



BALTICA-2000

STARPTAUTISKAIS FOLKLORAS FESTIVĀLS

LATVIJA

INTERNATIONAL FOLKLORE FESTIVAL

5. – 9. JŪLIJS

AINA SALMANE



Folkloras festivāls "Baltica" manā apziņā saistās ar ikvasaras pilnbrieda laiku, kad dabā un cilvēka dzīvē notiek intensīvākie procesi: viss zaļo, zied, dzied un ir tuvu klāt. Esmu piedalījies gandrīz visos festivālos "Baltica" Latvijā, Lietuvā, Igaunijā, un jutusi, kā festivāla gaisotne gan uzviļņo, gan noplok, lai atkal no jauna uzdziedātu daudzkrāsainā buketē. Domāju, ka šī gada "Baltica 2000" būs jauns, skaists vilnis, kur spoguloties cilvēku dvēselēm.

The folklore festival "Baltica" in my mind is connected with the lushness of every summer, when the lives of people and the world of nature enter an intensive process: green is everything, blossoming, birds singing; everything intimate. I have participated in almost all "Baltica" festivals in Latvia, Lithuania, and Estonia. I know when the festival atmosphere reaches a crescendo, then a decline, it will once again in the future blossom into a full-color bouquet. I believe that this year's "Baltica 2000" will be a new, beautiful wave, that will mirror the human spirit.

HELMĪ UN DAINIS STALTI



Mier jemā! Jūras māt! Atgriezies savā jūrā pie saviem jaudīm! Dalies ar mums spēkā, drosmē un padomā. Tad celsim atkal savos pilskalnos vaļņus un sargāsim savu tautu, savu zemi, savu dziesmu!

Mier jemā! Sea Mother! Return, return to your sea, to your people! Share with us your power, bravery and advice. We shall raise again walls around our castle-mounds and protect our people, our land, our song!

MĀRA MELLĒNA



Lai rosinošs dialogs ar tradicionālo kultūru, minot Latvijas pilskalnu uzdotās mīklas, izdziedot tās dziesmas, kuru teicējas jau sen aizsaules dārzos! Viņu melodijas un teksti mums šodien ir tikpat svarīgi kā viņām sen, sen atpakaļ. Lai katram festivāla dalībniekam dziedot ir tāda sajūta, ka šīs teicējas ir kopā ar viņu un līdz dziesmu darināt, gan dziedāt tādu, kāda tā bijusi.

To begin a dialog with traditional culture: to answer the riddles of Latvian castle-mounds, to sing the songs of the singer who has long since left for the garden of the afterlife! Today their melodies and lyrics are just as important as they were long ago. Let every festival participant sing with the same feeling, to be in spirit with those folk singers of long ago, singing songs the way they were meant to be sung.



Foto: Juris Krūmiņš

Jūra vieno tik daudzas tautas, par spīti atšķirīgiem meridiāniem un paralēlēm – tā vienmēr bijusi atvērta pasaulei. Baltijas jūra kopš aizbaltiem laikiem ir sējusi cieši kopā baltu un ziemeļu tautu likteni, bagātinot šīs tautas ar tālākas pasaules tautu kontaktiem. Arī šogad, jaunā gadu tūkstošā ieejot, festivāls "Baltica 2000" ir pulcējis tautas, kuras ar jūru saista savs gadu simtiem izdejots un izdziedāts stāsts.

No sirds mīļi sveicinu visus, kas šogad ir kopā ar "Baltica 2000" festivālu! Sveicu visus, kas vēlas būt daļa no baltu tautu un tālāku ceļinieku kopīgi izdejtās dejās, kopīgi izdziedātās dziesmas. Festivāla burvība atklājas, ja mēs visi kopā varam, paužot lepnumu un piederību savai tautai, izjust citu tautu folkloras īpašo domu, balsi un soli.

Novēlu Jums visiem – lai festivāla tradīcija nerimst un iesaista arvien jaunus dalībniekus. Vēlu, lai "Baltica" arvien būtu svētki, kuros ikviens sajūt folkloras dzīvību! Lai tie ir svētki, kuros nav skatītāju un aktieru, bet ikviens sajūt sevi kā dalībnieku!

VAIRA VĪKE-FREIBERGA,
Valsts prezidente

Since time immemorial, the Baltic Sea has linked the fates of the Baltic and Nordic people, and enriched them by permitting contacts with distant lands. This year, as we enter a new millennium, scores of people from the entire Baltic Sea region and beyond are gathering to celebrate the Baltica 2000 folklore festival in Latvia.

I send my heartiest greetings and a warm welcome to all those who have come to attend the Baltica 2000 festival. As we share in our traditional dances and songs, the magic of the festival will unfold. Baltica 2000 promises to be an enriching experience for all. It is a fine and noble expression of pride in one's own roots, while fostering a sense of unity among all of the festival's participants.

May the annual Baltica festival continue to enjoy its traditional success and popularity. May it continue to involve even more young enthusiasts, and help to keep alive the vitality of our rich folklore traditions. Let these festivities be such that both audience and actor assume the role of active participants.

VAIRA VĪKE-FREIBERGA,
President of Latvia

▲ SHORT HISTORY OF THE FOLKLORE MOVEMENT IN LATVIA

The Latvian folklore movement was born of many impulses and new ideas that eventually became a singing revolution to replace the social designs of Soviet ideology with a new Latvian identity. The Soviet system for a long time promoted the idea of a "Soviet people" and by the 1970's it had suppressed much ethnic self-expression. After World War 2 ethnographical groups were required to adapt to the international repertoire of Soviet culture. The work of the Latvian Academy of Sciences in collecting folklore was the only means by which authentic folklore could be publicly expressed in local centers outside the capital city of Riga.

On October 14, 1978 the Latvian Academy of Sciences marked its 30th folklore expedition by organizing a folk concert at a local theatre. This was an event that became an impulse to begin the contemporary Latvian folklore movement. The poet Knuts Skujenieks invited a renaissance of "the ethnographic folklore mindset," already in full swing in neighboring Lithuania and Estonia. The folklore group *Skandinieki* had already created a negative reaction from censors because they began to sing a "national repertoire" in comparison to the tight repertoire of a single local tradition. This did not suit the framework of the current ideology and only until the beginning of the 1980's were they no longer excluded from a place within the official cultural system. In contrast to the Soviet censors, the "national repertoire" attracted the attention of folklore enthusiasts who felt that this could be a form of protest against a society in stagnation. Thus arose a desire to work "outside the system." This may well have been parallel to a movement in western Europe to return to former traditional values and a fresh understanding of the past.

The folklore movement moved away from professional arrangements and advocated a freer form based on a more natural expression. They were against professional music organization: singing ensembles, instrumental ensembles, dance ensembles; choosing to focus more on ritualistic activity. Paramount was to make a song express past tradition and make its symbolic meanings relevant for people living in the present. Folklore groups strived to make oral tradition a part of life, not a separate cultural activity. The ancient values of folk-music would surpass officially organized amateurism.

The artificiality of the Soviet festival was a contrast against the natural and organic expression of the new folklore which wanted to remove the barrier between professional artists and the people. However, professional music

lore movement found support instead from other artistic circles, notably the literary establishment. Support began to grow and spread; even quiet support from elements within the ruling political system. The Writer's Union support lead to an officially sanctioned folklore group concert in 1982. The folklore movement was a surprise social and psychological phenomenon that eventually expressed itself through many avenues such as ethnographical films, museums, and educational events focusing on special themes such as ancient musical instruments.

Soviet managers of amateur arts in Moscow began to adopt a more liberal attitude towards folklore and the Latvian folklore movement found itself a window of opportunity. The Soviet Union was a member of the CIOFF (international organization for folklore festivals), having attended these folk festivals but never being a host itself. Soviet cultural managers came to the conclusion that the Baltic republics were the best prepared to host a CIOFF festival. Moscow had used folklore as an international showcase to give face to political union and it became a paradox that the international folklore festival *Baltica* became an indirect means to renew political independence in the Baltic countries. The first *Baltica* festival occurred in Lithuania in 1987, and the following year in Latvia. This provided an unsanctioned opportunity to carry the pre-Soviet red-white-red Latvian national flag after 45 years. Some members of the ruling political system who attended concerts made quick exits. Such was the pinnacle of the 10 year contemporary folklore movement in Latvia.

On October 13, 1991, Latvia, Estonia, and Lithuania joined the CIOFF as full-fledged members. Folk festivals gave Latvia wider exposure to western European traditions and after independence, the folklore movement in Latvia became established within the Ministry of Culture system with folklore seminars and educational programs.

Every era uses folklore for its own purposes. An alternative culture eventually broke the back of Soviet ideology while in the age of the market economy folklore groups have more leeway in their interpretation of folk traditions. The movement now has two main aspects: rural ethnographical groups faithful to a pure interpretation of their local traditional music and the more experimental nature of urban folk-music groups that prefer a freer interpretation. Folk traditions in any case add a spiritual dimension to everyday life, motivating people to adopt a set of values relevant to

JANĪNA KURSĪTE

THE MYTHICAL SEA

The sea in Latvian folklore is a collective memory, a memory like a backpack we use as we travel back through time. It is a memory we cannot dispense with. And what do we find in this backpack?

The sea figured prominently in the Latvian collective unconscious to mean "big water" including lakes, swamps, and even rain. It connoted a magnitude of something large. For example, a sea of people, or like a sea of milk.

The sea also had a feminine aspect: from the sea came everything, including land. In Latvian mythology a rock in the middle of the sea represents a place of conflict between God (light, life, and the cosmos) and his opponent, the Devil (darkness, death, and chaos). In this mythological conflict God triumphs, and from the rock the world is created, becoming larger with people and animals, eventually inhabiting it. Creation myths revolve around stars, planets, plants, animals and people. The myths are expressed in an enigmatic way because the ancient rule was not to talk about something important in a direct way. Speaking directly about something attracted evil that could disturb and cause trouble. This is why outsiders could not understand the symbolic language of some folk-songs.

The sea was also seen as an empty place or the equivalent of hell. Faith healers in special rituals used magic words to symbolically cast away sickness and enemies into the sea, thus neutralizing negative energy. Latvian magic words of the 16 – 18th centuries made use of the sea in this regard. The location of hell is in the sea: One corner of the sea is black and it smells too.

The sea, governed by female deities, was

the equivalent of milk providing people with a life-force: Mara, the goddess responsible for milk, the Sea Mother, and Laima, the goddess of fate. The goddess Mara is a female deity often mentioned together with God. She is associated with dairy cattle, and "a sea of milk." Latvian folk-songs make use of such magic words: A blue cow swims across the sea with four flat horns. May God help that it swims and comes to my stall. Dear Mara, milk my cows, as much milk as the sea, as much butter as the sand in the sea.

The sea was seen also as a dangerous place, a place containing mythological money and fish. From the sea came deities to cure sickness. The female deities were responsible for those out at sea, that fishermen and sea voyagers would return safely to their homes. Because the sea could be a place of terror, an unknown and unsafe place as well as a place of generous wealth; fishermen used magic words to plead to the Mother of the Sea to remain calm during unsettled weather: Mother of the Sea, sing like a bee, hum like a bee. In the context of folklore, the sea is wise: what is unused is recycled and renewed. The sea is the beginning and the end of all things, the intersection of all paths. As the folk-song mentions: the rock in the middle of the sea – the place where God and the Devil do battle, resulting in a world constantly renewed. God accumulates cosmic energy to pass it on to people as in the following folk-song:

*God burns the great fire on a rock
in the middle of the sea,
He warms the fishnet, warms
the fish-boat, warms the oarsman. ✧*



KERSTI BOIKO

THE LIV PEOPLE AND THE SEA

Livs (the "i" has a prolonged sound) are a people ethnically related to the people of Estonia and Finland. Liv territories have shrunk from their original occupation of central Latvia to the northwest coast of *Kurzeme* on the Baltic Sea. Water has played a crucial role in the lives of the Livs: the colors of their flag, green-white-blue, symbolize the sea and water birds figured prominently in Liv women's jewelry from the 11th to 12th centuries. The Liv language revolved around the sea and many words found their way into the Latvian language, especially the names for fish. Contemporary Livs are mostly city people. Out of 182 people registered as ethnic Livs, those who actively fish the sea might number only 4, while native speakers total about 10.

Livs believed the sea was inhabited. The most beloved of all sea beings was the Sea Mother, Sea Father, and the Children of the Sea. Other deities included the Sea God and the Spirit of the Sea. Some of the people who lived in the sea were people who had drowned. Their appearance signaled bad fortune such as the approach of storms or the possibility someone might soon drown.

Livs always believed in the necessity of establishing friendship with the people of the sea. Offerings of brandywine were made before going out to sea, or launching a new boat. The Sea Mother in particular was offered gifts of white bread and sugar. Drinking a shot of liquor while at sea always ensured good weather and favorable winds. When going to sea for the first

time in spring, offerings of red thread, silk thread, the end bit of a rope, or a piece of net were ritualistic measures to provide good luck and prevent the sea from destroying nets. Offerings of Baltic pilchard were made before going to sea, or coming ashore, to ensure the blessings of the sea would not end. A widespread tradition was to make offerings to the Sea Mother during a storm, or if in the absence of wind, to whistle, which otherwise was strictly forbidden.

The sea is home to other creatures: the sea cow and sea horse. While the sea cow is blue like the sea, the sea horse could be one of many colors: blue, grey, black, brown, yellow, or multi-colored. The blue cows were cared for by the daughters of the Sea Mother who sang and conversed in the Liv language. A cow could be captured and taken for ones own herd by walking around it, thus preventing it from returning to the sea. Taking a cow by force would invoke the wrath of the Sea Daughters. The sea horse by contrast was used to frighten children: it could either snatch children away to the sea or trample them. Children also had the option of being whisked to the sea by a large and grey mythological man or by a terrible monster (large with a huge head like that of a bear with drooping ears and human legs and hands like dog paws, but no eyes or nose). Sometimes children are told the monster has no head and looks similar to a fish or seal.

Today Liv culture is the subject of scientific study, providing a valuable resource for the Livs themselves in their contemporary strive for ethnic identity. The original Liv Union, founded in 1940, was renewed in 1988. They took the initiative to make the national government in 1991 declare the northwest Baltic seacoast the "Liv Shore." Sunday school tradition using the Liv language was revived in 1989 and since 1992 a youth camp for ethnic Livs has been held very summer. In 1994, the Liv Cultural Center was formed with the aim to preserve the Liv language and culture producing the journal "Ova." A wide range of other publications have been produced: calendar books, conversational dictionaries, poetry anthologies, and the "Liv Coast" monthly newspaper. The Livs have three folk ensembles: "Livlist" and "Kandia" were founded in the 1970's and in 1994, the youth ensemble "Vim" was formed. The ensembles have presented Liv culture to a wider audience of non-Livs. On the national government level a long-term program "Livs in Latvia" has designed a broad slate of events to preserve the Liv ethnic environment, preserve and promote the Liv language, while emphasizing the distinct place that Livs occupy within the spectrum of Latvia's national cultural heritage. ♦

FOLKLORAS GRUPA "LIVLIST",
KĀZU UZVEDUMS. 1999.

FOLK GROUP "LIVLIST" STAGED
WEDDING CEREMONY, 1999.



ILZE ZINGĪTE

THE ROLE OF THE FOLK COSTUME IN LATVIA

Entering the new millennium is a symbolic change implying life will move forward on the basis of the past. No doubt the 20th century was faster in tempo than previous centuries with more technological and informational change. For centuries knowledge and skills were passed from one generation to another within family circles. However, 150 years ago this process of inheritance began to slowly lose its relevance and went into decline. Increased industrialization saw people moving into an urban context and much of traditional life became history. These changes also affected the apparel of Latvia's rural folk.

Folk costumes today generally refer to rural Latvian and Liv (northwest coast of Latvia) historical apparel. To this day museum collections have retained folk costumes from the 19th century which were used for festive occasions although folk costumes included anything that people have worn for different reasons and seasons.

Folk costumes are the end result of centuries of inherited tradition incorporating elements reflective of a given historical period. People in the past invested more meaning into these elements than today. One piece of festive clothing and its accessories such as broaches or a woollen shoulder blanket could be used by many generations of wearers, passed from family member to family member. Each item came with its own history and story; each had its maker and wearer. Even

within a small community, no two folk costumes were alike – each was unique.

From western to southwestern Latvia, authentic folk costumes have survived within these communities to this day. It appears colorful items such as large mittens with bright colored thread tend to outlast things more humble, like the meadow grass that grows unnoticed by the roadside. Beauty, after all, is in the eye of the perceiver.

What we know today is based on what has survived in museums, in drawings, and in written accounts. Material things remain as long as there is a rational need for them – but spiritual values possess timelessness – granting us a reason to think about our roots. Today, folk costumes used by folk-music groups, choir and dance collectives, are replicas of historical dress intended to add a visual dimension that enhances not only the wearers but the audience as well.

Every region, every county and village evolved differently and each locale had its own clothing tradition. Even today, people select and design their folk costumes to connect with their cultural roots in the countryside and folk costumes have become a personal item that motivates an understanding and love of folk culture. Folk costumes are meant for wearers to feel the inner essence when singing and dancing. It is this feeling that they take with them across the millennium divide. ♦



FESTIVAL PLAN

THURSDAY, JULY 6 SPRING WATER DAY

JIGULDA

- 11.00 – 12.00 Open-air concert in the city square
- 12.30 – 13.00 Procession: cultural center – Pils iela (street) – city hall
- 15.30 – 17.00 Collective singing on the grounds of Turaida Museum
- 17.00 – 18.00 Singing prelude in the Song Garden
- 18.00 – 20.00 Opening ritual in the Song Garden
- 22.00 – 24.00 Collective dancing in the Song Garden

Latvian folklore groups and participants from Bulgaria, Cyprus, Estonia, Finland, Hungary, Lithuania, Mordvia, Norway, and Taiwan.

FRIDAY, JULY 7 SEA DAY

SALACGRĪVA

- 11.30 – 13.00 Craft workshop at the Spīķeris
 - 16.00 – 17.30 Concert of visiting groups at the Salacgrīva Cultural Center
 - 18.30 – 20.30 Grand concert at the Salacgrīva Fisherman's Park
 - 20.30 – 22.00 Sunset observation by the seaside
 - 22.00 – 02.00 Collective dancing
- Latvian folklore groups and participants from Bulgaria, Lithuania, Mordvia, Norway, and Taiwan.

SAULKRASTI

- 10.30 – 12.00 Concert of visiting groups in the Saulkrasti municipal chamber
 - 14.00 – 15.30 Open-air concert
 - 18.00 – 20.00 Grand concert at the Saulkrasti Open-air stage
 - 20.30 – 22.00 Sunset by the seaside
 - 22.00 – 24.00 Collective dancing
- Latvian folklore groups and participants from Cyprus, Estonia, Finland, and Hungary.

SATURDAY, JULY 8 CASTLE-MOUNDS DAY

CĒSIS

- 11.00 Concert of visiting groups in the garden of the Cēsis Castle
- Latvian folklore groups and participants from Cyprus, Finland, Hungary, Norway, and Taiwan.

MAZSALACA

- 12.30 – 14.00 Craft workshop at the Mazsalaca Regional Museum
 - 16.00 – 17.30 Concert of visiting groups at the Mazsalaca Cultural Center
 - 18.00 – 19.00 Collective singing at Skaņais kalns (Hill of Sounds)
 - 20.00 – 22.00 Grand concert at the Liv castle-mound
 - 22.00 – 24.00 Collective dancing
- Latvian folklore groups and participants from Hungary, Mordvia, and Taiwan.

RAUNA

- 14.00 – 18.00 Rauna's castle-mound festivities
 - 14.00 – 18.00 Singing prelude at Tanīsa kalns (Tanisa Hill)
 - 19.00 – 21.30 Castle-mound concert and sunset observance at Tanīsa kalns
 - 21.30 – 22.00 Fire path from Tanīsa kalns to the castle-mound
 - 22.00 – 01.00 Collective dancing
- Latvian folklore groups and participants from Cyprus, Lithuania, Finland.

MADONA

- 12.00 – 13.30 Ūbānu castle-mound festive ceremony
 - 19.00 – 20.00 Grand concert and sunset observance at Menģeļi house
 - 22.00 – 24.00 Collective dancing
- Latvian folklore groups and participants from Bulgaria, Estonia, Norway.

SUNDAY, JULY 9 RIGA DAY

OLD RIGA

- 10.00 – 11.00 Collective singing by St. Peter's Church
- 11.00 – 13.00 Procession from Kaļķu iela (street) – Valņu iela – Smilšu iela to Dom Square
- 12.00 – 14.00 Concert of visiting groups: Dom Square

THE LATVIAN OPEN-AIR ETHNOGRAPHICAL MUSEUM

- 15.00 – 17.00 Activities at various homesteads
 - 17.00 – 18.00 The voices of great singers at the Mauru sēta
 - 19.00 – 21.00 Closing ritual by the lake
- Closing ball

Latvian folklore groups and participants from Bulgaria, Cyprus, Estonia, Finland, Hungary, Lithuania, Mordvia, Norway, and Taiwan.



ĀRZEMJU GRUPAS

GUEST GROUPS



ANGLIJA LATVIEŠU FOLKLORAS KOPA «DŪDALNIEKI»

Latviešu folkloras kopa Ziemeļanglijā, kas darbību uzsāka 1983. gadā. Kopa sastāv no dažāda vecuma cilvēkiem, kuriem interesē folkloru un etnogrāfija, un kuriem rūp latviešu tautas garamantu saglabāšana. Folkloras mūzikas materiāli, dziedāt un spēlēt prieks ir pamats kopas darbībai, ko pārrauga ilggadējais kopas vadītājs Raimonds Dāle.

"Dūdalnieki" vērs vērību uz dažādu novadu dziesmu mācišanos, tā ļaujot pārstāvēt visu Latviju. Dziedot mūzikas materiālos pierakstītās izloksnēs un spēlējot dažādus tautas mūzikas rīkus, "Dūdalnieki" atzīmē latviskos gadalaikus un mūža godus. Kopa ir spēlējusi un dziedājusi dažādos sarīkojumos un festivālos Lielbritānijā, kā arī Francijā, Vācijā, Somijā, Zviedrijā.

1999. gadā izlaists kompaktdisks "Tai kalnāi..."

ENGLAND «DŪDALNIEKI»

Dūdalnieki is a Latvian folk group from West Yorkshire, in the north of England. The group was founded in 1983 by its current leader, Raimonds Dāle. The group consists of people from all age groups who share an interest in Latvian folklore; celebrating the seasonal cycle of customs and rituals. Dūdalnieki sing and play traditional music from various parts of Latvia. They have performed throughout the U.K., France, Germany, Finland, and Sweden. Dūdalnieki released their first CD in 1999. The festival Baltica 2000 is their 3rd such festival.



BULGĀRIJA SIEVIEŠU KORIS NO KURTOVO KONARE

Sieviešu koris no Kurtovo Konare ir dibināts 1968. gadā. Korī ir 30 dalībnieki – dziedātāji un mūziķi. Raksturīgākie tautas instrumenti – dūdas, kavals (koka flauta), rebeks, akordeons un pandora (flauta). Koris izpilda dažādu Bulgārijas etnisko novadu tautas dziesmas un ir piedalījies Bulgārijas Nacionālā radio ierakstos.

Vadītāja Radka Ivanova Stefanova.

BULGARIA KURTOVO KONARE ENSEMBLE OF BULGARIA

The woman's folk choir of Kurtovo Konare in Bulgaria was formed in 1968. The choir consists of 30 members – singers and musicians. Typical folk instruments are the bagpipe, kaval (wooden flute), rebec, accordian, and pandore (flute). Their focus is the interpretation of folk-songs from all the ethnic regions of Bulgaria. They have recorded with the National Radio of Bulgaria.



IGAUNIJA «ANURIN»

"Anurin" darbojas Igaunijas pilsētā Noo, kas atrodas netālu no Tartu. Ansamblis dibināts 1988. gadā un sastāv no četriem dalībniekiem. Janika Vilma un Ulle Karnere dzied senās rūnu dziesmas kanela pavadījumā. Aivars Teppo turpina koncertīno dalībnieku ģimenes tradīcijas, bet Eino Koivs dzied raksturīgās vīriešu dziesmas trīsriindu instrumenta pavadījumā.

Vadītāja Anu Visela.

ESTONIA «ANURIN»

"Anurin" consists of 4 members from Noo near Tartu, Estonia. They were founded in 1988 in an old parish center. Janika Viilma and Ulle Karner sing old runo songs accompanied by a kannel. Aivar Teppo belongs to a family of concertino players and Eino Koiv is a "character singer" of men's songs accompanied by a three-row instrument.





KIPRA

DEJU GRUPA «PARTHENON»

"Parthenon" dibināta 1988. gadā. Grupā ir 25 dejotāji un trīs mūziķi. Izpilda grieķu un Kipras grieķu tautas dejas vienreiz nedēļā Limasolas viesnīcā, Kiprā.

Vadītājs Spirs Kiriacols.

CYPRUS

«PARTHENON» DANCE GROUP

The Parthenon Dance Group, founded in 1988, consists of 25 dancers and 3 musicians. They are based in Limassol, Cyprus. They perform Greek Cypriot folk dances and take part in many festivals including the local wine festival.



LIETUVA

FOLKLORAS GRUPA «SŪDUVIAI»

Grupas dalībnieki nāk no mazas pilsētas Lietuvas dienvidaustrumos – Vilkavišķiem, kas atrodas Suvalkijas novadā. Grupa dibināta 1989. gadā un savu nosaukumu "Sūdūviai" ieguvusi 1994. gadā. Sūdūviai ir sena cilts, kas pirmoreiz vēstures avotos minēta jau 2. gadsimtā, bet iznīcināta 13. gadsimtā Krusta karu laikā. Grupa sastāv no 25 dalībniekiem, tajā skaitā 5 mūziķiem. "Sūdūviai" repertuārā ir tikai Suvalkijas novada dziesmas un dejas. Dalībnieki, balstoties uz seno tautastērpu paraugiem, paši darina daudzas savu kostīmu detaļas. Folkloras grupa galvenokārt uzstājas Lietuvā, bet ir arī piedalījusies starptautiskos folkloras pasākumos.

Vadītāja Daiva Ambrasaite.

LITHUANIA

«SŪDUVIAI»

Sūdūviai is from the small town of Vilkaviskis in the southeastern Suvalkija region of Lithuania. The group was formed in 1989 and is named after a tribe that existed in the 2nd century but made extinct by the Baltic Crusade in the 13th century. The group has 25 members including 5 musicians. Their repertoire comes only from the Suvalkija region. The folk costumes of Sūdūviai are hand-made and based on museum samples. Although they are oriented towards local concerts they have also participated in international folk festivals.



MORDVIJA (KRIEVIJA)

«TORAMA»

"Torama" izpilda Mordvijas novadu – Erzianas, Mokšanas, Šokšanas un Karatajas polifoniskās dziesmas. Grupa dibināta 1990. gadā un sastāv no 7 dalībniekiem. Repertuāra pamatā joprojām tautā iemīļotās Erzianas ciemu tradīcijas. Pateicoties grupai "Torama", mordviešu mūziku iepazīst arī klausītāji ārzemēs.

Vadītājs Vladimīrs Romaškins.

MORDVINIA (RUSSIA)

«TORAMA»

Torama sings polyphonic songs of the Erzyan, Mokshan, Shokshan, and Karatai Mordvinians. The group was formed in 1990 and now consists of 7 members. The repertoire was initially based on the still-thriving traditions of the Erzyan villages. Mordovian music, thanks to the efforts of Torama, has spread beyond its own borders.



NORVĒGIJA

«NES NAŠJONALE DANSARRING»

Ansamblis nāk no Telemarkas novada Norvēģijā un sastāv no 50 dalībniekiem. "Nes Nasjonale Dansarring" dibināts 1951. gadā, lai veicinātu vietējās tautas mūzikas un deju, kā arī tautastērpu valkāšanas tradīciju iedzīvināšanu mūsdienās. Savu uzstāšanās programmu ansamblis sāk un beidz ar tautas dejām "springars" un "gangars". Galvenais mūzikas instruments ir Hardangera vijole ar četrām spēlējošām un četrām rezonējošām stīgām. Vēl tiek spēlēts arī mazais akordeons un bass. Tautastērpiem ir Telemarkas novadam raksturīgais rozīšu izšuvums.

Vadītājs Haralds Omness.

NORWAY

«NES NAŠJONALE DANSARRING»

Nes Nasjonale Dansarring comes from Telemark, Norway and consists of 50 members. The group was founded in 1951 to promote local folk-dances, folk-music, and folk costumes in the face of modern traditions. They begin and end their program with the "springar" and "gangar" folkdances. The main instrument is the Hardanger fiddle: 4 strings for playing and 4 resonance strings. A small accordion and bass complete the instrument range. The folk costumes date back to the 18th century with embroidery originating in rose painting.





SOMIJA

«MENAISET»

Ansamblis "MeNaiset" uzsāka darbību 1992. gadā Sibēliusa Mūzikas akadēmijas Tautas mūzikas nodaļā. Tā dalībnieces kļuvušas populāras, izpildot somu un kaimiņtautu vokālo mūziku. Dziesmu vārdi un melodijas lielākoties iegūti no arhīvu ierakstiem un publikācijām. Grupa nemēģina atdarināt skaņu ieraksta dzirdamo izpildījumu, bet cenšas izprast dziesmā ietvertu dziļāko tradīcijas nozīmi, bagātinot priekšnesumu ar savu jaunrades un individualitātes krāsu.

Vadītāja Anna Kaisa Liedess.

FINLAND

«MENAISET»

The group of women singers calling themselves MeNaiset began in the Folk Music Department of the Sibelius Academy in 1992. Its members have become widely familiar with the vocal music of the Finns and related peoples of nearby regions. The words and the melodies of most of the songs are taken from recordings and publications found in archives. The group does not try to copy the original performances, rather each singer seeks to gain an understanding of the tradition behind each song and endow it with her own creativity and personality.



TAIVĀNA

TAIPEJAS ABORIGĒNU TAUTAS DEJU GRUPA

Mūzikas un deju grupa ir dibināta 1990. gadā. Tas ir vecākais reģistrētais dzimto taivāniešu dejas ansamblis Taipejā. Grupas dalībnieki ir kādreiz Taivānas kalnu rajonos dzīvojošo senču pēcnācēji, kas tagad cenšas attīstīt taivāniešu kultūru. Dejojāji nāk no dažādām sociālām grupām – strādnieki, mājsaimnieces, skolotāji, studenti. Ansamblis ir uzstājies arī Ķīnā, Dienvidkorejā, Jaunzēlandē un Francijā.

Vadītāja Chun Chih Wu Tien.

TAIWAN

TAIPEI ABORIGINAL FOLK DANCE GROUP

This music and dance group was founded in June 1990 and is the oldest registered native Taiwanese dance ensemble. The members are descendants of people who lived in the isolated mountain regions of Taiwan and now try to promote the culture of the indigenous Taiwanese. They come from various backgrounds: workers, housewives, teachers, and students. They have performed in China, South Korea, New Zealand, and France.



UNGĀRIJA

TAUTAS DEJU ANSAMBLIS «KOZGAZ»

Tautas deju ansamblis "Kozgaz" sastāv no 25 aktīvi koncertējošiem dalībniekiem, galvenokārt studentiem. Ansamblis izpilda Karpatu tradicionālas dejas – senās ķēdes un apļa dejas, kā arī nesenā pagātnē aizgūtās "apgriezienu" dejas. 19. gadsimtā nacionālās kustības ietekmē radās tādas dejas kā verbunks un čardašs.

Vadītājs Tibors Beria.

HUNGARY

HUNGARIAN STATE FOLK ENSEMBLE «KOZGAZ»

The Hungarian State Folk Ensemble consists of 25 active members, mostly students or former students. Their repertoire comes from the Carpathian basin: ancient chain and round dances and the newer "turning" dances. The nationalist movement of the 19th century brought about the "Verbunk" and "Csardas" dances.



KURZEME

KULDĪGAS RAJONS

Alsungas etnogrāfiskais ansamblis

SUITU SIEVAS

Vadītāja Ilga Leimane

Etnogrāfiskais ansamblis

GUDENIEKU SUITI

Vadītāja Lidija Jansone

Kuldīgas folkloras kopa KŪRAVA

Vadītāja Ina Celitāne

LIEPĀJAS RAJONS

Bārtas etnogrāfiskais ansamblis

Vadītāja Gunta Klievēna

Nīcas etnogrāfiskais ansamblis

Vadītājs Reinholds Jansons

Liepājas folkloras kopa ATŠTAUKAS

Vadītāja Ināra Kalnarāja

Otaņķu etnogrāfiskais ansamblis

Vadītāja Zenta Bērtiņa

Rucavas etnogrāfiskais ansamblis

Vadītāja Staņislava Skudīke

TALSU RAJONS

Talsu folkloras kopa TALSĪ

Vadītāja Zigrīda Brāle

TUKUMA RAJONS

Tukuma folkloras kopa MILZKALNIEKI

Vadītāja Anita Apine

Slampes PŪRS

Vadītāja Anita Apine

VENTSPILS RAJONS

Puzes folkloras kopa SĪTAVA

Vadītāja Vizma Klāsone

Ventspils folkloras kopa LAIPA

Vadītāja Līgita Vaļuka

Ventspils folkloras kopa VENTIN'

Vadītāja Regīna Lapsiņa

Ventspils folkloras kopa KĀNDLA

Vadītāja Anda Fišere

LATGALE

BALVU RAJONS

Baltinavas etnogrāfiskais ansamblis

Vadītāja Antoņina Logina

Medņevas etnogrāfiskais ansamblis

Vadītāja Natālija Smuška

Susāju etnogrāfiskais ansamblis

Vadītāja Daina Mihailova

Rekavas folkloras kopa DZINTARS

Vadītājs Dzintars Čerbakovs

Upītes etnogrāfiskais ansamblis

Vadītāji Antons un Irēna Slišāni

Viļakas etnogrāfiskais ansamblis

ABRENĪTE

Vadītāja Albīna Veina

DAUGAVPILS RAJONS

Daugavpils Latviešu biedrības

folkloras kopa DZĪSME

Vadītāja Lūcija Vaivode

Daugavpils folkloras kopa LAIMAS MUZYKANTI

Vadītājs Artūrs Uškāns

Daugavpils folkloras kopa SVĀTRA

Vadītāja Sarmīte Teivāne

Ilūkstes folkloras kopa

Vadītāja Daina Paukste

Nīcgales folkloras kopa

Vadītāja Anita Vaivode

JĒKABPILS RAJONS

Atašienes folkloras kopa VĪRAKSNE

Vadītājas Valentīna un Rita Mičules

KRĀSLAVAS RAJONS

Aulejas tautas nama folkloras kopa

AULEJAS SIEVAS

Vadītāja Marija Umbraško

Ezernieku tautas nama

etnogrāfiskais ansamblis AKMINEICA

Vadītāja Irēna Dimpere

Izvaltas tautas nama folkloras kopa IZVOLTĪŠI

Vadītāja Silvija Stivrīņa

Skaistas tautas nama folkloras kopa

Vadītāja Marija Gasperoviča

LUDZAS RAJONS

Blontu folkloras kopa

Vadītāja Ināra Sprudzāne

Ciblas folkloras kopas ILŽA un ILŽENA

Vadītāja Ilga Taukača

Mežvidu etnogrāfiskais ansamblis

Vadītāja Rasma Kulamova

Mērdzenes etnogrāfiskais ansamblis

Vadītāja Annele Silkāne

Nirzas etnogrāfiskais ansamblis RAIPOLE

Vadītāja Jevgenija Bogdanova

Pušmucovas etnogrāfiskais ansamblis

Vadītāja Ināra Dovgjallo

Salnavas etnogrāfiskais ansamblis

Vadītāja Elvīra Bleive

PREIĻU RAJONS

Līvānu folkloras kopa CEIRULEITS

Vadītāja Anna Kārkle

Riebiņu etnogrāfiskais ansamblis

JUMALEŅA

Vadītājs Jānis Teilāns

Turku pagasta folkloras kopa

ZUNDĀNU SIEVAS

Vadītāja Maija Žilvinska

RĒZEKNES RAJONS

Folkloras kopa KOLNASĀTA

Vadītāja Inese Pāvule

Folkloras kopa RIKAVA

Vadītāja Janīna Mičule

Rēzeknes folkloras kopa RŪTA

Vadītāja Margarīta Kozlovska

Viļānu folkloras kopa VIĻONĪŠI

Vadītāja Inga Stafecka

Deju kopa DZIGA

Vadītāji Inga un Ilmārs Dreļi

Rogovkas etnogrāfiskais ansamblis

Vadītāja Ineta Urtāne

Viļānu bērnu folkloras kopa BITEITE

Vadītāja Inga Stafecka



VIDZEME

CĒSU RAJONS

Cēsu tautas vērtes kopa **DZIETI**
Vadītāja Dace Balode

SENĀS VIDES DARBNĪCA

Vadītāja Uldis Brinkmanis
Cēsu folkloras kopa **SPURGUĻI**
Vadītājs Daumants Kalniņš

GULBENES RAJONS

Druvienas folkloras kopa **PĒRLIS**
Vadītāja Dace Vītola

LIMBAŽU RAJONS

Salacgrīvas folkloras kopa **CIELAVA**
Vadītāja Zenta Mennika

MADONAS RAJONS

Kraukļu pagasta folkloras kopa
KRAUKLĒNIEŠI

Vadītāja Baiba Putniņa
Madonas folkloras kopa

VĒRTUMNIEKI

*Vadītāji Sandra Ikauniece un
Māris Karlsons*

Barkavas folkloras kopa

MADAVA

Vadītāja Iveta Dukaļska

RĪGAS RAJONS

Siguldas folkloras kopa

SENLEJA

Vadītājas Aina Salmane un Anda Skuja

VALKAS RAJONS

Valkas folkloras kopa

SUDMALIŅAS

Vadītāja Skaidra Smeltere

Jērcēnu folkloras kopa

MEŽĀBELE

Vadītāja Irēna Garais

VALMIERAS RAJONS

Rencēnu folkloras kopa **ROTA**

Vadītāja Irēna Garais

Valmieras folkloras kopa **DORE**

Vadītāja Brigita Punkstiņa

ZEMGALE

BAUSKAS RAJONS

Bauskas kultūras nama folkloras kopa **TREJUPE**
Vadītājas Aldona Sormule un Inga Bukša

Svitenes folkloras kopa **SVITENE**

Vadītāja Skaidrīte Kuļalka

JELGAVAS RAJONS

Jelgavas folkloras kopa **DIMZĒNS**

Vadītāja Velta Leja

Glūdas bērnu folkloras kopa **BITĪTES**

Vadītājas Drosma Šeibe un Biruta Raudive

RĪGA

Folkloras kopa **BUDĒĻI**

Vadītāja Liena Teterovska un Jānis Kleperis

Rīgas **DANČU KLUBS**

Vadītājs Valdis Putniņš

Latvijas Universitātes deju folkloras kopa **DANDARI**

*Vadītāji Ernests Spīčs, Silvija Zvejniece
un Ilmārs Pumpurs*

Folkloras kopa **GRODI**

Vadītāji Andris Kapusts un Aīda Rancāne

Folkloras kopa **ILĢI**

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ILJINSKAJA PJATŅICA

Vadītāji Sergejs un Natālija Oļenkini

Folkloras draugu kopa **LAIKSNE**

Vadītāja Dace Prūse

Folkloras kopa **LĀNS**

Vadītāja Ruta Stepiņa

Folkloras kopa **LĪVLIST**

Vadītāja Ārija Mauriņa

Jauniešu folkloras kapela

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Vadītājs Ansis Ataols Bērziņš

Folkloras kopa **PATMALNIEKI**

Vadītājs Aivars Zariņš

Folkloras kopa **SKANDINIEKI**

Vadītāji Helmī un Dainis Stalti

Sievu kopa **VILCENES**

Vadītājas Sarmīte Sedliņa un Inese Kūmiņa

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