



## FROM CROATIA TO ALBANIA

### WORKSHOP FOLK ARTS CENTER OF NEW ENGLAND Jan 2, 2021

#### 1 Grad Se Beli (Croatia – Međimurje) 2/4

In 1990 I choreographed this dance, especially driven by the fact that the musical phrasing is irregular, which is not quit common for the music from Međimurje. The performers are the female choir “Ladarice” with Anđela Potočnik and the record dates back to 1970. In later years Ladarice recorded new arrangements of Grad Se Beli, where the irregular phrasing was lost. Since the 1970 recording is less available on the internet, some people started using the later arrangements for my dance, but of course the main attractiveness (the irregular phrasing) was thus lost. Of course I will make available the “correct” version of the music via the FAC shop, so hopefully this will bring back the ‘original’ dance.

The movements are based on patterns that can be observed not only in Međimurje, but in Croatia as a whole. It is a joyful mixed dance that can be danced in a large circle with the hands held down, in basket-front or basket-back position.

#### 2 Švrćino Kolo (Serbia) 2/4

This dance was choreographed by Miodrag “Ciga” Despotović and his wife Ivon. During their teaching careers they produced four albums and one CD.

Most of these dances were created by Ciga and/or Ivon, based on authentic movements that they observed “in the field”.

Since I was asked by Ciga and Ivon to preserve their legacy, I will usually include some of their dances in my repertoire.

The music for this dance was shortened to fit better with nowadays audiences.

It is a really joyful dance (once you are able to keep up with the tempo ...)

Švrćino Kolo was created in the early 1970’s and the music is by Ansambli Tihomira Paunovića (Tihomira is a renowned frula and dvojnica player).

#### 3 Trenino Oro (Macedonia) 7/8 ♩ ♩ ♩ & 4/4 Choreographed by Ben Koopmanschap

In 1988, a friend of mine sent me a copy of studio recordings by the musicians of Radio televizija Skopje. To my knowledge these recordings were never officially released on an album, cassette or CD. To make the recording of Trenino Oro more suitable for teaching purposes, I shortened the introduction and increased the dance part.

The attractiveness of Trenino oro is that it consists of two parts; a slower part in 7/8 and a quicker part in 4/4.

#### 4 Splet Pesama Iz Istočne Srbije (East Serbia) 2/4, 5/8 ♪♪ & 9/8 ♪♪♪♪

Before Christianity was introduced in the Balkans there were many pagan Slavic traditions and rituals. Some of these rituals are still practised today, such as “Dodole”. During the dry summer seasons, young girls would dress themselves with vines, small branches and leaves. They travelled from village to village and from house to house. Once arrived at a house they would perform ritual Dodole songs and dances. The host of the house would respond by sprinkling some water on the girls, in order to please the goddess of rain.

The first time I heard the recording of Splet Pesama Iz Istočne Srbije (Three songs from East Serbia) it brought back my memories of observing the Dodole traditions. The atmosphere of the songs is similar to the authentic songs, although I must stress that these songs are NOT Dodole songs. So, the Dodole traditions and the atmospheric rendition of these three beautiful songs, formed the inspiration for the three dances that I choreographed.

The performers are Grupa Pevača "Šumadija" and the Narodni Orkestar Radio Televizija Beograd.



*Serbia 1958, Dodole in Nedeljka*



*Watering of Dodola by Uroš Predić – 1892*

#### 5 Tankosava (Serbia – Šumadije) 2/4

I created this dance in 2002. When I heard the music for the first time I just loved it and I couldn't resist using this music for a dance. I edited the music to extend the length, so that we can enjoy it even longer. The performers are Predrag Gojković – “Cune” and Dragan Živković - “Tozovac” with the female choir “Šumadija”.

The movements are inspired by the dances of the “Šetnja” family of dances; comfortable walking dances. I have seen various interpretations of Tankosava on the internet which don't necessarily ignite my enthusiasm. During the workshop I will focus on the way I wish that the dance would be performed.

*Videos and music for these dances available through the Folk Arts Center's music shop:  
[store.facone.org](http://store.facone.org)*