

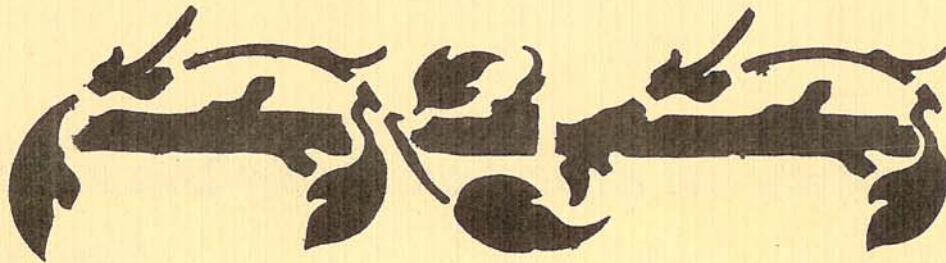


In Concert
Westwind
International Folk Ensemble

 GUNN HIGH SCHOOL 
SPANGENBERG THEATER



SATURDAY, MARCH 29
8:00 pm



SUNDAY, MARCH 30
2:00 pm

WESTWIND INTERNATIONAL FOLK ENSEMBLE STAFF

Dance Directors	Lise Liepman
.	Allen Nixon
Vocal Director	Lise Liepman
Orchestral Director	Joe Finn
Costume Director	Melissa Eve Bryden
Assistant	Michele Salmon
Technical Director	Mike Schweizer
Technicians	John Berg
.	Bill Ruck
Business Manager	Jim LaVita
Concert Manager	Rich Thomas
Lighting Design	David Arrow
Company Manager	Chris Campbell

OFFICERS OF THE BOARD OF DIRECTORS

President	Allen Nixon
Vice-President	Dan Roland
Treasurer	Dierdre Henry
Secretary	Michele Salmon

SPONSORING BOARD MEMBERS

Stan Isaacs

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Jack McKay

PROGRAM SUBJECT TO CHANGE

THE PROGRAM

BULGARIA

The remarkable variety of rhythms and the complexity of steps and figures in this suite are characteristic of the music and dances from the Stara Zagora region of Thrace. Women's songs open the suite as families gather in the village square. The men show their prowess and strength by dancing the Cesto. This is followed by a Ručenitsa, the only dance in which men and women are allowed to dance together within the strict Thracian social structure.

Staged by Allen Nixon,

NORWAY

A collection of Norwegian dance melodies.

CANADA

The music of French Canada borrows heavily from Irish, Scottish, English, and French traditions, as well as from the native Shakopine Indians. From the Montreal and Saint Laurence regions come a solemn Indian clog dance, lively French children's game dances, a broom dance, and a waltz clog which was the predecessor the the "time-step" in American tap dance.

Presented to Westwind by Dennis Boxell.

SOVIET UNION

A selection of songs from the Soviet Union includes two that were made popular by the Russian Feodorov Sisters. The third is a boisterous antiphonal song from the Ukraine.

BULGARIA

In this Četvorno from the Šop region of Western Bulgaria, the virtuosity of the women dancers is highlighted by quick, intricate steps danced to a complex rhythm.

Presented to Westwind by Dennis Boxell.

INTERMISSION

MEXICO

This joyful Mestizo fiesta is from the coastal state of Nayarit. In traditional Mexican society, dances at the fiesta allow young men and women to mingle freely under the watchful eyes of their elders. Tequila drinking leads the dancers into a competition of balancing bottles and glasses on their heads. The dancing concludes as the dancers group together with raised machetes, representing the maguey plant, the symbol of the revolution against the Spanish landowners. This suite reflects the traditional style of "Son" dancing. A pre-trumpet era mariachi orchestra lends a Spanish colonial flavor to the suite.

Coreographed by Ramon Morones.
Presented to Westwind by Susan Cashion.

IRELAND

A few Irish lads gather to "rosin the bow" and play some of their favorite tunes.

UNITED STATES

SWING

On the eve of the Second World War, "Big Band" music had swept America. This Swing Era scene is typical of what was happening at metropolitan USO clubs from San Diego to Boston.

Staged by Heidi Barthelemy.

TALL TALE

A yarn from the backwoods of New England.

BLUEGRASS

Bluegrass music evolved in the southern mountains of America in the late 1930's. Its roots lie in a long tradition of Appalachian "old timey" fiddle music.

LAMENTS

Sorrowful mountain melodies expressing loneliness and unrequited love.

SHAPE NOTE HYMNS

Shape note, or "fa-so-la" singing, has been a Southern tradition at camp meetings and conventions since the publication of the Original Sacred Harp hymnal in 1844. These songs are characterized by a strong surging style.

PLAY-PARTY GAMES

The Play-Party was a part of the social life of adults and adolescents of courting age in communities where all forms of dancing, especially to sinful fiddle music, were forbidden. Organized as rounds, Play-Parties were "played", never "danced", to the singing of the participants.

SET RUNNING

The running set is the Appalachian version of American square dancing. Done in a large circle of any number of couples, each figure is called by a leader. The smooth, gliding step, called "sashay", distinguishes this style from the tapping of French Canadian clogging or American clogging.

knockdown

In the "Early American Knockdown", the usual restraint of the frontier folk gradually disappears. Everyone joins in the fun, inventing steps until all are exhausted, as the name "knockdown" implies.

Arranged by Neal Sandler from a choreography by Robin Evanchuk.

SPECIAL THANKS

David Nadel, Ashkenaz Folk Dance Cooperative; The Mandala Folk Center; St. Paul's Presbyterian Church; John Bendt; Cherrymae King; Heidi Barthelemy; Lynn Sloane; KUSF Radio; Elaine Holland; Mark West, and Jeff O'Connor.

THE COMPANY

Duane Austin
Heidi Barthelemy
Judy Beaver
Susan Mintz-Becker
John Bendix
John Berg
Robert Boccabella
Roger Brooks
Bonnie Brown
Melissa Eve Bryden
Chris Campbell
Vina Cera
Liz Crandall
Bob Cuda
Donna Currier
Bob Dettmer
Steve Elrick
Joe Finn
Sue Foy
Toby Fraley
Ken Frankel
Dawn Hawk
Dierdre Henry
Norm Kindig

Cherrymae King
Bente Larsen
Jim LaVita
Michael Lawson
Nancy Lawson
Lise Liepman
Peter Liepman
Beverly Mann
Doug Martin
Janet Martin
Phil Mast
Lisa Michaels
Natalie Muller
Allen Nixon
David Reyna
Dan Roland
Bill Ruck
Michele Salmon
Denise Schultz
Mike Schweizer
Marie Schymberg
Rich Thomas
Mary Wallace
Jana Webb

Westwind International Folk Ensemble is a non-profit performing group composed of forty talented Bay Area dancers, singers, and musicians who blend the authentic folk traditions of many lands into exciting hours of entertainment.

Ethnic celebrations, historic events, and the lives of real people provide the rich reserve from which Westwind's suites are drawn. Every attempt is made to preserve the original folk traditions through authentic costumes or authentic reproductions of costumes, instruments, vocal and dance styling, and the cultural milieu of the region and times. The repertoire is collected from the resources of the membership, on-location trips, and ethnographic workshops.

Westwind's activities are supported in part by a grant from the San Francisco Hotel Tax Fund.

For further information, please contact:

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