these, and have bagpipes of their own.

Certain towns own a whole popular orchestra "calgije," but true folk instruments are disappearing and the violin, the accordion and brass are taking their places. Instruments such as clarinet, guitar and double bass also play an important part in the popular orchestra.

Women (more often than men) like to dance to song accompaniments and sometimes without any music at all, accompanied only by the sound of their feet and the jingling of the gold coins with which they are adorned. In the greater part of the country the dancing follows the music, but in Macedonia and Southern Serbia the music follows the dancing.

The six Republics of Yugoslavia possess an unsurpassed wealth and variety of folk dance material which has been handed in unbroken tradition from generation to generation. In most European

countries the traditional arts have been allowed to decline, but in Yugoslavia they are in their prime. Every encouragement has been given to the peasants to continue to practise the dances and songs of their own regions; and, further, the Yugoslav authorities have had the wisdom to see that folk music is an art which is not restricted to any one section of the community but that it has a universal appeal which transcends all regional and social boundaries. They have therefore established several groups of national dancers to give performances of dances and songs from all regions of Yugoslavia both at home and abroad.

The Macedonian Ensemble, which has recently appeared in London under the artistic direction of Emmanuel Cuckov, are to be congratulated and thanked for their magnificent performances. It requires no mean artistic skill to transplant the dances and songs from their native soil without losing something of their characteristic qualities, but this delicate operation has been most successfully performed by the Macedonian Ensemble. The items have been "arranged" only so far as to combine them into a coherent sequence and the programme has been so skillfully constructed that the interest of the audience never flags.

The dancers have retained the vitality, zest, strength and grace of their inherited tradition; and the performance is completely free from artificiality because the dancers, singers and musicians are not trying to make effects, but are sharing with the audience something in which they believe and which is part of their very being. No one could be present at a performance and not be exhilarated by its rhythm, colour and beauty.

-----Miss Maud Karpeles
Honorary Secretary
International Folk Music
Council

The Yugoslav National Folk Ballet - Tanec comes to the United States as the first cultural importation from the new Yugoslavia, a nation made up of neighbor nations. It came about as part of a patriotic revival in the arts, celebrating the winning of a centuries-long battle for independence and national identity.

Tanec is the Macedonian Group, one of four re-

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gional groups, which developed out of this nurturing of the native arts, winner of Yugoslavia's international festival, The Ljubljana. Its forty dancers singers and musicians were chosen over a period of nine years from among the greatest in the country. Trained from the cradle in the traditional arts which are the heart of this people, they bring, through the dance, a rich culture new to the rest of the Western World, hidden for centuries - but preserved - by isolation. For

with dance comes music, drama, poetry and rich costume arts.

Macedonian group Tanec, draws not only upon the wealth of choreography and dance styles of its neighbor states but upon its own unbroken history -- and a dance tradition that goes back to ritual-dance and drama of the pre-classic Greek era.



SIDE I

Band 1. "ARAMISKA". Bagpipe with violin, clarinet, bass and drum. An "epic dance". Like the Robin Hood ballads, it celebrates the rebellions against the Turks by the Aramis who were joined by both Turks and Macedonians. Robbing the rich beys and spahis and merchant-caravans, they gave the spoils to the poor -- and were national heroes. The costume is a copy of that worn by the "last Arami", captured in 1906.

Band 2. SHEPHERDS' SONG AND DANCE. Shepherd's flute - the "kavala". One of the "competi-

tion dances" between shepherd lads and girls.

Band 3. A BRIDE'S DANCE. Violin, flute, clarinet, bass, drum and accordion. Ancient ritualistic "kolo" or circle - dance, symbolizing the transformation of girl into woman; her acceptance of life as wife, mother.

Band 4. "TESHKOTO". Two "zurlas" and drum. Archaic Macedonian dance from pre-Slav tribal times. Now called a "shepherds dance," it recalls border warfare and raids, the unending battle to defend the flocks, the land, the tribe. As one leader falls, the leader of the next generation rises to lead.

Band 5. "KAPACKA". Violin, flute, bass, drum and accordion. From the high mountains of Macedonia, this dance dramatizes the hard field work of those who farm this stony ground. (There may be folk humor in the fact that it is a quick-step.)

SIDE II

Band 1. CROATIAN SONGS AND DANCES. Orchestra of five tamburitzas, all different in size and register. A suite of dances from all parts of Croatia celebrating a good harvest with joy and exuberance. There is a difference though for married women! They dance sedately.

Band 2. MACEDONIAN FOLK SONGS AND DANCES. Violin, flute, clarinet, bass, drum and accordion. Singers: Aleksander Sarijevsky; Dragica Nokolova. "Zaspala Janka" (Janka fell asleep...). A love song. Janka berates her mother for awakening her. In a beautiful dream, three lovers came, one bringing an apple, one a gold ring. The third kissed her and asked her to become his love.

"Marice le licni devojce" (Mary, you beautiful one...). "I'll die for love of you, Mary," sings a young man. But he did not -- for they were married.

Band 3. SERBIAN FOLK SONGS AND DANCES. Violin, flute, clarinet, bass, drum and accordion. Singers: Aleksander Sarijevski; Dragica Nokolova.

"Moj se dragi ozeni" (My love has married...). "Dodji dragi dovece u selo" (Darling, come to our village tonight...). A girl urges her lover to come to where the girls are sitting and spinning. She has embroidered socks with the finest colors.

"Lep ti je biti cobanica" (It's good to be a shepherd girl.) A shepherd girl thinks of her lover, who at any moment, will pass by the river where her flock graze.

A girl reminds a young man of their first meeting, their declarations of love and their promises.



Le ballet yougoslave TANETZ au Palais des Sports

Les ballets yougoslaves se suivent... et se ressemblent.

Le « Kolo » nous avait présenté l'an dernier au Saray les danses populaires les plus caractéristiques de la Yougoslavie.

Celles que le « Tanetz » nous a offertes vendredi soir au Palais

des Sports, moins stylisées et figées, sont plus près de la simplicité populaire.

Danses macédoniennes, albanaises, croates, serbes et dalmates. danses nuptiales, aux gestes lents et rituels, danses souples et légères, aux pas presque félins, danses guerrières et belliqueuses, mimant le combat, danses vives et joyeuses, scandées par le cliquetis des éperons, elles évoquent le caractère local des régions dont elles sont issues. On peut y voir également les traces de l'influence ottomane.

De pittoresques costumes, aux couleurs harmonieuses, achèvent de créer l'atmosphère folklorique dans laquelle danseurs et danseuses évoluent avec un ensemble parfait.

L.E.

THE DANCE: FOLK ART

Group From Yugoslavia In Impressive Debut

By JOHN MARTIN

EVERYBODY knows, of course, that folk dancing is entirely for participation, and has no value at all as spectacle; everybody knows it, that is, until something like the Yugoslav National Folk Ballet, "Tanec," comes along and puts on a stunning show that any set of spectators would find hard to resist. No doubt the reason it calls itself a ballet, when it is nothing of the sort, is to indicate that its purpose is not social or sociological but altogether spectacular. The social and sociological roots are there, to be sure, but what is actually offered is the theatrical flower.

There is an amazing variety to the dances that comprised this particular program. To indicate that they are dances of war, of courtship, of harvest, of sheep-herding, is to lapse into platitudes, for the variety exists in far closer terms than any such standard backgrounds imply. It is, again, the flower that we see; not the roots. And this flowering is in terms of movement that compasses a thousand different shades of dynamics, of elevation, of rapidity, of aplomb, of spatial range, of conscious virtuosity, of total strangeness and exoticism of texture.

The ethnologist will care enormously that there are here relics of Grecian antiquity, Turkish influences from the hated occupation, full-circled kolos from the plains of Croatia in contrast to the broken circles of the kolo of the Macedonian mountains. There is equal interest in the curious musical instruments that accompany many of the dances—a fiercely beautiful horn called the zourla, a great drum beaten simultaneously on both sides with different kinds of sticks, an ancient goat-skin bagpipe of gentle tone, a hand drum that suggests the southern side of the Mediterranean, a dateless reed pipe.

Long-winded

OVER a glass of their local plum brandy, two Macedonian bagpipers, Mile Kolarov and Nikola Cvetkov (here with the Yugoslavian dancers at Sadler's Wells) told me the difference between Scottish and Yugoslav bagpipes.

Jugoslav pipes are made of harder wood, thicker leather. The Scots version has three bags, the Jugoslavs have two.

Competitively speaking, vicissitudes of history have made Tanec's heritage the most colorful. After Alexander the Great of Macedonia marched relentlessly across half the world, armies of Romans, Orientals, Turks, Austrians, and Hungarians marched relentlessly through Macedonia. Tanec's program reflects the music and dance they left behind. The Rusalija, for example, is a wild warrior's dance which goes all the way back to

