

Folk Dancer

The Magazine of World Dance and Culture



A Breton family from the region of Vannes participates in the Grand Parade of Celtic Nations in Orient, Brittany, in August 2011. The mother of the disgruntled child is wearing a dark red velvet apron atop a black velvet dress. Story: p. 17. Photo: François Tertre.

PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 45 NUMBER 2

April 2014

News and Views

by Karen Bennett

First, a word about events: Our dance class listings are now online at www.ofda.ca/groups.html, and they've been expanded both electronically and in this issue to include more Toronto classes. Also new and notable is that the June Annual General Meeting has had to be relocated from our familiar Ralph Thornton Centre to Kimbourn United Church (see p. 10).

A number of errors appeared in a report that I assembled on the Ottawa 35th-anniversary party which appeared on the February issue's Grapevine page. The end of the report should have read: "Teaching was by Yves Moreau. Some music was provided by Sergiu Popa on accordion, accompanied by Ms. Gal on violin and occasionally by Yves Moreau on percussion." I apologize for the February mistakes and take full responsibility for them. Thank you to Andrée Juneau for alerting me to my lapses.

At the end of this issue's Grapevine is a dire warning to OFDA members that's no mistake at all. Kindly take note. I've been asked, "Why do you want to quit?," which isn't the essential point. I've been involved in the newsletter, in one capacity or another, since 1976, and this is my second go-round as Grand Poobah

of Matters Editorial. Such a period of time is surely long enough for someone to serve without being made to feel like a shirker. This magazine may very well cease publication with the June issue, after 45 years. (The first issue was Summer 1969.) My generation, the second to work on the newsletter, appears to be the last one to do so as well. (My continuing vision problems, which are especially dire on a computer, mean that continuing the newsletter as an electronic-only publication is not an option for me.) But OFDA's web presence will continue. Murray Forbes' latest article, now in inventory, may have to be made available online-only.

On a more uplifting note, this issue covers quite a lot of the globe, as all sorts of people have been jetting around and about. And yes, it's still possible to travel like a old-time maharajah (Sanskrit for "great king" or "high king") once you land, at least in India: Take a ride on an elephant, as documented by Mirdza Jaunzemis in the photo at left. This is one of many wonderful pictures Mirdza sent that couldn't be included in her article for space reasons.

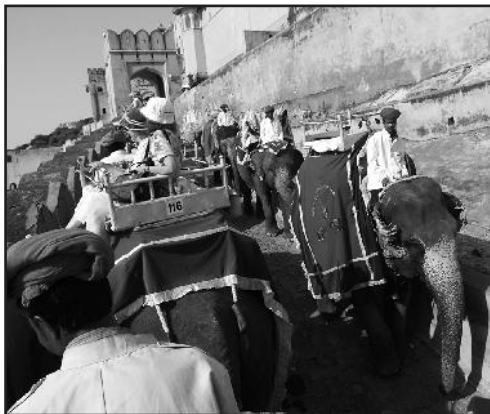


Photo: Mirdza Jaunzemis

Elephant ride into the Amber Palace, Jaipur, India, in 2013.

IN THIS ISSUE

REGULAR

<i>Editorial</i>	....	3
<i>Our California Correspondent</i>	....	4
<i>Upcoming OFDA Events</i>	....	10
<i>Dance Calendar</i>	....	11
<i>Dance Classes</i>	....	14
<i>The Grapevine</i>	....	26

FEATURES

<i>India – Another Planet! Pt. 2</i>	....	5
<i>A Visit from Martin Koenig</i>	....	9
<i>Brittany</i>	....	17
<i>Polish Workshop Review</i>	....	22
<i>OFDA's Mexican Café</i>	....	23
<i>Tribute to Atanas Kolarovski</i>	....	25



The OFDA has an e-mail list in order to communicate timely information of interest to folk dancers. If you would like to add your name to the list, send an e-mail request to: ontariofolk dancers@gmail.com

OTEA Scholarship Application 2014. See p. 16



Appreciating Greek Culture in Bakersfield

by Nancy Nies

For many years, Paul and I have attended the annual Greek Food Festival held by the members of St. George Greek Orthodox Church here in Bakersfield. This family-friendly event draws thousands of people from miles around to enjoy such dishes as lemon chicken, pork shishkabobs, falafel, gyros, *dolmades*, *spanikopita*, and desserts like home-baked *baklava* and *loukoumades*. We've sampled the tasty treats, joined in the lively folk dancing, and enjoyed the traditional Greek music provided by live musicians.

The festival in September proved so popular over the years that a second one, in May, was added in 2012. So, last year we went to two Greek festivals, only minutes from home. Entertainment was provided by two groups of young dancers who performed traditional Greek dances. Their instructor, Chrisoula Schoell, once danced with a folk dance group

at her high school in Greece. Having immigrated to California 40 years ago, she taught folk dance classes for young people at St. George when her son was young. She began teaching again two years ago, when her granddaughter became old enough to participate.



Photo: Jane Myneni

The young people usually practise once a month, but more often before performances. The 12 junior dancers (ages 7–13) learn dances like *Hasapiko* and *Sta Tria*, while the 15 senior dancers (ages 14–22) perform dances such as *Sirto*, *Tsamiko* and *Kritiko*. Though most of the dancers are of Greek descent, the only requirement for participation is membership at St. George. It is a pleasure to see these young people keeping Greek dance alive here in Bakersfield.

◀ *Performing a Tsamikos at the Bakersfield Greek Food Festival, May 2013.*

OFDA APPLICATION/RENEWAL FORM

YEARLY MEMBERSHIP INCLUDES SUBSCRIPTION TO THE *Folk Dancer* MAGAZINE

- ☐ Single \$24 Can/US funds – for all Canadian/US/Overseas
☐ Family \$30 * *Family consists of 2 adults & all children under 18*

NAME (Please Print) _____

ADDRESS _____

CITY _____ PROV/STATE _____ POSTAL CODE _____

COUNTRY _____ PHONE () _____

GROUP/AFFILIATION _____

☐ I wish to receive e-mail notices e-mail address: _____

Electronic payment can be made by e-mail transfer to ontariofolkdancers@gmail.com

(continued from February issue)

India – Another Planet! Part 2

by Mirdza Jaunzemis

[This trip was taken in September 2013.]

We visited the biggest mosque in Asia, the Jama Masjid, built between 1650 and 1656 by Shah Jahan and located in Old Delhi. Its courtyard can hold 25,000 worshippers. It has two lofty minarets with a large central dome and two smaller but still large domes – all very symmetrical, of course. Upon entering the courtyard, we had to take off our shoes and all the women were given floor-length “smocks” to wear over their street clothes. The stones were very hot underfoot, but luckily there were carpet pathways leading in different directions. Before and after enjoying the beauty and serenity of the mosque our bus driver tried to drive through the narrow streets leading to and from the mosque – wall-to-wall people, cars, rickshaws, etc! We often could not move, but we had a great time observing the street scene – shops crowding one on top of the other, people jostling everywhere, barbers cutting hair on the sidewalk, street vendors, etc. After finally exiting the mosque area and Old Delhi, we were taken to the Kashmir Emporium, a shop that prides itself for its craftsmanship in making beautiful carpets. The raw material comes from Kashmir and the technique is different in that the individual threads are knotted, not tufted. All members of one family worked in this business, and the apprenticeship period is very long. However, this is another dying art in that the young people do not want to prepare for such a painstaking career, but want to move on to more modern things. There were also scarves, wall hangings and clothing on sale, all very beautiful and expensive. I learned here that true Pashmina comes from the pashmin goat which lives in the Himalayas, and because of the extremely cold temperatures, its inner fur is very dense but fine.

We drove straight by the War Memorial, Parliament Buildings and Viceroy’s Palace as buses aren’t allowed to stop nearby. The War Memorial, in Coronation Park, is also called the India Gate; it resembles the Arc de Triomphe in Paris, with the tomb of the Unknown Soldier under the arch.



Photo: Mirdza Jaunzemis

Mirdza, Ursula and Helga with marigold leis.

Our next stop was Qutub (or Qutb or Qutab), Minar, another UNESCO heritage site. It is a huge minaret handcrafted from red sandstone and is five storeys or 73 metres high, with a diameter of 15 metres at the base and 2.5 metres at the top. It was built from 1200 to 1368 CE after the defeat of Delhi’s last Hindu kingdom, and near its base was the first mosque built in India, from materials collected from destroyed Hindu temples. On its grounds is an unusual iron pillar seven metres high which has not rusted even after 1,500 years!

That night we went to an open-air restaurant in Lodi Gardens. The Lodi dynasty (Mughal) ruled in India from 1451 to 1526. In these gardens are tombs of the former rulers, placed as one might find in Greece. The restaurant staff had placed mosquito coils under the tables, so we felt quite comfortable eating outside – a sumptuous meal with a very pleasant ambience – with American jazz music in the background!

We were on the move again – this time to Agra,

a four-hour bus ride. Our first stop was the Agra fort, another UNESCO heritage site (there are 32 UNESCO sites in India), built mainly of red sandstone but with some buildings of white marble, with 70-foot-high walls on the Yamuna River. Agra was once the capital of the Mughal Sultanate, and this fort was built during the 16th century, during Humayun's reign. His son was Akbar the Great, who centralized the government and was known for his religious tolerance and appreciation for the arts. His grandson was Shah Jahan, who was not so tolerant of other religions (he had the Jama Masjid built in Delhi). He fell ill, and his oldest son, Aurangzeb, decided he would be regent after killing his two younger brothers in battle. He declared that his father was unfit to reign, and had him imprisoned in Agra fort for eight years until his death. The fort is similar to the Red Fort in Delhi, which we did not visit (one fort was enough), with many towers, forests of pillars and pavilions – perfect symmetry everywhere. The marble was inlaid at times with gold or semi-precious stones, and the sandstone had coloured stone inlays. During Shah Jahan's time about 3,500 people lived inside the fort.

The Taj Mahal (meaning Crown Palace), a UNESCO site (of course), could be seen from the Agra

Fort. It is made of white marble and is considered to be the finest example of Mughal architecture. It is modelled on Humayun's tomb, built 100 years earlier in Delhi. In 1631 Mumtaz Mahal, third wife of Shah Jahan, died after giving birth to their 14th child. He was grief-stricken and had the Taj Mahal built as a tomb for her; it took 20,000 labourers about 20 years. It has many towers and temples, also a beautiful reflecting pool; ethereal luminescence, gorgeous symmetry. Pietre dura, a technique of inlaying marble with cut and fitted coloured stones, marble or gems, was used on the interior and exterior walls of the building, causing it to be considered by some to be a jewel box. These floral bouquets were made of agate, jasper, malachite, turquoise, lapis lazuli, coral, etc! The tomb has two mosques, one on either side. Filigree screens of marble surround the cenotaph, and the calligraphy was done in black marble. Later the Shah's cenotaph was also added. Depending on the time of day the Taj seems to take on different hues. Naturally, we took lots of pictures!

The next day we visited a factory where the type of inlay work seen at the Taj Mahal was taking place. It is a very painstaking craft, but the results are marvellous.

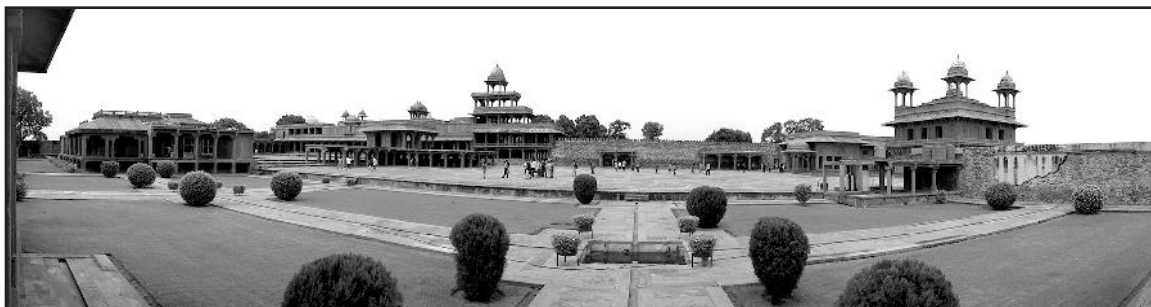
Then we drove to Fatehpur Sikri, built in 1569 by Akbar in red sandstone to honour the great Sufi saint Sheikh Salem Chisti, who had blessed him. Akbar used this city as his capital, but it was occupied for only 14 years; scarcity of fresh water was the prime factor (however, it did have a good sewer system for the times) and slowly it became a ghost city, but what is still standing is magnificent and beautiful: there are arches, palaces, harem courts, a mosque that could hold 10,000 people, private quarters, pavilions, etc. in various styles: Persian, Hindu and Jain. It occupies an area of two miles by one, with a five-mile-long wall on three sides. Pretty amazing!

Jaipur in the state of Rajasthan was the next city to visit. It was a planned city begun in 1727, and is often called the "pink city" because of the colour of its buildings; also, it was painted pink and paved with pink gravel to welcome the Prince of Wales (the future Edward VII) in 1876; and in 2000 it was painted again in honour of President Clinton's state visit. We visited



Photo: Mirdza Jaunzemis

Inlaid marble work.



The abandoned city of Fatehpur Sikri.

a Hindu temple that evening to observe/take part in prayers. It was a pleasing, serene interlude.

The next day was an exciting one: We went for our elephant ride! The site was the Amber (or Amer) Fort or Palace, located on a high hill in the town of Amer. It was built between 1529 and 1599 on four levels, with a courtyard on each level. It would be a steep climb up to the entrance; therefore the royals would use caparisoned elephants to transport them to the top. We were to feel like maharajahs while taking our elephant ride – it was fun and we had a great view! Here again, although the outside was quite rugged, inside we saw about 350 acres of sandstone buildings: halls, pavilions, courtyards, palaces, gardens, terraces, built either in Hindu or Muslim style. The major attraction is the Sheesh Mahal inside the Jag Mandit (Hall of Victory): a room where all the walls and the ceiling are embedded with small mirror pieces brought from Belgium and glued in place using plaster of Paris – a real work of art! At night if one lights a candle in its interior, everything sparkles and shimmers.

After lunch we continued on to the Maharajah's City Palace, part of which has been converted into a museum, but a part is still used by the royal family of Jaipur. It covers 300 acres, which is about one-seventh of the area of the city, and was begun in 1729, with many additions taking place over the years. There were the usual courtyards, palaces, harem buildings, etc. One room of the museum was full of weapons of all kinds. There were two huge silver urns – the biggest in the world – used to store 4,000 litres of water each. When the Maharajah of Jaipur travelled to England in 1902 for the coronation of Edward VII, he took this water from the Ganges with him, to

drink and to purify himself after having contact with the foreigners.

Nearby was the Jantar Mantar, a collection of 14 enormous astronomical instruments made of stone and built during the reign of Sawai Jai Singh, a Rajput king, between 1727 and 1734. He was always interested in what was happening in the heavens, and he built five such observation sites in India (one of them is in Delhi), but the one in Jaipur is the biggest and best preserved. These instruments are bigger than life-size and measure time, predict eclipses, and track the location of stars. The most impressive instrument was a huge sundial, 27 metres tall, which is accurate within two seconds; the shadow of the sun moves across it at one millimetre per second. These observatories are just tourist sites now, but are indications of pre-modern astronomy.

On leaving Jaipur we stopped to take a picture of the Wind Palace – Hawa Mahal – an icon of the city. It is part of the City Palace, and its façade was built in the shape of the crown of the Hindu god Krishna. It has 953 pink sandstone windows which were used by the ladies of the palace to view activity in the street below while seated at them in their veils. We were then taken to a fabric shop where the art of wood-block printing using vegetable dyes was explained and demonstrated to us. Very interesting!

On the way back to Delhi on the bus we had an excellent adventure: At one point the traffic on the four-lane highway had come to a complete stop, with a long line of trucks waiting to get through. Our bus driver (and some other vehicles) made a three-point turn on the highway and went the other way

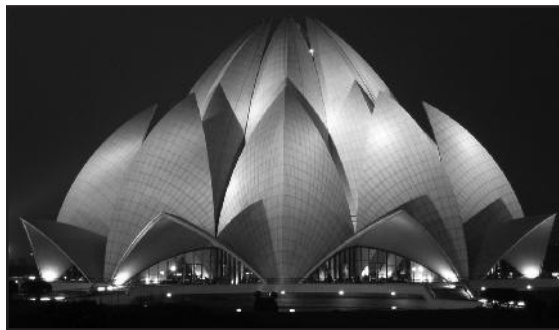
towards oncoming traffic which moved to the right to accommodate us. When our driver saw a suitable exit, he took it, made a few detours and got back on the highway – crazy! All in a day’s work, so to speak! When we mentioned this event to others, they just laughed; I guess this is a common occurrence.

This was the last day of our tour together, and many people were going in different directions upon arriving at the airport hotel from which people would be leaving the next morning.

Since Helga and I were staying for two more days, our guide had arranged for a car and driver to pick us up here and take us to the Master Bed and Breakfast. It was across town from the airport, in a very pleasant neighbourhood. Our room was air-conditioned with a pleasant balcony overlooking the street (with a shy gecko) and upstairs was a plant-filled terrace where we could take our home-cooked meals. Our friendly and hospitable hosts were Ushi – quiet and businesslike – and Avnish – gregarious and enthusiastic – who is a radio announcer.

We had arranged for a car and driver for the next day to take us to Akshardam, an amazing Hindu temple within very spacious grounds (300 acres) with beautiful marble and red sandstone work. It was built in honour of Swaminarayam and is a branch of Hinduism promoting love and non-violence. There are 20,000 sculptures and statues of deities and eleven 72-foot-high domes, as well as ponds and an eight-petalled lotus-shaped area. There are temples dedicated to this yogi also in Toronto and in the USA.

An hour-long sound and light show told of the



Lotus Temple, New Delhi.

life of Swaminarayam and other religious leaders, and incorporated Hindu moral values. We were taken to the Lotus Temple, a Baha’i place of worship, built in 1986 and shaped like a white budding lotus. It has become quite the tourist attraction, but because of heavy security (and therefore long line-ups) we just took a picture and moved on.

We had now come to the final day of our stay in India. At 6 a.m. we had tea with Avnish, who then took us to the Lodi Gardens (where we had gone previously to its restaurant) to show us around and explain some of the history. There were many people in the park at this early hour (before the heat of the day), jogging, doing yoga, walking their dogs, etc. There were several Muslim temples which were in various states of disrepair, but no one was restoring them. Avnish talked to us about stone dust, the craft of applying filigree work or scrolls, and decorative relief patterns glued onto buildings – what might today be called plaster work or stucco. Many buildings were decorated in this way (rather than carving the actual stone), but in these temples there were many spots where one could see that these decorations had worn away over the years.

That afternoon we had a car and driver take us to Connaught Place, the most famous shopping area in Delhi, where we visited Haldiram’s to buy some Indian sweets. Then on to the National Museum – definitely worth a visit!

In the evening Avnish took us to a “Dance Walk” performance in downtown New Delhi staged by some students of dance. We saw seven performances in five different venues within the Habitat Centre complex; some were quite avant-garde, and one was classical kathak, which we liked the best.

Then the worst part of our trip – the voyage home: Our plane left that night/morning at 2:30 a.m. (we had been up since about 5:30 a.m.), and we arrived in Brussels for a two-hour stop. Then the gruelling overseas flight: 17 hours of flying time – we were zombies on arrival in Toronto!

Our trip took us to many fascinating places, and we explored many aspects of Indian life and culture; it was a very rewarding experience, opening our eyes to a different way of looking at the world.



A Visit from Marty Koenig

by Karen Bennett

Marty Koenig, who last taught Balkan dances in Toronto in 1983 at a University Settlement workshop, will be visiting Toronto again very soon. An photo and film exhibit will be installed at the Papermill Gallery, Todmorden Mills Heritage

site, 67 Pottery Rd., Toronto, with the gallery opening taking place on Friday, April 25. Marty will be present. There will also be presentations of films taken by Marty when he worked in Bulgaria between 1966 and 1979. The exhibit is free, and all are invited. A dance workshop will take place on May 3; see p. 10 for details.

Over 45 years ago dance ethnographer and cultural specialist Marty Koenig embarked on a trip to Bulgaria armed with a letter of introduction from famed American anthropologist Margaret Mead. During many visits, he travelled throughout the country, filming, recording and photographing the



Gadulka player with puppets, Belogradchik, NW Bulgaria, 1967.

lively yet endangered aspects of a traditional way of life. All photos in the current exhibit have descriptive captions in Bulgarian, French and English. Included is an introductory panel, a dedication to two Bulgarian ethnomusicologists who were Martin's mentors, and the description of the *Voyager* space probe containing a gold disc recording of "Izlel e Delyu Hajdutin" sung by Valya Balkanska that was recorded by Martin and his colleague Ethel Raim and selected for the *Voyager* capsule by Carl Sagan.

From 27 February to 22 March, Marty exhibited his photographs in Montreal. The evening of 27 February, at which Marty was present, was enlivened by a performance by Bulgarian Roma musicians from the group Soleil Tzigane. During his time in Montreal, Marty was able to give a dance workshop, organized by Jocelyne Vaillancourt.



Old Man, Yambol, Thrace, 1967.

Folk Dancer



◀ *Singer Valya Balkanska, village of Arda, Rhodope, 1968.*

Brittany: Land of Coiffes and Crêpes, Bombarde and Binioù

by Nancy Nies

Before we met, Paul and I had each travelled to Brittany and fallen under its spell. Together, we've returned to experience Breton culture again first-hand, most notably in 1991, when I took a sabbatical from teaching French in California, and Paul joined me in spending a month at a French-language school in Le Relecq-Kerhuon, near Brest, in the French *département* of Finistère. Since our personal experiences with Breton language, dress, cuisine, music, dance, and folk events dated back to the 1980s and '90s, I enlisted the aid of my friend Joëlle de Gonneville in providing a more recent perspective.

In March 1991, Joëlle and her husband Hubert welcomed us into their home for the duration of our stay in Le Relecq-Kerhuon, and we have stayed in touch since then. When I explained to Joëlle that I planned to write an article on the culture of Brittany (*Bretagne* in French, and *Breizh* in Breton), she obligingly answered my questions about present-day Breton life and sent me a large number of newspaper clippings and brochures from the summer of 2013, all attesting to the fact that *la culture bretonne* is still very much alive and well. Thus, thanks to Joëlle, this article will be an amalgam of personal experience and recent research, of past and present.

Language

During my first sabbatical in 1981, I spent several months in France, including a few days in Brittany visiting an older couple, longtime friends of French friends. Hervé and Lisette Daniélou lived in the village of Roscanvel, on the Crozon peninsula, also in Finistère. I had never met them before, but they were warm and welcoming.

It was through the Daniélous that I was first exposed to the Breton language. On the day after my arrival, they invited an old friend of theirs, a gentleman in his 70s, to lunch. His name was Yves Miossec, and he happened to be a Breton-language scholar. I remember his telling me that his native language was related to the other Celtic languages,



but most closely to Welsh. A Breton and a Welshman, he told me, could each speak his own language and carry on a conversation. While in France that spring, I was making a collection of recordings of different voices and accents I encountered, and M. Miossec kindly allowed me to record him speaking Breton. He also gave me a copy of a little book he had written in Breton about his travels in the US five years before. I still have the slim volume, *Eur Veaj e Stadou-Unanet an Amerik* (1976), in which M. Miossec wrote, in both Breton and French, that he hoped the book would remind me of “*Breizh*, our beautiful land.” A current Wikipedia entry tells me that this was the first of eight books he was to write – seven of them in Breton and one in French.

I noted in my trip journal that when I attended mass with the Daniélous in their little village church in 1981, there was singing in three languages – Latin, French and Breton. I see that in 2013, a Breton mass began the last day of an important festival in Guingamp. However, Breton is now designated as a “severely endangered” language, the number of speakers having decreased from over a million in 1950 to only 200,000 today. Though almost two thirds of those who speak the language nowadays are over 60 years old, the number of children attending the bilingual (Breton/French) Diwan schools is on the rise. The name Diwan means “seed” in Breton. To quote Yves Miossec (who was to die in 2001), “A language is always a treasure, and all should aid in its survival.”

Dress

During that first visit to Brittany in 1981, I was also introduced to the most distinctive aspect of Breton costume, the *coiffe*. Mme. Daniélou took me on an

afternoon drive south, into the part of Brittany called the *Pays bigouden*, to Pont-l'Abbé and the colourful fishing port of Guilvinec. Throughout the region, we saw older ladies in black dresses, wearing foot-tall, embroidered white bonnets called *coiffes*, even when they were riding bicycles! Mme. Daniélou explained that each town had its own version of *coiffe*, that the tallest ones were to be found in the *Pays bigouden*, and that some older women still wore them on a daily basis. Mme. Daniélou encouraged me to ask a few if they would allow me to photograph them, and they kindly agreed.

Ten years later, in 1991, Paul and I accompanied Joëlle and Hubert one Sunday morning to church in Plougastel. In the congregation, we saw many older ladies in black, wearing the shorter traditional *coiffe* of the town. After mass, the coiffed ladies repaired to a nearby café for *café au lait* and *brioches*, and we had the unforgettable experience of joining them there.



Photo: Nancy Nies.

A Bigoudène, wearing the traditional coiffe of the Pont-l'Abbé area, takes a break from riding her bicycle in May 1981.

Fast-forward 22 years to 2013, and the daily wearing of the *coiffe* in Plougastel had all but died out. Joëlle visited a local museum to photograph for me a 1994 photo of the 50 local ladies who then still wore the *coiffe*, but she tells me that as of summer 2013 there was only one old lady who carried on the tradition.

For the frequent folk festivals and events in Brittany, though, Breton costumes are *de rigueur*. The photos accompanying recent articles show groups of various ages – children, teenagers, and adults – dressed in traditional, colourful costumes for their performances of Breton dances. Though I suspect the daily wearing of the *coiffe* has also ceased in the *Pays bigouden*, it is certainly worn for folk events. An article from July 2013 shows young women wearing the tall bonnets as queen and princesses of the five-day celebration of the 60th *Fête des Brodeuses* (Embroiderers' Festival) in Pont-l'Abbé.

Cuisine

It was also Madame Daniélou, an excellent cook, who gave me my first “taste” of Brittany. My journal reminds me that on our drive that afternoon in 1981, she and I ended up in Quimper, where we visited a *crêperie* and enjoyed a Breton specialty, *les crêpes bretonnes*, served with hard cider. Six years later, Paul and I spent several days in St-Malo, where Paul attended a conference. I wrote in my journal that while there, we discovered a wonderful *crêperie* where we ate several times, enjoying *galettes* (buckwheat-flour *crêpes*) with savoury fillings such as mushrooms, tomatoes, ham, sausage, cheese, and eggs, as well as dessert *crêpes* (made with wheat flour) with sweet fillings such as sugar, preserves, fruit, chocolate, and whipped cream.

A rustic, traditional dish called *kig ha farz* consists of meats cooked in broth with a buckwheat-flour pudding. At the annual *Noce bretonne* (Breton wedding) festival held in Brélès in August 2013, a midday meal of *kig ha farz* was on offer for 14 euros. Two Breton desserts are *le far breton*, a custard-like cake often containing prunes or raisins, and *kouign amann*, an extremely rich butter cake. A mead-like beverage called *chouchenn* is made by fermenting buckwheat honey in apple juice and water.

As might be expected given Brittany's extensive coastline, seafood is also an integral part of Breton cuisine. As Paul was a speaker at the St-Malo conference, we were invited to an elegant dinner in

which seafood figured prominently. I recorded in my journal that as the first course, each person was served a huge plate of oysters, scampi, shrimp, crab, and sea snails. The main course, artistically presented, was a local fish called *la lotte* (monkfish), served in a light tomato sauce, with rice. Next came the cheese course (*le brie*), followed by a pear *charlotte* with a raspberry *coulis*. Each course was accompanied by an appropriate wine, and the *repas gastronomique* ended with coffee, chocolates, and *petits fours*. I now wonder how we managed to do justice to it all!

Music

Paul introduced me to Breton folk music when he played an Alan Stivell record for me in 1985, on our first date! (In the late 1970s, through a folk dance group in the US, Paul had met a young *Bretonne* named Nicole Le Goas, who left him several of her Breton LPs when she returned to Brittany, thereby introducing him to traditional Breton music.) Stivell was – and still is – a Breton harpist, and the most well-known name in Breton music. His father built the first Breton harp of modern times, and Alan was the first to play it in public and become world-famous in doing so. Thus, they both contributed greatly to the Breton folk music revival that began in the early 1970s. In an interview published just before Stivell's August 2013 performance in Brest, he mentioned the recent release of a CD commemorating the 40th anniversary of a 1972 concert he gave in Paris, which began what he called *la grande vague celtique* (the great Celtic wave). Though Brittany has made real strides in achieving recognition, he said, it still has a long way to go.

Other traditional Breton instruments are the fiddle/violin, clarinet, guitar, wooden flute, accordion, *binioù bras* (Highlands bagpipe, imported in the late 19th century), *binioù kozh* (the more traditional, higher-pitched bagpipe), *bombarde* (similar to the oboe) and the more modern *piston* (akin to the baroque oboe). In Brest in 1991, Paul and I attended an intimate concert where the Maogan trio played



Members of Bagad de Lann Bihoué from Lorient play the bombarde (far left), drums, and binioù bras (Scottish bagpipe). This group belongs to the French Navy and is the only one that does not take part in annual bagadoù competitions.

traditional Breton and Irish music on violin, uilleann pipe and guitar.

The *bagad* (“company,” in Breton) is a Breton band made up of bagpipes, *bombardes*, and drums. Its creation in the mid-20th century was inspired by the Scottish pipe band. There are more than 80 such bands in Brittany, ranked in five categories, and they participate in annual competitions. A booklet describing Plougastel’s April 2013 *Fête des Fraises* (Strawberry Festival) mentions that the local *bagad* trains young people (between the ages of nine and 20) for future participation in a *bagad*, on their choice of *binioù*, *bombarde* or drums, and that there

are two levels of instruction. An August 2013 article featuring a particular *bagad* states that there are more than 10,000 *bagad* musicians and the same number of young people currently being trained. It goes on to say that the musicians, known as *sonneurs*, represent a mix of generations and socio-economic levels, spend many hours at practice, and enjoy each other’s company.

Breton vocal music includes hymns, laments, ballads, and shanties, but call-



Alan Stivell plays the Celtic harp in a concert in Germany, July 2007.

and-response is the most common type of singing, and the type that usually accompanies dance music. At a *fest-noz* (night party) that Paul and I attended in 1991, we danced to the music of traditional instruments and a trio of older women calling themselves *Kanerezed Sizun* (the *Chanteuses de Sizun*, or Sizun Singers) who sang in Breton. It is common at folk events to see a duo of singers (*kanerien*) and a duo of musicians (*sonerien*, usually on the *bombarde* and *binioù*) perform alternately with a band.

Dance

By the late 1980s, I had been introduced to the world of international folk dance, having already joined Paul in dancing with a local group here at home, where we did some Breton dances. (Paul had already been involved in folk dancing for 10 years when we met.) So, when we went to Le Relecq-Kerhuon to study French in 1991, we sought out a folk dance group. We found a nearby *cercle celtique* that met weekly to do Breton dances, and had the pleasure of dancing with them on three successive Tuesday evenings. Needless to say, we were the only non-Bretons there! The group was surprised and pleased at our interest in their dances, and we were touched by their kindness. The second time we went, they brought Breton butter cookies and cider to share with us. The third and last time we joined them, we took the cookies and cider, one grey-haired gentleman sang us a song in Breton, and several ladies kissed us on both cheeks when we

said goodbye. In such a short time, folk dancing had once again worked its magic and made us feel close to those of another language and culture.

The best-known dances of Brittany are the *gavottes*, the *an dro*, the *hanter dro*, the *plinn*, and the *schottisch*. Though there are couple dances and choreographed dances, most of those seen at the *festoù-noz* (night parties) are line or circle dances. There are *cercles celtiques* all over Brittany. These offer dance instruction, weekly dances, special dance events like *festoù-noz*, and performances at festivals. Many articles from the summer of 2013 tell of the participation of folk dance groups at folk festivals, including groups made up of children or teenagers. The involvement of large numbers of young people in traditional music and dance certainly bodes well for the future of Breton culture.

Folk events and festivals

The *fest-noz* (night party) is an evening of traditional Breton music and dance, open to the public. The musicians play acoustic instruments, and most of the dancing is done in groups. In December 2012, the *fest-noz* was added to UNESCO's Intangible Cultural Heritage List. A newspaper listed more than 30 *festoù-noz* and *festoù-deiz* (day parties), which – in addition to a number of “*Initiation à la danse bretonne*” dance classes for beginners – were to take place in Brittany over just a one-week period in July 2013. Admission to almost all of the events was free.



Photo: Edouard Hué.



More than 1,300 dancers take part in the 2013-14 New Year's Eve fest-noz in Caudan, northeast of Lorient.

In 1980, Paul made his first visit to Brittany and attended a particularly memorable *fest-noz*. It was a summer evening, and the event was held along a rural road, in a farm field! The road to and from the event had been blocked off with farm equipment, and the musicians performed atop a farm wagon. The participants, mostly young people, danced in a large circle. What Paul did not know at the time was that he was witnessing the revival of Breton culture. On a related note, I recently read that the stamping movements of some Breton dances originated long ago, when neighbours were invited over to dance in order to tamp down an indoor earth floor, or an outdoor surface to be used for farm work.

There are innumerable festivals featuring Breton music and dance, especially during the summer months. Here are just a few of those held during the summer of 2013: the *Fête de la crêpe*, Plomeur; the *Fête des fraises* and the *Fête du maërl*, Plougastel-Daoulas;

the *Fêtes celtiques*, Saint-Gildas-de-Rhuys; the *Fête nationale*, Plounéour-Trez; the *Fête des filets bleus*, Concarneau; the *Noce bretonne*, Brélès; and the *Festival Mondial Folk*, Plozévet.

The *Festival de la danse bretonne et de la Saint-Loup*, in Guingamp, took place from 8–18 August 2013, and just the last day's events included a *pardon* (religious procession), a Breton mass, a *bagad* concert, a bagpipe soloist

competition, a parade of 25 dance groups, a *grand spectacle folklorique*, the finals of the national Breton dance competition, an international *gouren* (Breton wrestling) tournament, and the final *fest-noz*.

The major summer festival is the *Festival Interceltique de Lorient*, an annual Celtic festival founded in 1971. Held each August over a 10-day period, it attracts thousands of performers from Brittany, Ireland, Scotland, Cornwall, Wales, Cape Breton Island, Galicia, and more. The festival showcases music and dance, but also includes fine arts and crafts, sports and food, and features performances, master classes, and the Breton *bagad* (pipe band) championship. A festival highlight is the spectacular *grande parade des nations celtes*. What better image to leave you with, as proof that the Celtic culture in Brittany and other parts of the world is very much alive, than that of 3,500 colourfully-costumed musicians, singers, dancers, and bagpipers parading through the streets of Lorient, Brittany?

Paul and I will always be grateful to Lisette and Hervé Daniélou, Yves Miossec, Nicole Le Goas, the *cercle celtique* of Le Relecq-Kerhuon, and Joëlle and Hubert de Gonneville for sharing their Brittany – their *Bretagne*, their *Breizh* – with us.

◀ *A member of Banda de gaitas Estivada from Galicia, northwest Spain, takes a rest from playing the bagpipe during the grande parade des nations celtes (Grand parade of Celtic nations) at the 41st Festival Interceltique de Lorient, 2011. Galicia takes its name from what the Romans called the local Celtic tribes: Gallaeci. Modern Galician is a Romance rather than a Celtic language.*



Photo: François Tertre.

Polish Dance Workshop with Richard Schmidt

by Anita Millman

On 31 January 2014, Richard Schmidt ensured a memorable evening at the Hamilton International Folk Dance Club, who celebrated their 30th anniversary with a Polish dance workshop.

The first dance, Kaczor, a mixer, did not quite prepare us for the much more challenging Polonez Powitalny. After an hour and a half of focused work we proudly accomplished that beautiful dance.

Lysy from Bilgoraj, another nice couple dance, and the lively, energetic Cyganka, a gypsy line dance, seemed so easy after the challenge of the Polonez.

We enjoyed a great evening dancing with friends from Toronto and London who joined us for this wonderful celebration.



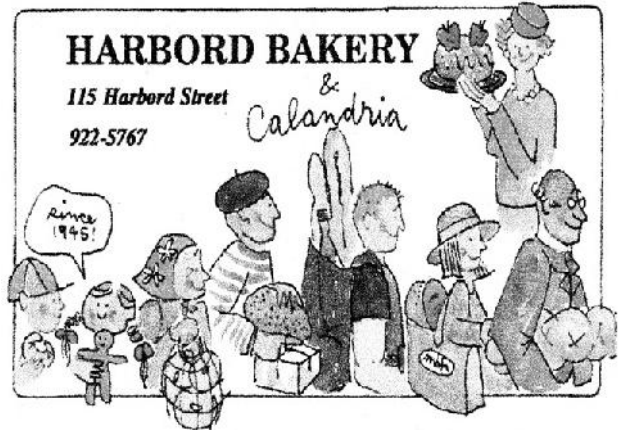
Photo: Bonnie Kinder

Cake by Harbord Bakery.



Photo: Anita Millman

Left to right: Jack Evans, Stefania Szlek Miller, Richard Schmidt and Joan Tressel.



View more photos of Dance Events at
www.ofda.ca/photos.html

OFDA's Mexican Dance Café

by Karen Bennett

This café, held at the Ralph Thornton Centre on February 1, was another winner in a gold-medal string of successes this season. So wonderful were teacher and choreographer Hilda Panasiuk and her Mexican Folkloric Dance Company of Toronto that they received a standing ovation after they finished performing for us.

And what a set of performances. Changing time and again into another of Hilda's huge collection of gorgeous Mexican costumes, the dance company expertly did sets from Jalisco, Oaxaca and Veracruz, with wide smiles and clear enjoyment. As it happened, all the members were women, of various ages. (A company member told me, while changing afterwards in the washroom, that there were no men in the group at the moment; that potential male members took a look at all the women and were too intimidated to join!)

While the dancers (about eight of them) changed into another costume, Hilda taught us four sequences from the couple dance Zapateo, from Chiapas state. Also known as the Mexican Hat Dance, this has become a representative Mexican dance. The music was familiar to us ("La Bamba") but the steps were not. They included stamps, turns, brushes and claps. Delightful. Hilda was careful to pass on fine points about style, such as using the entire body to dance, not just the hands and feet.

Earlier, I mentioned Hilda's huge collection of costumes. She later told me that had she known in advance about the high ceilings at the Ralph Thornton Centre, her company would have worn yet another costume: one with very tall headdresses, from Puebla! All we have to do is invite them back in a year or so...

Even though I was taking notes for this review instead of dancing, I had an extraordinarily good time just being a spectator. Mexican dance is one of my favourites to watch. A cold day in February was much warmed by a set of very hard-working Mexican-dance ambassadors who could not have been bettered. My thanks to Roz Katz for finding this group for us.



Hilda Panasiuk.

Photos: Bev Sidney



Detail of Oaxaca costumes.

Photo: Allen Katz.



Dancer in Jalisco costume.

Folk Dancer

~ 23 ~



Thank you to Pauline Hill
for her recent donation to
the OFDA

www.ofda.ca



Whittamore's Your Farm in the City!

FUN FARM YARD

- Wagon Rides
- Farm Animals
- Farm Bouncer
- Tree Fort
- Giant Slide
- Horse Swings
- Playhouses
- Climbers & more!

PICK-YOUR-OWN

- Strawberries
- Raspberries
- Green Peas
- Snow Peas
- Sugar Snap Peas
- Green & Yellow Beans
- New Potatoes
- Tomatoes & more!

FARM-SHOP

- Fresh Produce
- Baked Goods
- Preserves



Book your
**Barnyard
Birthday Bash**
online today!

8100 Steeles Ave. E., Markham, ON | WhittamoresFarm.com | 905.294.3275



DANCE ON THE WATER *2014 CRUISES*

JUNE 20 – JULY 5: *Slovenia, Croatia and the Adriatic Coast*
ONLY 6 CABINS LEFT!
 See Ljubljana, Bled, Opatija, Split, Korcula, Trogir, Brac, Omis & Dubrovnik.
 Explore the Postojna Caves, Plitvice Lakes and Mljet Nat'l Parks,
 swim in the splendid Adriatic Sea, and meet history!
 Dancing led by Marija Hillis, a native of Slovenia.
 (from \$3198 dbl occ + air)

OCT 5 – 16: *Madrid, Moorish Spain & Portugal*
 Tour Madrid, Toledo, Sevilla, Granada, Faro, Cadiz and Jerez.
 Visit the Prado museum, see an equestrian show & experience the Alhambra!
 Optional trip to Gibraltar and extension to Barcelona.
 (from \$3198 dbl occ + air)

For more information and registration forms:
 Website: www.folkdanceonthewater.org Email: folkdanceonthewater@gmail.com
 (510) 459-0092 2147 Parker Street, Berkeley CA 94704

A joint production of Mel Mann and new owners David & Marija Hillis

Tribute to Atanas Kolarovski

by Karen Bennett

Macedonian dancer, choreographer, teacher, researcher, consultant and musician (accordion, tupan, kaval, zurla) Atanas Kolarovski was presented with an award at the 4th United Macedonian Diaspora Global Conference held July 24–27, 2013 in Skopje, Republic of Macedonia. The Lifetime Achievement Award, etched on glass, recognized Atanas for over six decades spent promoting Macedonia and its heritage. Present at the award ceremony was Olga Sandolowich.

Some of the dances taught by Atanas that remain in the repertoire of international folk dancers in southern Ontario are Belašicko, Bučansko, Čije e ona Mome, Dedo Mili Dedo, Imate Li Vino, Ivanice, Kasapsko Horo, Legnala Dana, Marino, Mesarisko Oro, Rekansko, Svekrvino Oro, Tri Godini Kate, Vodarki Oro, Vrni se Vrni and Žensko Čamče.

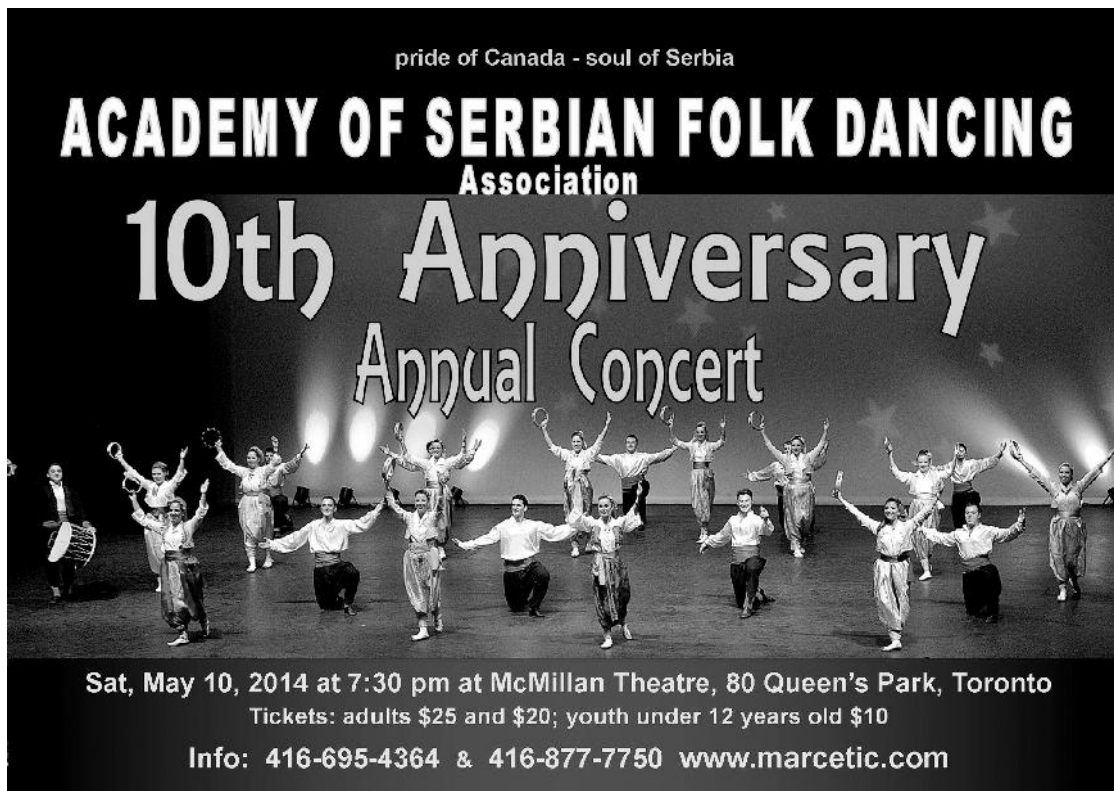


Left to right: Atanas Kolarovski, Olga Sandolowich and Alexander Mitreski (VP, United Macedonian Diaspora).

pride of Canada - soul of Serbia

ACADEMY OF SERBIAN FOLK DANCING Association

10th Anniversary Annual Concert



Sat, May 10, 2014 at 7:30 pm at McMillan Theatre, 80 Queen's Park, Toronto
Tickets: adults \$25 and \$20; youth under 12 years old \$10
Info: 416-695-4364 & 416-877-7750 www.marcetic.com



The Grapevine

On 31 January 2014, Richard Schmidt ensured a memorable evening at the Hamilton International Folk Dance Club, who began the celebrations of their 30th-anniversary year with a Polish dance workshop (see review on p. 22). Two days later, more than 40 HIFDC members went out for a Chinese lunch. The June issue of this newsletter will be chronicling more HIFDC events to celebrate the club's anniversary.

About 30 members of The White Eagle (Biały Orzeł) Polish Song and Dance Ensemble of Toronto (www.bialyorzec.ca; Artistic Director, Ted Zdybal) will be travelling to Turkey in May 2014 to represent Canada with a Kurdish suite that Fethi Karakeçili choreographed from the area of Adiyaman. By the way, White Eagle is now accepting new members aged 5 and up; Polish ancestry is not a prerequisite. Various age groups rehearse in the basement hall of St. Casimir's Church, 156 Roncesvalles Ave., Toronto, on most nights of the week; see website for details. On 14 December 2013, White Eagle gave a fetching performance as guest artists at the Christmas concert of Bata Marčetić's Academy of Serbian Folk Dancing in Toronto.

Murray and Lavinia Forbes spent most of February 2014 in Malaysia, returning to Spain in March. A report on their trip to Macedonia in the summer of 2013 will appear in an upcoming issue of this newsletter (possibly October). Murray reported, before heading off to Malaysia, "In fact I had written an article on this trip while the memory was still fresh and on the last run-through before sending it my iPad swallowed it whole without trace." He rewrote the entire thing for us! He also reports that he and Lavinia will be visiting Toronto in May but will not, alas, be able to attend Ontario Folk Dance Camp on the Victoria Day weekend.

On 8 February, Adam Kossowski's daughter Julia was married at the Cambridge Mill. Adam reported, "After the dinner and speeches and after the



Anna Todorovich

"Service at its best"

Direct: 647-223-8302
Email: atodorovich@trebnet.com

Bus: 416-762-8255 • Fax: 416-762-8853



ROYAL LEPAGE

ROYAL LEPAGE REAL ESTATE SERVICES LTD., BROKERAGE



2320 Bloor Street West, Toronto, Ontario M6S 1P2 • www.royallepage.ca

bride and groom's dance, Julia and I danced the first two figures of the Polonez Royale (simplified), then three more couples joined in ... and we repeated the first two figures. Everyone did very well, considering that we only had two short practices in the previous week. Later I did a quick teach on the dance floor of the mixer Doudlebska Polka, which we danced with lots of people joining in, and it was a big hit."

Second Notice. For this magazine to continue to be produced, there is a need for some person/people willing to do the Editor's job. Please consider putting yourself forward.

OPPORTUNITY. The position of Editor of the Folk Dancer magazine is open June 1. Duties include collecting and selecting material of interest and editing it. The Editor works in close collaboration with the Assistant Editor and Production Manager. (If preferred, this could be shared between two or more people, as Co-editors.)



To respond/for more details, contact Bev at ontariofolkdancers@gmail.com



Travel
broadens
one!

Jim Gold Folk Tours :2014

**Travel with International Folk Dance Specialists:
Jim Gold, Lee Otterholt, Adam Molnar,
Tineke van Geel, and Richard Schmidt**

Exciting adventures in fascinating cultures.
Meet the people. Folk dance with local groups. And more!



2014 Tours

ARMENIA! May 4-15, 2014. Led by Tineke van Geel.
Yerevan, Lake Sevan, Zvartnots, Edsmiadzin, Mt. Aragats!

NORWAY! June 7-17, 2014. Led by Lee Otterholt.
Oslo, Bergen, Hovin (Telemark), Fjord Cruise, Voss!

GREECE & its ISLANDS! June 29-July 11, 2014. Led by Otterholt.
Athens, Olympia, Delphi, Meteora, Mycenae, Epidauros. Greek cruise to
Mykonos, Crete, Rhodes, Patmos, Santorini, Kusadasi, and Ephesus !

IRELAND! (New!): July 25-August 6, 2014. Led by Jim Gold.
Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Belfast, Dublin!

HUNGARY! July 29-August 11, 2014. Led by Adam Molnar
Budapest, Eger, Mezőkovácsháza Folk Festival, Jászberény Folk Dance Camp!

FRENCH CANADA! (New!) Sept. 10-20, 2014. Led by Richard Schmidt
Montreal, Quebec, Mont Tremblant!

BALKAN SPLENDOR! (New!) Oct 7-21, 2014.
Led by Jim Gold and Lee Otterholt

Serbia, Croatia, Bosnia/Herzegovina, Montenegro:
Belgrade, Novi Sad, Osijek, Djakovo, Sarajevo, Mostar, Kotor, Budva, Dubrovnik ext Oct 21-24!

2015 Tours

POLAND! June 14-29, 2015: Led by Richard Schmidt.

BULGARIA! August 1-15, 2015: Led by Jim Gold. Big Koprivshtitsa Festival!

ALBANIA! October 4-17, 2015: Led by Jim Gold and Lee Otterholt

Visit www.jimgold.com for itineraries, Facebook, and Youtube videos.

TOUR REGISTRATION: Can't wait to go? Reserve your place. Mail your \$200 per person deposit.
Or register with credit card: Click on Folk Tours at: www.jimgold.com

Tour(s) desired _____
Name _____ Address _____
No. of people _____ Phone(_____) _____ Email _____

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.
(201) 836-0362 www.jimgold.com Email: jimgold@jimgold.com

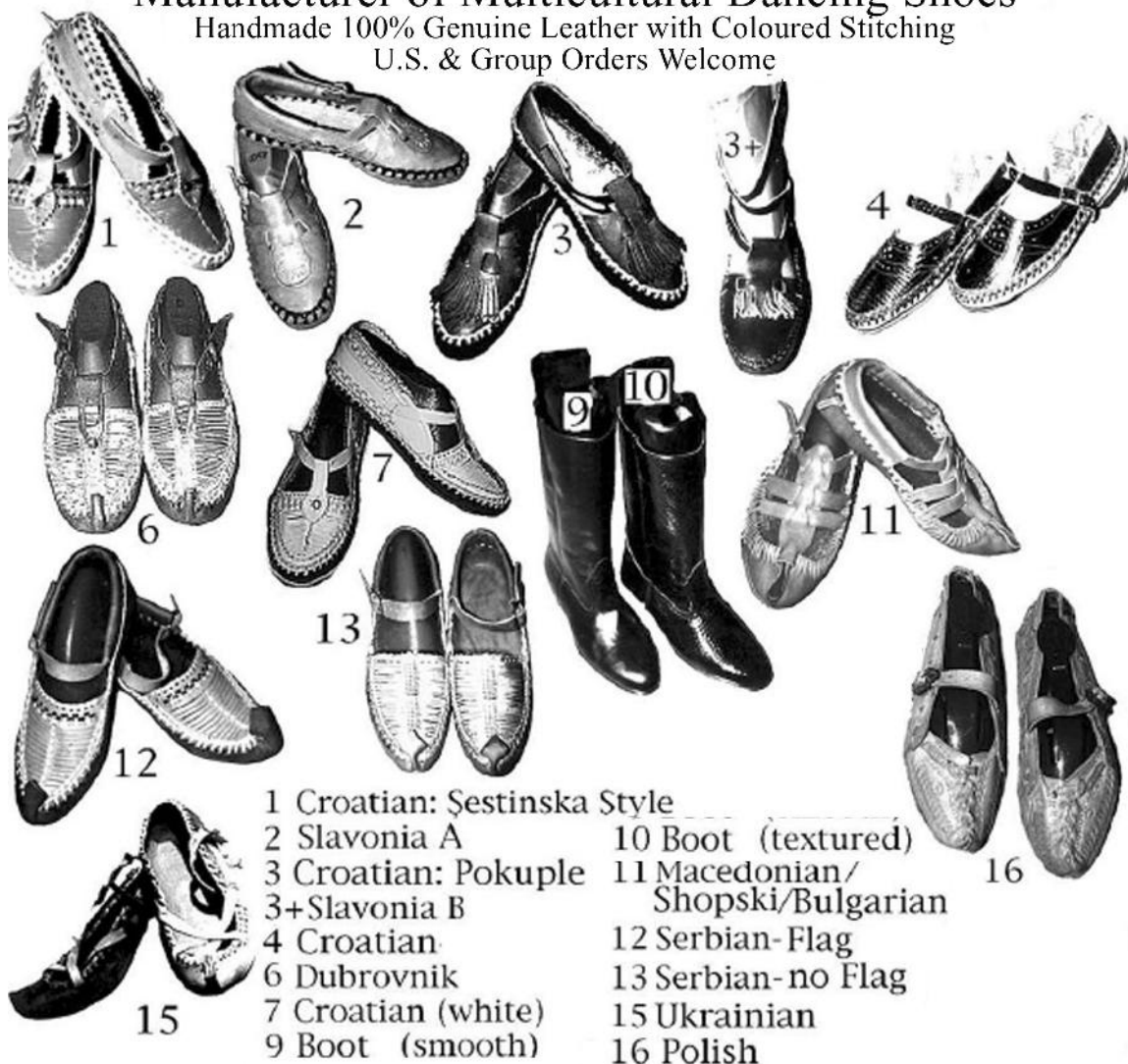


SHAN SHOES

Manufacturer of Multicultural Dancing Shoes

Handmade 100% Genuine Leather with Coloured Stitching

U.S. & Group Orders Welcome



1 Croatian: Šestinska Style

2 Slavonia A

3 Croatian: Pokuplje

3+ Slavonia B

4 Croatian

6 Dubrovnik

7 Croatian (white)

9 Boot (smooth)

10 Boot (textured)

11 Macedonian/
Shopski/Bulgarian

12 Serbian-Flag

13 Serbian-no Flag

15 Ukrainian

16 Polish

Inquiries/Cheques payable to:

SHAN NECESKI

1560 Meldron Drive

Pickering, ON CANADA M1V 6Y7

Bus: 416-693-4039 Fax: 905-509-4246

e-mail: sneceski@hotmail.com

website: www.shanshoes.com

Prices:

European sizes: 24-30, \$40C

31-36, \$50C

37-40, \$60C

Plus handling/postage charge.

Refer to website for other sizes