

The University Musical Society

of
The University of Michigan

Presents

LADO

Yugoslav National Dance and Folk Ensemble

ZVONKO LJEVAKOVIC, *Artistic Leader*

NADA MOJZES, *Director*

MONDAY EVENING, FEBRUARY 12, 1973, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

P R O G R A M

"Slavonis Queens," A Folk Custom

Choreography and vocal arrangement: ZVONKO LJEVAKOVIĆ

It is not easy to find a completely satisfactory explanation of the ancient origins and social purposes of the age-long custom of Whitsuntide queens which has survived from Slav antiquity up to the present day. First come the "kings," girls dressed in silk holiday costumes with male accessories: richly decorated hats and swords in their hands. After them comes a group of younger girls, the "queens."

Dances From Dupljaja

Choreography: IVAN SULINA

Music: BOGDAN POTOČNIK

The need to distinguish himself in front of a female or a rival is a deeply rooted male instinct throughout the animal world. In a sublimated aesthetic form this instinct also appears in the men's dances of Banat, a region in the northeast of Yugoslavia. Such dances are "The Great Banat Ring-dance," "Numera," and "The Carp's Dance." The bachelors dance around a knife stuck in the ground, jump over a stick and dance with a bottle on their heads. These dances are performed at weddings and on holidays: the boys dance and the girls watch even if only out of the corner of their eyes.

Vlah Dances

Choreography and music: ZVONKO LJEVAKOVIĆ

In the broader environs of Zaječar, in the southeast of Serbia, the "Vlahs" live. They have kept their tradition of folk songs and folk music. This choreography is made up of three Vlah dances: "Skintjeuca" (embers, spark), "Ora, or Ora batuta" (the dance in which the earth is thumped), and "Juta" (quickly, i.e. the quick dance). The latter two dances are characteristic examples of the Vlah dancing temperament.

A Solo Song

Bell-Dance "Zvončari," Carnival Masques from Kastavstina

Among the traditional masques of Croatia "zvončari" is one of the best known. This old dance is performed in the environs of Rijeka and Opatija, in the area called Kastavstina, at Shrove-tide. Announced by the blowing of a horn, groups of disguised "zvončari" (those who carry bells) go about villages ringing their bells and making a lot of noise in the attempt to chase away, by their peculiar and frightening appearance and by means of magic, dark demons of winter and evil. It should be mentioned that in the area of Kastavstina "zvončari" appear in three completely differing types of appearance, manner of walk, and the path they follow.

Wedding in Podravina

Choreography: IVAN IVANČAN

Music: IVAN IVANČAN and MARIJA MAKAR

The dance, music, songs, and national costumes belong to the wedding rituals of Podravina. Two scenes from the wedding are presented: the making of the bride's wreath and the leave-taking of the wedding party. The main characters are the bride and bridegroom, the bridesmaids, the old mothers, and the standard bearers. This ritual ceremony consists of old songs and dances among which is the characteristic shaking dance.

INTERMISSION

Dances from Posavina

Choreography and music: ZVONKO LJEVAKOVIĆ

There was a custom in the eastern part of Croatian Posavina for young girls to walk in a row through the village on Sundays preceding Midsummer Day and to sing "Tančec" in an age-old manner, dancing a little in front of each house. In this choreography, the song is followed by three old dances: "Staro sito" (An Old Sieve), "Dučec" (Hopping Dance), and "Drmes" (Shaking Dance). The national costumes are original.

Komitas' Dance

Choreography: ZVONKO LJEVAKOVIĆ

Music: EMIL COSSETTO

At the end of the last century, when Macedonia was under Turkish occupation, many Macedonians fled to the mountains. Thus small armed groups called "komitas" arose, who fought the oppressor in guerilla warfare. Living thus separated from the settlements, they would start a dance in their hours of leisure. They would add different pantomimic elements out of their peculiar way of life to the dances they inherited. They would sneak, keep a lookout, eavesdrop on the enemy, or they would touch up in the mirror by tucking up their moustaches, for it was a rule that—should a "komita" lose his life—he must look neat. Then they would fight a skirmish and, the enemy repelled, victoriously start a dance.

Bunjevac Bachelors' Dance

Choreography: ZVONKO LJEVAKOVIĆ

Musical arrangement: BOŽIDAR POTOČNIK

In the north of Yugoslavia, a region most abounding in cornfields, around the city Subotica and in Subotica itself, the most popular dance of the Croats who live there, called "Bunjevci," is the bachelors' dance. Men are discreetly competing in it. They have tiny bells attached to the boots, and the women, broad silk ribbons called "igrač" tied around waists. Some fifty years ago they used to buy expensive silk and velvet textiles, produced by silk mills in Lyon (France) for their costumes. The Bachelors' Dance is done to the accompaniment of a "tamurica" orchestra which uses the so-called "Srijem tuning." The folk costumes are original.

A song by a group of Lado girls

Dances from Prigorje

Choreography and music: ZVONKO LJEVAKOVIĆ

The ancient dance "Sukačko" (the dance of the women-cooks at weddings) was obligatory at weddings in the villages around Zagreb until recently. In the region of Croatia where the "kaj" dialect is spoken, the "Polka" has long been accepted and is still danced today. The shaking dance "Drmes" was formerly danced also on festive days. A variant of it "Drobničica" (Tremble Dance) is performed here. Its characteristic is that the whole body of the dancer, who remains in place, trembles with tiny quivers. These dances are performed in original national costumes.

COMING EVENTS

- MARCEL MARCEAU, *Pantomimist* . . . Saturday and Sunday, February 17 and 18*
(Power Center)
- CLAUDIO ARRAU, *Pianist* Friday, February 23
BEETHOVEN: Sonata in E-flat, Op. 27, No. 1; LISZT:
Sonata in B minor; SCHUMANN: Carnaval, Op. 9 (8:30, Hill Auditorium)
- PHILIDOR TRIO Sunday, February 25
(2:30, Rackham Auditorium)
- SAEKO ICHINOHE DANCE COMPANY from Japan Monday, February 26
(8:30, Rackham Auditorium)
- MOZARTEUM ORCHESTRA OF SALZBURG Saturday, March 17
LEOPOLD HAGER, *Conductor* (8:30, Hill Auditorium)
Soloists: RITA STREICH, ROSEMARY RUSSELL, JOHN
MCCOLLUM, RALPH HERBERT; Festival Chorus of the
Choral Union, DONALD BRYANT, *Conducting*
All-Mozart program: Symphony No. 40, K. 550;
Arias from "Il Re Pastore" and "Le Nozze di
Figaro"; "Coronation" Mass
- ANGELICUM ORCHESTRA OF MILAN Wednesday, March 21
BRUNO MARTINOTTI, *Conductor* (8:00, Power Center)
BACH: The Art of the Fugue (Nos. 1, 16, 8), and
Suite No. 1 in C major; Mercadante: Concerto for
Horn and Orchestra; Boccherini: Sinfonia in D minor
- AEOLIAN CHAMBER PLAYERS Saturday, March 24
(8:30, Rackham Auditorium)
- TOPENG DANCE THEATER OF BALI Tuesday, March 27
(8:30, Rackham Auditorium)
- NATIONAL BALLET, "Sleeping Beauty" Saturday, March 31*
Sunday, April 1*
(Power Center)
- LONDON SYMPHONY ORCHESTRA Friday, April 6
ANDRÉ PREVIN, *Conductor* (8:30, Hill Auditorium)
- *Sold out

80TH MAY FESTIVAL PROGRAMS AND ARTISTS

Four Concerts — May 2, 3, 4, and 5, 1973

THE PHILADELPHIA ORCHESTRA at all concerts,

EUGENE ORMANDY, *Conductor*

THE UNIVERSITY CHORAL UNION — THOR JOHNSON, *Guest Conductor*

Soloists: RUDOLF SERKIN, JESSYE NORMAN, VAN CLIBURN, ISAAC STERN

PROGRAMS:

- May 2: ALL-BEETHOVEN—Overture to "Leonore" No. 3; Concerto No. 4 for Piano and Orchestra, Mr. Serkin, soloist; Symphony No. 3 ("Eroica").
- May 3: Brahms: Symphony No. 4 in E minor; Strauss: "Ein Heldenleben."
- May 4: Verdi: "Stabat Mater" and "Te Deum," University Choral Union; La Montaine: Songs of the Rose of Sharon; Wagner: "Du bist der Lenz" from *Die Walküre*, and "Dich teure Halle" from *Tannhäuser*, Miss Norman, soprano soloist; Rachmaninoff: Concerto No. 2 for Piano and Orchestra, Mr. Cliburn, soloist.
- May 5: Wagner: Prelude to *Parsifal*; Beethoven: Romance No. 1 for Violin and Orchestra; Mozart: Concerto No. 1, K. 207, for Violin and Orchestra, Mr. Stern, soloist; Tchaikovsky, Symphony No. 4, in F minor.

Series ticket orders now being accepted.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

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