

CONTACTS

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**Alliance
Française
d'Irlande**

**Ambassade de
France
en Irlande**

**Association
des Français
d'Irlande.**



CONTACTS PRINTEMPS 1982 *Le Festival Européen de Folklore*

Une entreprise commune des quatre Instituts culturels de Dublin — Institut Goethe, Alliance Française, Institut Espagnol, Institut Italien.

La tradition culturelle en Irlande s'étend sur de nombreux siècles; elle exprime, bien sûr, la force vitale, la joie de vivre, mais aussi le talent absolument inépuisable de peuple irlandais.

Quatre instituts culturels étrangers, de caractère différent, se sont installés à Dublin et y travaillent selon leurs conceptions propres. Les Italiens, venus les premiers, ont ouvert leur Institut vers 1955. En 1961, l'Institut Goethe a commencé ses activités; quelques années plus tard (1973) ce fut le tour de l'Institut espagnol. L'Alliance Française, fondée en 1961, existe dans ses structures actuelles depuis 1972.

Au programme des quatre instituts figurent parallèlement des cours de langue et de civilisation, ce qui implique une assistance pédagogique et une co-opération étroite avec les professeurs de langues de établissements secondaires irlandais. Cette action pédagogique est complétée par un service de bibliothèques et de médiathèques (films, diapositives, disques, vidéo-cassettes, ...) sans oublier les manifestations culturelles, organisées, le plus souvent possible, en co-opération avec nos amis irlandais.

L'action culturelle menée par les instituts français, italien, espagnol et allemand, au cours d'une année, s'étale en une palette riche et colorée, qui va de subventions accordées à des manifestations irlandaises, jusqu'à la réalisation de leurs propres programmes: conférences, séminaires avec experts et savants des universités européennes, concerts, expositions, représentations théâtrales, projections de films, participation à de nombreux festivals en Irlande, ...

Le penchant des Irlandais pour la communication, leur tendance à s'associer pour organiser des festivals, grands et petits, leurs dons d'improvisation facilitent considérablement le travail des Instituts étrangers. Les responsables des Instituts constatent avec satisfaction que la programmation et l'organisation de manifestations culturelles peuvent être menées à bien, grâce à la bonne volonté irlandaise, au contraire de plusieurs autres pays où ces mêmes instituts sont représentés. Le "Irish Arts Council", les Universités, les galeries d'art, les salles de concerts et beaucoup d'autres entités culturelles en Irlande, apportent un soutien efficace à notre travail.

Il convient de souligner un fait important: les "consommateurs" c'est-à-dire le public irlandais, tout en appréciant ce qu'on leur offre, considèrent souvent nos quatre instituts comme des entreprises qui se font concurrence, et rivalisent d'efforts, face aux "clients" (le public irlandais), pour présenter une gamme plus variée de cours de langues, des manifestations plus nombreuses et de plus haut niveau que leurs "concurrents".

Ce malentendu n'a pas échappé aux Directeurs des quatre Instituts, qui, depuis un certain temps, se rencontrent régulièrement pour échanger des idées et confronter leurs expériences individuelles.

C'est pour cette raison qu'ils ont décidé de faire connaître au public irlandais, de façon claire et évidente, leur objectif commun, d'appliquer une politique de co-opération et d'organiser, *ensemble*, en 1982, et par la suite, une fois par an, une manifestation culturelle de grande envergure.

En accord avec la tradition et les centres d'intérêt irlandais, la première manifestation commune sera de caractère folklorique. Après des mois de discussions et de préparatifs, le projet a pris sa forme définitive:

Les Instituts présenteront au *National Concert Hall* de Dublin, du 18 au 22 février 1982, dans le cadre d'un Festival Européen de Folklore, quatre ensembles de qualité, venant de France, d'Italie, d'Espagne et d'Allemagne. Au cours de quatre soirées consécutives, des groupes instrumentaux, vocaux et dansants de quatre nationalités se produiront à tour de rôle.

Et le lundi soir, 22 février, tous ensemble, ils inviteront un groupe irlandais, pour proposer un programme folklorique des Cinq Nations.

Les responsables des quatre Instituts espèrent que cette entreprise commune sera bien reçue du public et suscitera un vaste et durable intérêt.

Dr. Dietrich KREPLIN,
Directeur de l'Institut Goethe
Dublin.



10 juillet 1981. Les lauréats du Concours Européen de Langue Française, organisé par l'Alliance Française de Paris, entourent Son Excellence M Jacques de Folin, au cours de la brillante réception donnée en leur honneur, à la Résidence.

Sean Kelly

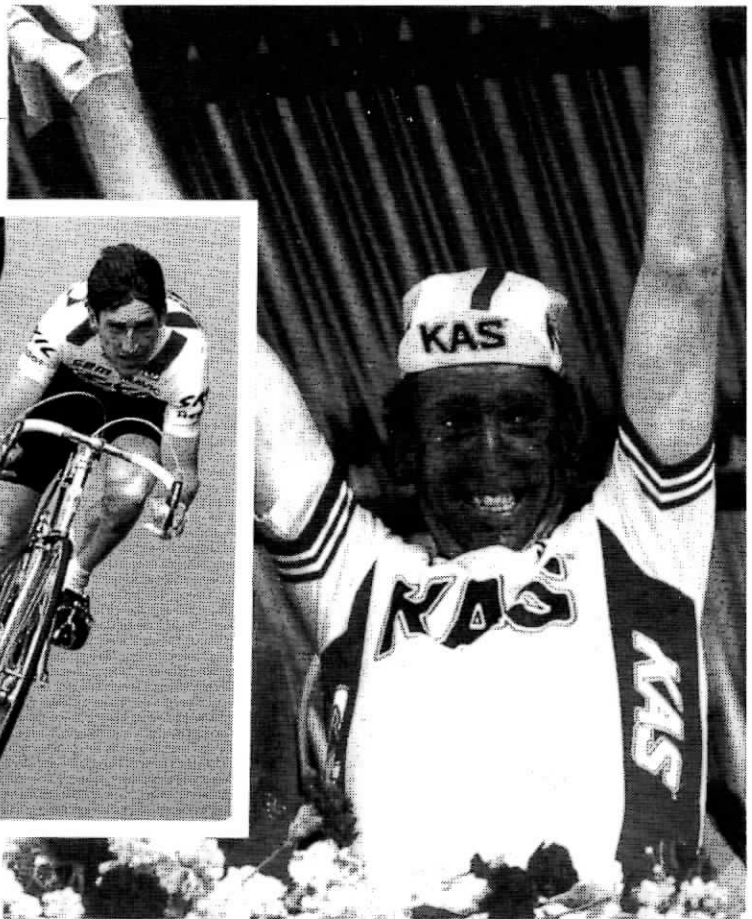
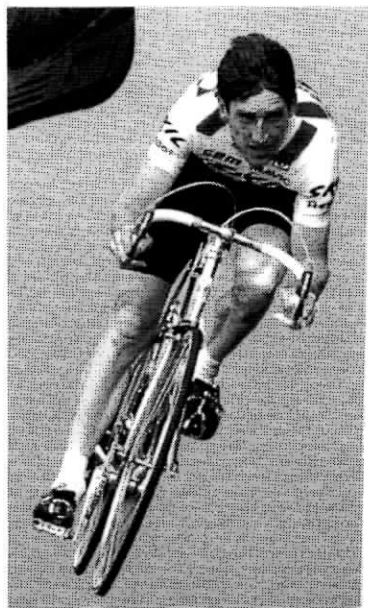
He's a legend on the continent,
competing most everywhere he feels
He is Ireland's own Sean Kelly,
unsung hero of two wheels.

His heart beats for his homeland,
as he climbs up through Swiss hills
and then sends the pulses racing
with the pain that nearly kills.
Over the cobble stones of Flanders
and from Paris to Roubaix,
races the humble hero
the leader every single day.

With his tired muscles working,
in conjunction with his brain,
he is fired with pride and glory,
blood flowing through every vein.
And young Kelly from Co. Waterford,
with pistons for two knees
and a machine we call a body
floats on just like a breeze.

Over gruelling miles of roadway,
each yard he writes a page,
clinching Classic after Classic
except the Liege-Bastogne-Liege.
But he will see more victories
against all the world can find,
and again our man for all seasons,
will sprint across the winning line.

Jack McGale



Dankeschön

Gracias

Grazie

Il est inhabituel, dans une revue française de haut niveau comme *Contacts*, de voir trois étrangers — les trois Directeurs des Instituts culturels allemand, italien et espagnol — prendre ensemble la parole. Avec David Weckselmann, nous formions une équipe, un groupe; nous n'étions pas seulement des collègues, mais des amis.

L'heure est venue pour le premier d'entre nous de prendre congé, et de ne plus être des nôtres aux innombrables réunions, discussions, réceptions, diners, concerts, inaugurations et autres occasions.

David Weckselmann part à la retraite; il va pouvoir, dorénavant, consacrer à ses dadas favoris, des loisirs bien mérités. Il est difficile de croire qu'il ne sera plus parmi nous.

Est-il possible d'oublier comment, il y a cinq ans, David conçut et développa le projet de transformer la rivalité des Instituts culturels étrangers en coopération et libre échange d'informations? C'était en 1981; nous avions décidé de nous rencontrer, une fois par mois, pour définir nos intérêts communs, harmoniser notre action et coopérer entre partenaires égaux.

David était toujours là, amical, calme, équilibré. Plus d'une fois, il a été le modérateur, suggérant des compromis quand, dans les chaudes discussions, les opinions s'affrontaient. David était le pôle de repos, l'ainé de notre groupe, respecté de tous.

Son goût inné de la coopération, au delà des frontières, s'est manifesté dans la série de projets multilatéraux, organisés en commun par les quatre Instituts étrangers de Dublin: le *Festival Folklorique des Cinq Nations* (avec la participation de l'Irlande), tenu au National Concert Hall pendant cinq jours consécutifs, le *Festival de Jazz des Quatre Nations* et la grande rétrospective de l'oeuvre de Tomi Ungerer, présentée en collaboration avec le Goethe Institute, au Hop Store de la Brasserie Guinness.

David, en fait, croyait, dur comme fer, à ce rêve de voir les Instituts culturels étrangers, représentant quatre nations ou davantage, logés sous le même toit. Il a toujours été notre partenaire le plus digne de confiance, le plus efficace et le plus ponctuel.



Février 1982. - Festival Folklorique des Cinq Nations

Les quatre Directeurs entourent Mlle Laurie Cearr, chargée des Relations publiques au National Concert Hall. De gauche à droite: Dietrich Kreplin (Goethe Institute), Antonio Sierra (Institut Espagnol), Andrea Tossi (Institut Italien) et David Weckselmann (Alliance Française).

David nous manquera. Sans lui, nos réunions ne seront plus les mêmes; il laissera un vide.

Nous voulons ici, dans les colonnes de *Contacts*, lui exprimer nos remerciements chaleureux pour le travail qu'il a accompli avec nous, et surtout pour son amitié. Pour l'avenir, nous lui adressons nos meilleurs vœux.

Dietrich KREPLIN
Directeur du Goethe Institute

Antonio SIERRA
Directeur de l'Institut Espagnol

Andrea TOSSI
Directeur de l'Institut Italien



Announcing a five-nation folk festival to be held in the National Concert Hall, Dublin, from February 18 to 22, at a reception held in Dublin yesterday were, from left: Dr. Dietrich Kreplin, director of the Goethe Institute, Merrion Square; Mr. Antonio Sierra, director of the Spanish Cultural Institute, Northumberland Road; Laurie Cearr, representing National Concert Hall; Dr. Andrea Tossi, director of the Italian Cultural Institute, Fitzwilliam Square; and Mr. David Weckselmann, director de l'Alliance Francaise, Kildare Street.

Caro Andrea,

ci hanno chiamato i 4 moschettieri. Al di là delle differenze di personalità, di cultura, di esperienze, siamo stati, soprattutto, 4 amici sicuri, potendo contare uno sull'altro, senza rischiare di essere delusi o frustrati.

Noi formavamo una equipe, tenuta insieme dallo stesso ideale ed abbiamo scoperto che le frontiere o le nazionalità sono di importanza secondaria.

Per la prima volta i direttori dei quattro Istituti stranieri, di Dublino, hanno dimostrato che essi non erano concorrenti ma complementari, e che potevano e dovevano unirsi per un'azione culturale comune.

Abbiamo convogliato le nostre risorse ed energie e abbiamo saputo creare delle manifestazioni di ampio respiro, di dimensione europea.

Abbiamo realizzato insieme concretamente l'Europa culturale; noi abbiamo dato l'esempio ed aperto la via.

Quest'anni di lotte e di vittoria sono passati come un sogno troppo breve. La vita crudele, esigente, ci separa. Tu sei il primo a lasciarci, Andrea, e il tuo posto resterà vuoto. Non sarà mai più come prima.

Tu eri una presenza calda, amichevole, sempre disponibile, di umore sempre uguale, di una rara qualità umana.

Ciò che ci mancherà inoltre, sono quei pranzi indimenticabili per la loro semplicità e raffinatezza che la incantevole Signora Tossi ci serviva, ogniqualvolta che le riunioni avvenivano all'Istituto Italiano.

Caro Andrea, noi ti auguriamo il successo che tu meriti nella tua nuova posizione. Cercheremo di continuare senza te, l'opera che tanto di è debitrice, ma, ancora una volta, non sarà più come prima ...

Dietrich KREPLIN
Goethe Institut

José Antonio SIERRA
Instituto Español

David WECKSELMANN
Alliance Française

Come vivono e sono organizzati i nostri pochi "cugini" spagnoli residenti in Irlanda

Che l'immagine "Spagna" fosse solida in Irlanda, non avevamo alcun dubbio; che costanti marce di studenti spagnoli invadono ogni anno Dublino per seguire corsi d'inglese non è un mistero; quello che non sapevamo è che la comunità spagnola residente in Irlanda conta sì e no circa 300 soggetti.

E' difficile inquadrare in una particolare categoria professionale queste pochissime centinaia di spagnoli che vivono in Irlanda, per la semplice ragione che trattasi, in maggioranza, di soggetti di sesso femminile provenienti da classi sociali medio-agiate, in prevalenza sposate con professionisti irlandesi.

Malgrado la scarsa presenza numerica degli spagnoli, esistono in Irlanda, di ispirazione spagnola, quattro associazioni o circoli: un'associazione a Dublino e tre circoli, rispettivamente a Cork, Galway e Waterford.

Questa sparuta presenza di cittadini spagnoli in terra irlandese, per i quali, ovviamente, non esistono grossi problemi né di emigrazione, né di integrazione, fa riscontro, sotto il profilo culturale e scolastico, un'organizzazione e una struttura istituzionale di tipo imprenditoriale a dir poco invidiabile.

In tale contesto, nessuno, meglio del Prof. Antonio Sierra, fondatore e direttore dal 1972 dell'Istituto di Cultura Spagnolo, avrebbe potuto darci ragguagli su quelli che sono i cardini delle istituzioni culturali spagnole in Irlanda.

Dopo vent'anni di residenza nell'isola e alla direzione dell'Istituto sin dalla sua fondazione, Antonio Sierra ci ha parlato del modo in cui, ad esempio, lo studio della lingua spagnola in Irlanda abbia mantenuto e mantenga tuttora una buona posizione nella classifica delle lingue europee più studiate dagli irlandesi.

In Irlanda, lo spagnolo era, infatti, fino a poco più di 10 anni fa, addirittura al secondo posto dopo il francese nella scala delle preferenze. Successivamente, in virtù della naturale evoluzione dei rapporti commerciali tra l'Irlanda e la Germania in seno al MEC, lo spagnolo ha ceduto il passo al tedesco, accontentandosi di un buon terzo posto.

Comunque la domanda di spagnolo è sempre forte, e ad essa fa riscontro, per converso, un'offerta altrettanto adeguata. Al momento presente lo spagnolo viene insegnato in ben 127 scuole irlandesi (tra secondarie e professionali), ed esistono 32 centri nella sola Dublino (incluso l'Istituto di Cultura Spagnolo con i suoi circa 500 iscritti) che offrono corsi di lingua spagnola per adulti.

A tal riguardo puntualizza il direttore Antonio Sierra ha avuto molta efficacia una nostra campagna tendente ad offrire l'apprendimento dello spagnolo a quanti, soprattutto laureati, professionisti e adulti in genere, intendono recarsi, per esempio, negli Stati Uniti; ciò in virtù del fatto che, per un anglofono in grado di parlare anche lo spagnolo (tenuto presente che negli USA, per oltre 20 milioni di americani, è la seconda lingua) costituisce senz'altro un distinto punto di vantaggio nella ricerca di un lavoro.

Uno dei punti di forza della presenza istituzionale spagnola in Irlanda, sotto il profilo scolastico, è l'esistenza, nel perimetro Dublino Bray, di quattro scuole private spagnole che danno modo a giovani spagnoli, temporaneamente soggiornanti in Irlanda, di prepararsi a sostenere l'esame di licenza media superiore e conseguire, lontani dalla madrepatria, il titolo previsto dall'ordinamento scolastico spagnolo.

CLM

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(bimestrale)
 Organo di Informazione per Italiani in Irlanda
 Gennaio 1990

**Alliance Française Goethe Institute
Italian Cultural Institute
Spanish Cultural Institute**

PRESENT

FIVE NATIONS FOLK FESTIVAL

**GROUPS FROM
FRANCE, GERMANY,
ITALY, SPAIN
& IRELAND**

18-22 FEBRUARY 1982

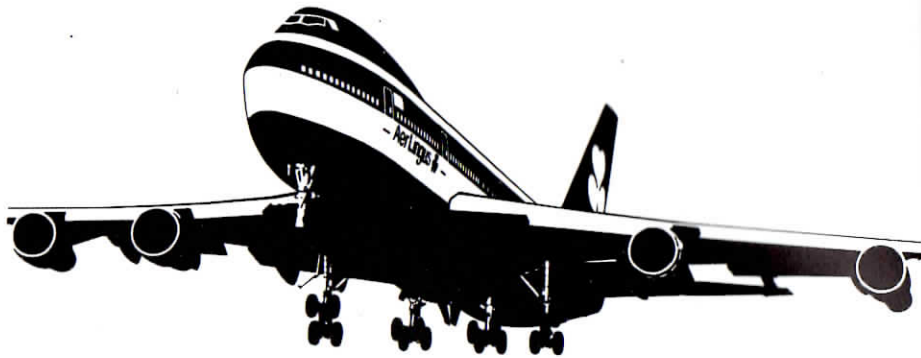
at 8.00 p.m.

NATIONAL CONCERT HALL

EARLSFORT TERRACE DUBLIN

BOOKING 711888





LOOK UP

...it's Aer Lingus 

The Five Nations Folk Festival

The cultural relations between Ireland and continental Europe go back to antiquity. As far back as the 7th century Irish monks and students wandered all over Europe, establishing religious houses and bringing with them their own Christian traditions and their native heritage of learning and scholarship. Later in the 16th and 17th centuries Irish colleges grew up all over the continent and students from Ireland formed part of the cultural life of Paris, Salamanca in Spain and other continental cities.

Irish monks and scholars who made the Peregrinatio pro Christo, also brought with them a heritage of music which had some influence on the development of Christian Liturgical Music and Plain Chant.

It is also reasonable to suggest that the students did not confine their musical activities to the religious sort but shared with their continental friends — as students have always done — the traditional music of their own country.

The folkmusic revival of the last 25 years has seen a renewal of this activity though not in any way confined to religious institutions. Irish folkmusic has won for itself a new popularity all over Europe and Irish folk groups are almost as well known over there as they are at home. This has been largely but not exclusively a one-way traffic.

THE FIVE NATIONS' FOLK FESTIVAL in Dublin and partly in other venues reverses this trend. Apart from Ireland the countries involved are France, Germany, Italy and Spain and the Festival has been organised through the combined efforts of the Cultural Institutes representing those four countries in Ireland. We are indeed grateful to them for giving us the opportunity to see the traditional music, song and dance of their respective countries and for showing us that there exists a common European culture with no political or economic barriers.

CIARAN MAC MATHUNA

Senior Producer, Music Department,
Radio Telefís Éireann
Member of the Cultural Relations Committee,
Department of Foreign Affairs, (Ireland)

Thursday 18th February**FRANCE****The Kevrenn Alré from Brittany****48 musicians, singers and dancers in folk costume**

The Breton group BAGAD D'AURAY (Kevrenn Alré in the Breton language) holds the much-coveted title of Champion of Brittany, which was awarded in August 1981 at the Interceltic Festival of Bagpiping in Lorient. Other distinctions have been won at Concarneau (1979), Lorient (1979) and Saint Vincent sur Oust (1981). They have also taken part in many international festivals and in the St. Patrick's Day celebrations in Dublin in 1979 and 1980.

The orchestra of 40 players consists of bagpipes, shawms (woodwind) and percussion. Bagpipes and shawms (locally known as "bombardes") are of very ancient origin and the players of today have orally preserved the musical heritage of their forefathers. The bagpipes used by the Kevrenn Alré, derived from Scottish traditions, have been adapted for Breton music. The "bombarde" is a type of rustic oboe with a rich piercing harmonic tone. The percussion instruments consist of side and bass drums.

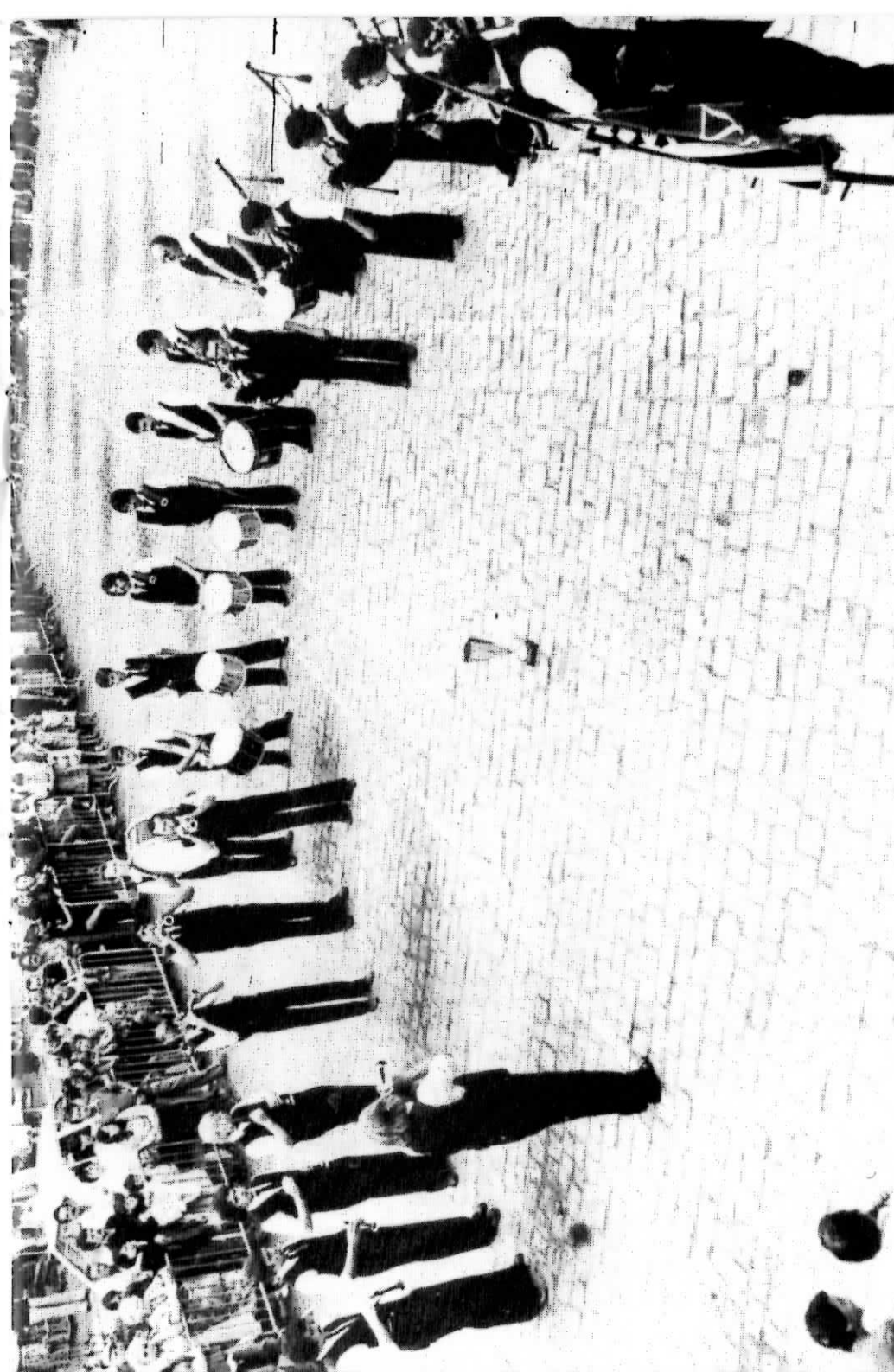
The programme presented by the Kevrenn Alré will include marches, melodies and dances from all the regions of Brittany. These have been collected by the group from older pipers and singers and have been arranged and interpreted in fidelity to tradition. The programme will also include contemporary themes reflecting the ideas, customs and hopes of the Brittany of today.

We are happy and privileged to welcome the following distinguished visitors who have accompanied the French Group:

Melle Bernadette Zervudacki (Association Française d'Action Artistique) Madame Simone Cox and Monsieur Claude Chailley, from the Alliance Française de Paris.

Alliance Française gratefully acknowledge the cooperation and generous assistance of

Association Française d'Action Artistique
Ministère des Relations Extérieures, Paris
French Embassy Cultural Service
Alliance Française de Paris
Dun Laoghaire Summer Festival Committee



PROGRAMME

1st TABLEAU

Two singers come onto the stage and sing in the Kan ha Diskan mode a gavotte Fisel tune (Gavotte fisel is a popular Breton dance whereas Kan ha Diskan means that the two singers sing in a duo mode)

Two musicians playing the binioù-kozh and the bombard in the same duo fashion as with Kan ha Diskan join into the slow part of the tamm-kreiz (the binioù-kozh is an instrument similar to the Scottish bag pipes but much smaller while the bombard is a very high pitched wind instrument). (Tamm Kreiz is a Breton dance)

The Bagad (traditional music band) and the Kevrenn Alré play and dance the Ton Double

2nd Tableau

The Bagad stay on the stage for 15 minutes:

- Kémé rande
- La fille aux cheveux noirs
- Dalc'h soñj (= remember)
- Da8s Plinn (Plinn dance)
- Love song;

3rd Tableau

Kevrenn Alré production of a sutie Gallèse (from Upper Brittany Where Gallo is the country language instead of Breton)

Instruments: Accordion, Treujenn-Gaol (Breton type of clarinette)

4th Tableau

- Final with a Gavotte pourlette (Breton dance)

INTERVAL

Opening with the Bagad

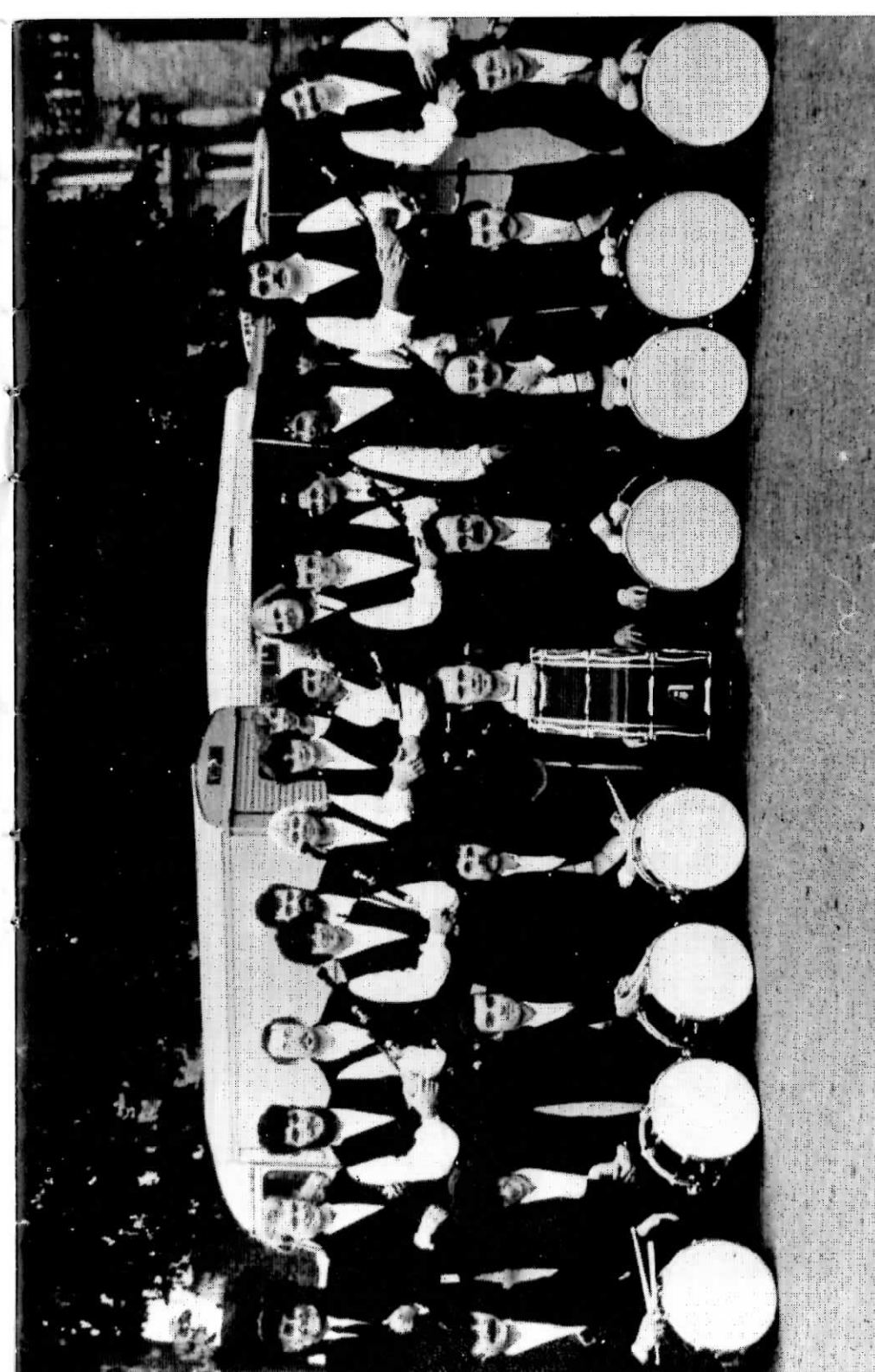
- Marche de Locmariaquer
- Rota
- Pier Kerino
- Laride du Bono (Here the Kevrenn comes onto the stage)

Suite Vannetaise by the Kevrenn (Vannetais = from vannetais country)

The Battle of Auray (Famous Battle where Jean de Monfort, Duke of Brittany, won against the French)

Final: Gavotte from Aven: Bagad and Kevrenn

Bro-Gozh



Friday 19th February

FEDERAL REPUBLIC OF GERMANY

Tanz-und Speeldeel IHNA from Erlangen

41 dancers and musicians with folk costumes from 5 different German regions

The 'Tanz und Speeldeel "IHNA"' from Erlangen has become, ever since its founding in 1972, one of the best Folklore ensembles in the Federal Republic of Germany. It has performed in many German cities and has been on a number of tours abroad to countries such as Canada, Denmark, USA, Poland, Sweden, S. Africa, France and Mexico. Consequently the 'Tanz und Speeldeel IHNA' is virtually more famous abroad than at home, especially since several foreign countries devoted TV programmes to the group, although both major German TV stations and diverse regional broadcasts have also featured this ensemble.

The repertoire of the 'Tanz und Speeldeel IHNA' consists of old German folk dances, ritual dances and guild dances, folksongs and, most especially, of dance potpourris.

Elke Haenel, who has been responsible for the artistic direction of the ensemble since its founding has received a number of cultural awards for his choreography and for his rediscovery and reconstruction of ancient German dances.

Although the ensemble presents a repertoire from all over Germany the performers do admit to a special love for the folklore of Pommerania — "IHNA" is the name of a river in Pommerania. The performers in "IHNA" are themselves all amateurs, who train twice a week normally and in Winter at weekends as well. After a certain time every member must acquire his own costume himself. The value of these costumes varies from 500 DM up to 100 DM — and that is not including the embroidery, which all the members — male as well as female! — do by hand personally.



PROGRAMME

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|-------------------|-------------------------------------|
| 1. Polonaise | 5. Dance Potpourri "Hans und Liese" |
| 2. Maiden's Dance | 6. Shuffle Dance |
| 3. Whiplash Dance | 7. Sword Dance |
| 4. Egg Dance | |

INTERVAL

- | |
|--|
| 8. Opening Dance |
| 9. Broom Dance |
| 10. German Folksongs
A potpourri of the best-known and most popular German folksongs from all German regions. |
| 11. Dance Potpourri
"Wedding in Pyritzer Weizacker" |

Artistic Director and Choreographer: Eike Haenel

PROGRAMME NOTES

Polonaise

The Polonaise, first mentioned in 1739, originated at the court of the Elector August the Strong (1670-1733) in Saxony and became the ceremonial dance for all court festivities. From the courts of August at Dresden and Warsaw, the dance soon spread to become by 1795 one of the most popular dances in Germany. The Polonaise danced here is from Lausitz.

Maiden's Dance

The origins of the "Maiden's Dance" go very far back to the female coteries. The dance was performed for very specific events such as a christening or crop-sowing. The original symbolic fertility cult has now almost entirely ceded to a charming maiden's dance emphasising feminine gracefulness.

Whiplash Dance

At Whitsuntide many villagers used to drive their herds, all festively adorned, out into the meadows. The order of precedence was decided by races between the shepherds or the villagers to see who got his herd into the meadow first. After Whitsun, the neighbouring village was challenged to a whip-contest. This began with whiplashes around the ears, then stick-beating and ended in a fisticuffs-fight. This ritual is still alive in the whip-lash-dance.

Egg Dance

Ancient cultic notions are still discernible in the Egg-Dance, though merely in the egg itself as cult-symbol, for the dance has now survived as a prank, in which village youths poke fun at an awkward lass.

Dance Potpourri "Wedding in Pyritzer Weizacker"

The "Pyritzer Weizacker" is one of the loveliest and richest areas in Pommerania. The wealth is visible in the mass of colourful embroidery on the folk costumes. A wedding in the "Pyritzer Weizacker" lasts for three days and three nights. Whoever leaves beforehand, is promptly fetched back; if needs be, bound in a sack and trundled in a wheelbarrow back into the wedding company.

At midnight, there bursts in from the street the "Schnabbuck", the masked man and the white stallion. The "Schnabbuck", a goat-like monster, performs all kinds of rough antics, scattering the guests. But the "Schnabbuck" and the stallion bring luck to the marriage.

Naturally, the wedding festivities in "Pyritzer Weizacker" include numerous dances. One such is the "Bridal Light Dance" only danced by girls, who carry lighted candles. The dance implicates a very ancient symbolism — the burning candles summon up the souls of the ancestors, who must approve of this marriage.

In the "Counterset" dance, the bride is danced out of unmarried company. The dance depicts her farewell to former playmates and her forcible wrenching from the maiden's circle by the married women. Her wedding crown is replaced by a bonnet, signifying the new status as wife.

The origins of the "Krakowiak" appear obscure. Possibly Polish seasonal harvesters in Pommerania brought dance patterns from the Ukraine or maybe during the siege of Kolberg in the Seven-Year-War, the Pommeranians learnt various dance patterns from the Cossacks and blended these with their own dance forms. The Krakowiak does mingle German and Slav dance elements — and the Cossack of "Kosaky" is a popular guest everywhere for his brilliant dancing abilities.

Serbian Potpourri

The Serbian Potpourri is a selection of dances, still popular in the Lauitz region, presenting especially a number of different Mazurka variations.

The Mazurka, a dance rich in set figures and patterns probably originated at the court of August III (1697-1733) in Dresden. The Mazurka is extremely complicated and strenuous, yet remained a very popular dance among country folk up to the present throughout Germany, notably in areas around Lausitz.

Dance Potpourri "Hans und Liese"

One ancient custom popular in Pommerania especially, is the Easter fetching of water. Early on Easter Sunday the village maidens must go off to the well to fetch water. The girl who washes in the fresh water before anyone makes her laugh, speak or show her teeth, will — so custom decrees — show in the coming year uncommon beauty. This event amuses the village lads, who lie in ambush for the girls and try to jeopardise their chances of beauty for the next year.

Hans succeeds in startling Liese, who is so annoyed that she refuses to dance with him that evening — but a strange old Pommeranian symbol brings a remarkable turn of events.

Shuffle Dance

Along the German Baltic coast the fishermen's wives wear shoes similar to Dutch clogs. In Pommerania, there is a dance featuring these clogs — namely the "shuffle" dance. It is one reserved for the fishermen's wives and has a very humorous character. The "fish-wives" perform this dance to demonstrate grace and liveliness despite the clumsiness of such clogs — but with the proverbial buxom figures of the ladies their aim does not always succeed. However, they certainly know how to laugh at themselves.

Sword Dance

The Sword Dance dates back to the oldest known German dance traditions, deriving from very ancient guild rites and has survived virtually unmodified in its basic elements for some 600 years now.

In contrast to the sabre-dances of the Slavs, which invariably figure combats between two opposed factions, the German sword dance still emphasises the cult significance illustrating how a man is killed and resurrected to eternal life. Sword dances are still performed along the German Baltic coast, in Hessen, Westphalia and in Austria.

Opening Dance

A German folklore researcher has described the Opening Dance thus: —

"Dancers encircling each other, advancing and gliding towards each other creates a naturally lively, merry atmosphere. Germany is rich in fine dance traditions, many of which have spread from their local homeland to enjoy popularity among all German-speaking peoples."

Broom Dance

Broom dances, common throughout all German-speaking areas, involve ancient dance revels where one youth has no partner. Instead, this "odd man out" has a broom and whenever he lets it fall, all the youths must seek a new partner. Each youth performs acrobatics with the broom to arouse the admiration of the girls, and he may not throw down the broom until the dancers acknowledge his artistic feats.

Krakowiak Dance

The origins of the "Krakowiak" appear obscure. Possibly Polish seasonal harvesters in Pommerania brought dance patterns from the Ukraine or maybe during the siege of Kolberg on the Seven-Year-War, the Pommeranians learnt various dance patterns from the Cossacks and blended these with their own dance forms. The Krakowiak does mingle German and Slav dance elements — and the Cossack of "Kosaky" is a popular guest everywhere for his brilliant dancing abilities.

The Goethe Institute gratefully acknowledges the cooperation and generous assistance of

Deutscher Musikrat
(German Music Council)

Stadt Erlangen
(City of Erlangen)

Saturday 20th February

ITALY

Li Burgisi Folk Group

Irgoli Folk Group

"LI BURGISI" Folk Group

The group was founded in 1971 and is composed of amateurs from all walks of life. It consists of 12 male and 12 female dancers and singers and 6 musicians. The costumes are in Byzantine/Spanish style of the 18th Century worn by the 'Burgisi', well-to-do farming folk, on feast days. Aims of the group: to revive and make known Sicilian music, song, dance, costumes, beliefs and traditions.

The group has appeared in many cities in Italy, Switzerland, Federal Republic of Germany, Canada. It is directed by Mr. Antonino Alessi.

"LI BURGISI" Folk Group comes from SCIACCA, a renowned hydro-thermal resort and a large agricultural and maritime centre in the province of Agrigento, on the southern coast of Sicily facing the Tunisian coasts.



PROGRAMME

LI BURGISI Folk Group

Love — Wedding — Work:

- Tarantella
- The grape harvest
- Prognostics
- Sutta di San Francisou (the young man urges his parents to let him marry)
- Sunday, yesterday
- Lavoro e pettine . . . (the comb)
- Love serenade and tarantella
- The betrothal
- Dance of the betrothed
- The impatient girl
- The nail

INTERVAL

The "IRGOLI Folk Group:

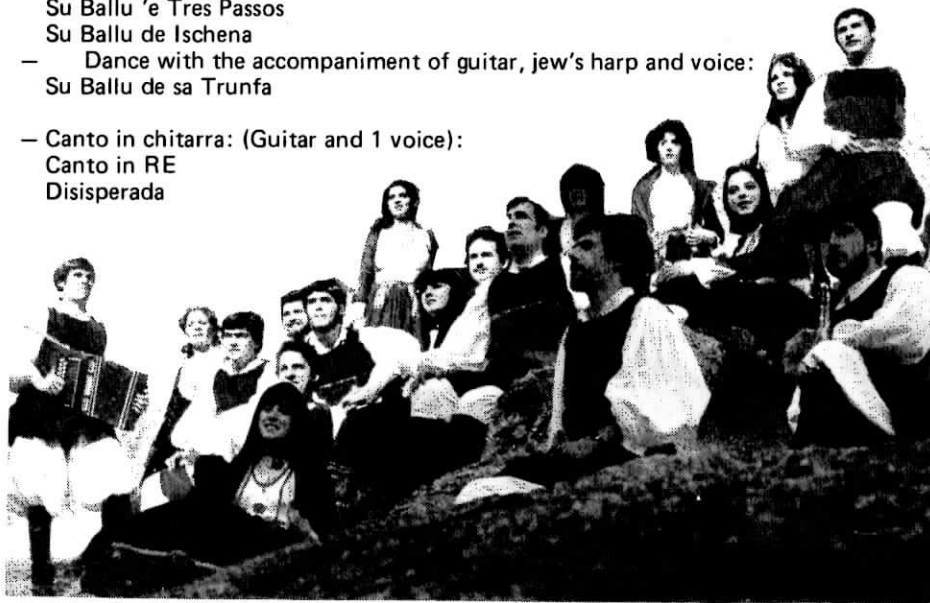
It was founded in 1975 with the aim of preserving and passing on the heritage of traditional music, song and dance of the village of Irgoli in the province of Nuoro, Sardinia.

Their costumes are of Irgoli origin, as are their musical instruments (barrel organ, guitar, jew's harp). The dances and songs in their repertory are typical of Irgoli, just as they have been handed down from generation to generation. The "canti a tenores" songs are extremely ancient and also the dances recall Sardinian names with an ancient flavour.

The members of the group are all amateurs and are 8 men and 6 women. The language they use is a local variety of Sardinian, which among the Neo-Latin languages keeps the forms of Latin most faithfully. The group has performed at folk festivals in Italy, Federal Republic of Germany and Yugoslavia. It is directed by Mr. Salvatore Vacca.

II) The "IRGOLI FOLK GROUP":

- Songs "A Tenores" (4 voices)
- Dances (with the accompaniment of the barrel organ):
 - Su Ballu Brincu
 - S'Istella
 - Su Ballu Ziratu
 - Su Divisu
 - Su Ballu 'e Tres Passos
 - Su Ballu de Ischena
- Dance with the accompaniment of guitar, jew's harp and voice:
 - Su Ballu de sa Trunfa
- Canto in chitarra: (Guitar and 1 voice):
 - Canto in RE
 - Disisperada



ACKNOWLEDGEMENTS

The Italian Cultural Institute, Dublin wishes to acknowledge with gratitude the assistance and support of:

MINISTERO DEGLI AFFARI ESTERI
 ENTE SARDO INDUSTRIE TURISTICHE (E.S.I.T.)
 ISTITUTO DI STORIA DELLE TRADIZIONI POPOLARI
 Facoltà di Lettere, Università di Roma
 AMMINISTRAZIONE COMUNALE DI SCIACCA TERME
 GRUPPO FOLCLORISTICO "LI BURGISI" di Sciacca Terme
 CLUB ITALIANO — DUBLINO
 ITALIAN STATE TOURIST OFFICE — ENIT
 FIAT IRELAND LTD
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ROME
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 SCIACCA
 SCIACCA
 DUBLIN
 DUBLIN
 DUBLIN
 CORK
 DUBLIN

Sunday 21st February

SPAIN

Raices Charras
 Folk Group of Salamanca

JULITA RAMOS AND RAICES CHARRAS

RAICES CHARRAS is a group of international reputation, performing worldwide with its founder and director JULITA RAMOS and representing the best of the folklore of the County of Salamanca — they will be performing a selection from their colourful and fascinating repertoire.

PROGRAMME

PART I

1. Introduction
2. Loa y Clara — Popular Fandango
3. Danza Grotasca
4. My lads, my lady
5. Los Pajarcitos

INTERVAL

PART II

1. Harvest Dance
2. Montaraza — Satirical Popular Fandango
3. Flute and Drum
4. The Ear of Wheat
5. Las Cintas — Religious Festivity
6. Farewell Ensemble

Choreography and musical arrangement by Julita Ramos (Director)



SPANISH FOLKLORE

Spain occupies one of the top places in the realm of European folklore. She is not only as rich in this field as any other European country, but the facets of her folklore are notably distinctive owing to its marked variety, heterogeneity and originality.

The Spanish traditional song possesses a remarkable wealth of tones and rhythm, styles and structures.

These characteristics are the natural result of multiple ethnical and cultural influences. The geographical situation of Spain has offered favourable access through the Pyrenees and the Eastern coast to the greater part of the people who invaded from Europe, as well as to those who invaded it from Africa and the Orient.

This is why the traditional Spanish folklore has the same substantial characteristics predominant throughout the vast areas of Europe as well as a great original and alluring collection whose forms, genres, and characteristics are not generally found in other parts of the Continent.

WIDE RANGE OF STYLES

If dancing is everywhere an art, in Spain it is the revelation of life. It is a common sight to see a small boy or girl dancing and rhyming their step to the snap of little fingers which substitute the castanets. Here, dancing has retained its primitive spontaneity, it is not the mechanical repetition of the steps created by a dancing master but the gay overflow of vitality.

The first aspect which attracts the attention of the audience at one of these performances is the innumerable variety of Spanish folk dances. Each of the fifty counties of Spain has its own costumes, dances, songs and music.

To many foreigners, the Spanish dance is above all the Andalusian dance, just as the Spanish dancer is the beautiful brunette with a red carnation in her hair who dances a "flamenco". This is to neglect all the other regional dances, although it may be accounted for by the beauty and originality of the Andalusian dance, quite different from anything else in Europe.

SALAMANCA AND IRELAND

An outstanding feature of the many historical and cultural links between Ireland and Spain was the establishment of a series of Irish Colleges for the education of the exiled Irish Catholic Church in Europe during the sixteenth, seventeenth and eighteenth centuries. These numbered five: at Alcalá, Madrid, Santiago, Seville and Salamanca.

Perhaps the most famous of these was the Irish College in Salamanca, known as the "Colegio de los Nobles Irlandeses" or College of Irish Noblemen. It was founded in 1592 by Fr. James White, a native of Clonmel, to educate Irish students for the priesthood, under the patronage and protection of King Philip II of Spain. From 1592-1953 a steady flow of Irish students and priests between Ireland and Salamanca helped forge and maintain strong historical, religious and cultural links between the two countries.

A former student of the college recalled in 1972 that "The superiors and students of the Irish College were honoured guests in Salamanca, respected by the citizens who accepted us with characteristic Spanish courtesy". Today, two scholarships are offered to Irish postgraduate/research students at the University of Salamanca to continue these historical links between Ireland and Spain.

"RAICES CHARRAS" IN DUBLIN

Now the cultural bonds are highlighted by the visit to Ireland of the Spanish group "Raices Charras" (Folk of Salamanca) whose folk music and dance tradition goes back through the centuries when Irish students were an integral part of Salamanca life.

Throughout Spanish history Salamanca was one of the focal points of all the music and dance of the country. The people of León (in which kingdom Salamanca lies) gave names to their areas such as Land of the Fields, Land of Bread and Land of Wine, which are reflected in the expression of its folk music and dance. This combines both the solemn immensity of the Castilian plain as well as the warm yellow tones of the golden city of Salamanca.

Now Salamanca comes to Ireland, for the first time, to share with Irish people their traditional music, song and dance.

FOLKLORE OF SALAMANCA

The County of Salamanca is noted for the varied patterns of its folklore, a result of the migration to the area of people from Galicia, Asturias, León and Castille, bringing with them their own songs, dances, costumes and customs to merge into a rich tapestry of distinctive Salamanca folklore.

MUSIC, SONG AND DANCE

The songs and dances of Salamanca follow a number of diverse themes, appropriate to the customs, work and ceremonies of social and family life of the countryside. Among these are:

DE TRABAJO, to accompany work in the fields, different professions and domestic tasks

DE RONDA and ALBORADAS, serenades by the young men to their girlfriends

DE BODAS, wedding songs

There are many songs on a religious theme, including:

RELIGIOSOS, sung during Lent and Easter Week in honour of the Virgin Mary and the Saints

DE ROMERIA, sung coming and going to church during religious festivals

VILLANCICOS and NADALES, Christmas songs

INFANTILES and CUNEROS, children's songs and cradle songs

The two most popular musical instruments of the County of Salamanca are:

LA GAITA, a type of wooden flute

EL TAMBORIL, a large drum

Other instruments used are LA DULZAINA, a member of the oboe family, accompanied by the drum known as LA CAJA, as well as castanets and tambourines.

The Spanish Cultural Institute gratefully acknowledge the co-operation of the Town Council of Salamanca.

Monday 22nd February

FRANCE, GERMANY, ITALY, SPAIN & IRELAND

Presenter: Doireann Ní Bhrian

FRANCE**Bagad d'Auray**

Suite Gallaize

Bagad 1ère partie
Plinn Kemerande
Kelerenn

Final Gavotte de l'Aven
Bro-Gozn

See page 4 for programme notes.

FEDERAL REPUBLIC OF GERMANY**Tanz-und Speeldeel IHNA from Erlangen**

1. Sorbian Potpourri
2. Maiden's Dance
3. Whiplash Dance
4. Shuffle Dance
5. Sword Dance
6. Broom Dance
7. Krakowiak Dance

See page 9 for programme notes.

Artistic Director and Choreographer: Eike Haenel

ITALY**Li Burgisi Folk Group**

- Tarantella
- The song of the carter
- Sciuri sciuri (Flowers flowers)

INTERVAL

ITALY

Irgoli Folk Group

- Canto a tenores: Boghe 'e notte antiga
(song for four voices: voice of an ancient night)
- Su Ballu Brincu (The jumping dance)
- Canto in chitarra (song for one voice with guitar):
Canto in RE (Song in D)

SPAIN

Raices Charras
Folk Group of Salamanca

1. La Clara — Popular Fandango
2. Danza Grotasca
3. The Ear of Wheat
4. Las Cintas — Religious Festivity

Choreography and musical arrangement by Julita Ramos (Director).

IRELAND

Na Casaidh

- 1 Túirne Mhaire
- 2 Fanny Power
- 3 Cnocainín Aerach Cill Mhuire
- 4 Cnuasacht Ríleanna
- 5 Siúil, a Ghrá
- 6 Pé in Éirinn Í
- 7 Polcas Sheán Uí Riain

Inis Ealga

Irish Solo and Figure Dancing

Na Casaidigh

NA CASAIDIGH is a family group of five brothers and a sister. Chaith siad an chuid is mó dá n-óige i nGaoth Dobhair i nGaeltacht Thír Chonaill. Bhog an teaghlach go Baile Átha Cliath ansin, áit a bhfuil cónaí orthu ó shin i leith.

Na Casaidigh play Irish Traditional music, both instrumental and vocal. Their distinctive style is notable for the varied and original arrangement of the music, its freshness and liveliness, and for the striking use of vocal harmony.

Na Casaidigh have toured extensively in the United Kingdom, where they appeared at the Royal Albert Hall in London, and on the Continent, especially in France, Spain and Belgium. They pay their first visit to Germany next month when they take part in the Bavarian Television Folk Festival in Munich. To date, Na Casaidigh have released two L.P.'s and are presently preparing their third.

On St. Patrick's Day, Na Casaidigh return to the National Concert Hall to take part in a special concert to commemorate the Centenary of Eamon de Valera.



PROGRAMME

1. Túirne Mháire
2. Fanny Power
3. Cnocainín Aerach Cill Mhuire
4. Cnuasacht Ríleanna
5. Siúil, a Ghrá,
6. Pé in Éirinn í
7. Polcas Sheán Uí Riain

Inis Ealga Dancers

The INIS EALGA DANCERS are the reigning All-Ireland and World Figure Dancing Champions. They have won that Championship for the past five years. In September 1981, against 43 teams representing 23 nations and four continents, they took the gold medal for Ireland at the Folk Dancing Olympics., which was held in Dijon, France. They have also danced in Germany, France and Spain.

PROGRAMME

Irish Solo and Figure Dancing



Inis Ealga who won the World Amateur Championships for figure dancing.

ACKNOWLEDGEMENT

Alliance Francaise,
Goethe Institute,
Italian Cultural Institute,
Spanish Cultural Institute,
Gratefully acknowledge the co-operation and generous
assistance of the NATIONAL CONCERT HALL and
AER LINGUS

There will be a joint performance of the French and German Folklore Groups in the City Hall of Cork on the 21st February.

The French will also perform in Limerick on the 20th February.



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Italian Cultural Institute
Spanish Cultural Institute

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ARTS AND STUDIES

CULTURE FOR EXPORT—4

By Marion FitzGerald

Spanish Cultural Institute

THE SPANISH Cultural Institute is the youngest institute of the four in Dublin; it was opened in February 1974. That we have one at all is largely due to the efforts of one man, Jose-Antonio Sierra. Sierra was teaching in England when he applied for a job in Trinity College. He had applied for three posts: one in Scotland, one in Manchester and one in Trinity College. He decided to come here because he had a romantic attachment to Ireland — his grandfather used to tell him stories about it when he was a small boy. "I grew up near Avila, on the borders of Salamanca, and I can only assume that my grandfather had friends there from whom he learned about this country. He had certainly never been here himself — he was a farmer. As you know, there was an Irish College in Salamanca until it was, sadly, closed a few years ago. So you see I always had this dream of coming here." He arrived in 1969.

Teaching Spanish, organising courses, talking to Irish people about Spain, he became increasingly convinced of the need for Spain to have its own cultural institute in Dublin, like the French, the Germans and the Italians. Spain's links with Ireland have always been strong: even in the sixties and seventies many young people were coming here from Spain to study English; and more and more Irish people were going to Spain on holiday.

Antonio Sierra wanted people to learn more about Spain, know more about it, "because in general, at that time, I found that Irish students knew very little about Spain. They might be learning about the literature, but nothing about its geography, its history, all its many other aspects, and I felt literature shouldn't be taught in isolation."

A cultural institute, he felt, could offer complementary courses and activities; so he began to plan and hope and work for one. The first step came in February 1970. A Spanish centre was opened in rooms rented from the Language Centre of Ireland at 5 Wilton Place in Dublin. Classes were held, Spanish books and publications were made available. It was a small beginning.

Over the next few years, in his spare time and during his holidays, Antonio Sierra worked and campaigned for his idea. He wrote to people, he called on

people, he went to Spain to try to persuade the Spanish authorities to help him in his ambition. In papers in Ireland and Spain, he wrote about his hopes for an institute; he spoke about it on Spanish radio. It took him four years, but in February, 1974, Mr Richard Burke, TD, opened the new Instituto Cultural de Espana at 58 Northumberland Road. And Jose-Antonio Sierra was appointed director.

* * *

TODAY the institute aims to promote Spanish studies and to encourage artistic, cultural, scientific and technological co-operation between Ireland and Spain. It is responsible for the cultural services of the Spanish Embassy in Dublin. It is one of thirty-five cultural institutes around the world, all under the direction of the Cultural Relations Committee of the Department of Foreign Affairs in Madrid.

Besides offering Spanish-language courses at all levels, it disseminates Spanish culture by means of exhibitions, film weeks, lectures and other activities in conjunction with Irish institutions and societies. At its headquarters in Northumberland Road, it maintains a library with over 3,000 volumes, and periodicals, film slides and records, all of which may be borrowed. Recently it inaugurated a video compilation of recent Spanish news: each fortnight a new edition will be shown.

Sierra feels very strongly, however, that these facilities shouldn't be limited to those who can visit the institute itself. "If you live in Cork or Limerick, you can borrow Spanish records through the county library system. If you want to borrow a film, I have made more than seventy documentary films on all aspects of Spain available through the Irish Film Institute. And Spanish books, periodicals and magazines are also available through the public libraries."

"Even if you live in Mayo, or Donegal, or Kerry, you should still be able to get Spanish reading material by asking your local public library to get it for you through the central library system, which is why I have tried to set up sections of Spanish books in libraries all over Ireland. And I have to say that the Spanish authorities have been very supportive: I've got help from a number of different sources in

Spain, when I've told them what I'm trying to do."

The institute also works in collaboration with the libraries to put on special exhibitions. One, entitled "Celts of Asturias", was held in Dean's Grange Library in June, and also in June Tralee Library held an exhibition highlighting the works of the famous Catalan architect, Gaudi. And just recently, the Institute helped to mount an exhibition on Gaudi for visitors to the environment conference in the National Gallery.

Study and research are encouraged by granting scholarships each year to Irish students to attend courses in Spanish universities. The institute is responsible also for the implementation of the programme established under the agreement between Ireland and Spain on Cultural Co-Operation, which was signed in June, 1980.

* * *

LIKE the directors of the other institutes, Antonio Sierra is very happy about the way in which all four work together. "It is, I believe, a very special kind of co-operation and a very important one. All our cultures are inter-related in some way, each one can learn from the other, and by working together we all benefit, Irish institutes alike. It is a mutual cultural exchange." Like the others, the Spanish Institute organises many events on its own, and other events as a joint enterprise — such as the jazz concerts held last night and tonight in the National Concert Hall.

The institute is financed by a grant from the Spanish Government, which covers about eighty-five per cent of the running costs: the balance comes from student fees.

Spanish, it should be noted, is spoken in at least 22 countries, and by over three hundred million people. In terms of geographical spread, it comes second only to English in the number of countries where it is officially spoken. In the United States and Canada, Spanish is the first foreign language studied throughout the educational system.

If you want to find out any more about the Spanish Cultural Institute here, if you want to go to classes or simply learn more about Spain, you can call to 58 Northumberland Road in Dublin, or phone them at Dublin 01-682024.