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Since Latvian folk dances were compiled systematically quite recently (1920-1940) there are only sixty dances on record in comparison with the many thousands of Latvian folksongs which were collected earlier.

15th LATVIAN ARTS AND CULTURE FESTIVAL

At the time of collection most of the dances had lost their true meaning, either they depicted every-day incidents. The dances, of 15, of (they) were purely a part of social functions.

D I S P L A Y O F L A T V I A N F O L K D A N C I N G

As in recent years the Latvian folk dances are being presented predominantly on stage, new dances have evolved based on the old ethnographic principles (Dances Nos. 4, 11 and 13).

MYER MUSIC BOWL

28th DECEMBER 1965, 8.00 P.M.

Latvian national costumes were worn mainly on festive occasions. They evolved from the designs of individuals. Similarities were discerned and these varied according to districts and folk dances. 250 participants from Adelaide, Ballarat, Brisbane, Canberra, Geelong, Melbourne, Newcastle, Perth, Sydney.

MUSIC:

L. Putnins and his band.

Music arranged for Orchestra and Choir by Z. Ritere-Volkova

Dances Nos. 1, 8, 11 and 14 arranged for Orchestra by L. Putnins.

Dances Nos. 16 and 17 recorded by The Melbourne Latvian Mixed Choir.

Directed by A. Grimms.

Assisted by I. Ozols, I. Upite, I. Beck, J. Tenis.

- 11. COLOURED MITTENS' DANCE (Sydney)
- 12. DRIZINS (Canberra, Newcastle, Melbourne, Brisbane, Adelaide, Perth, Newcastle)
- 13. PATH DANCE (Melbourne)
- 14. CORNER DANCE (Brisbane, Melbourne, Ballarat, Perth, Newcastle)
- 15. FISHERMEN'S DANCE (All men)
- 16. AGLONA GIRLS' DANCE (Melbourne, Brisbane, Canberra, Ballarat, Newcastle)
- 17. BACHELORS' DANCE (Melbourne, Adelaide)
- 18. WEDDING DANCE (Canberra, Melbourne, Geelong)
- 19. JANDALS (Geelong, Adelaide, Brisbane, Perth, Newcastle)
- 20. SUN DANCE, PALM POLKA, PEOPLES' POLKA (All groups participating)

Since Latvian folk dances were compiled systematically quite recently (1920-1940) there are only sixty dances on record in comparison with the many thousands of Latvian folksongs which were collected earlier.

At the time of collection most of the dances had lost their true meaning: either they depicted every-day incidents, like dances Nos. 9 or 15, or they were purely a part of social functions.

As in recent years the Latvian folk dances are being presented predominantly on stage, new dances have evolved based on the old ethnographic principles (Dances Nos. 4, 11 and 13).

Latvian national costumes were worn mainly on festive occasions. They evolved from the designs of individuals. Similarities were discerned and these varied according to districts giving fifteen basic kinds of costume.

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1. ALSUMSIETIS, METIENINS, ANDZINS (All groups participating)
 2. MAZE DANCE (Adelaide)
 3. MERRY CORNER DANCE (Adelaide, Geelong, Canberra, Perth, Newcastle)
 4. TOWEL DANCE (Ballarat)
 5. DANCE OF THE NOBLEMEN (Canberra)
 6. LANCETS (Ballarat)
 7. RED CLOVER DANCE (Perth, Adelaide, Geelong, Ballarat)
 8. HEDGE DANCE (Adelaide, Melbourne)
 9. WOOL WINDER'S DANCE (Brisbane, Geelong, Ballarat, Perth, Melbourne)
 10. MAZE DANCE - VARIATION, ENGELITIS (Melbourne Sunday School pupils)

- I N T E R V A L -

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LATVIJAS NACIONĀLĀ BIBLIOTĒKA



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