



# 22nd FESTIVAL of LATVIAN ARTS

DECEMBER 26 – 31

THE 22nd FESTIVAL OF LATVIAN ARTS  
Tuesday, 26th December, 1972, 2.00 p.m.  
Latvian Hall, 4 Clark Street, Wayville

Trio Janis Kalnins

Paul and Arturs Ezergailis (violin, cello)  
Accompaniment - Elizabeth Koch

Mazurka Janis Ivanovs

Matiss Ositis (violin)  
Accompaniment - Malcolm Watson

Valse Melancholique Emils Darzins

Juris Vanags (piano)

Romance No. 3 Jazeps Medins

Arturs Ezergailis (cello)  
Accompaniment - Elizabeth Koch

At the Labrencis market Arvids Zilinskis

Helena Kaszbelane (piano)

Romance Jazeps Vitols

Laura Viksna (violin)  
Accompaniment - Malcolm Watson

String Trio No. 1 in A major Olgerts Zalups

Paul and Arturs Ezergailis (violin, cello)  
Matiss Ositis (violin)

Air-Ballet Jazeps Medins

Daina Stolniks

INTERVAL

My golden pony Jazeps Vitols  
White are the blossoms of  
the alder tree Volfgangs Darzins  
Over the hill and dale Jazeps Vitols

Adelaide Latvian Youth Choir

Let the kokles sound ....  
The Round Dance Folk Dance  
Sleep my bride Folk Dance

Sydney kokles ensemble "Zile"

When are you coming home,  
my brother A. Jansons  
Dance for six pairs A. Jansons

Melbourne kokles ensemble

The nightingale was wearing  
a garland of songs T. Kenins

Adelaide kokles and vocal ensemble

The round moon  
Sydney, Melbourne and Adelaide  
kokles ensemble

Dedication Jazeps Vitols  
The good farmer's wife Volfgangs Darzins  
Dancing song P. Jurjans

Adelaide Latvian Youth Choir

Return of shades at "Medeni" J. Medenis

A Reading

Mara Rozite and the Adelaide Latvian  
Youth Group

## MUSIC



Two distant streams of musical activity are to be traced in the development of Latvian music. The first is the cultivation of the inherited and immensely rich and varied folk music; the second is the influence of the modern western music, especially its latest schools of the 19th century.

Different schools and styles of music in Western Europe gained popularity and became outdated while the Latvian nation, being isolated from the outside world, could do nothing but cultivate the cultural treasure of its own - the admirable folksongs, which were a direct expression of the people's common emotions.

There are about 900,000 folksongs - these are known as tautas dziesmas or dainas. More than 18,000 melodies have been preserved. The Latvian folksongs are of great importance as an abundant source of the ancient Latvian religion, traditions and customs.

Less important and less preserved is the ancient instrumental music. The principal instrument of music was the kokla, related somewhat to the medieval dulcimer or hackbrett. It was used for accompanying the singers and dancers.

The real beginning of the purely Latvian art music was the first half of the 19th century, when the first Latvian choirs made their public appearances under the leadership of native conductors.

The First General Song Festival held in 1873 is to be considered the most important event in Latvian music's progression towards identity with the musical life of Western Europe.

Regular and active developments in all branches of music could take place only after 1918, when the independence of Latvia was re-established. The leading factors of the musical life became the National Opera and the State Conservatorium founded in 1919, and the State Broadcasting Corporation.

V. Berzkalns  
Extracts from ZINTIS N 6 & 7.

## DRAMA



For the 22nd Latvian Arts Festival a play for an Adelaide Latvian authoress has been chosen. The authoress - Aine VAVERE - belongs to the post-war generation of Latvian dramatists.

In her play - MACS PRIEKULIS - written in 1968, she attempts a dramatic method of combining realism with heightened speech, avoiding the more traditional use of complex symbolism and expounding of ideologies. Her intention is to humanize ignorance and failings, and to generate compassion rather than to confirm convictions. As a result the play is not recognisably tragic or comic, and may have to be judged by the sort of laughter it produces, or the shades of feeling it evokes.

The setting is the 17th century in Latvia, when part of it was a province of the then major political power - Sweden. The central theme is the conflict between people of two cultures: the sophisticated and sociologically advanced Swedish ruling class, and the developing Latvian people. This is not without parallel in the world of today.

Contrary to the concept of many historical plays, the grandeur of the hero here is played down, and the interaction of many characters becomes the main source of interest.

The production and the stage design have been conceived in terms of evocative emblems, backgrounds projected swiftly, and narrative stressed by changes of light and by concerted action.

The play should prove to be an interesting contribution to the drama section of the festival.

## FOLK DANCING



Dancers from Adelaide, Ballarat, Brisbane, Canberra, Hobart, Melbourne, Perth and Sydney will participate in this exhibition.

The Latvian folk-dances are many centuries old, most of them originating in the period from the 13th to the 16th centuries, but some are considerably older. Some of the older dances have varied slightly over the ages due to lack of early documentation, but not enough to lose the original meaning.

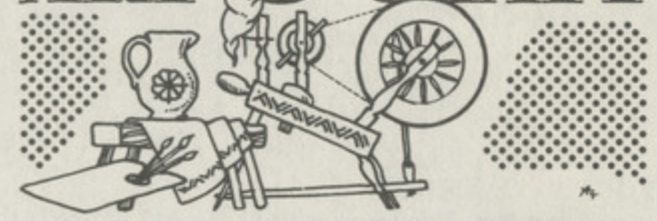
The musical accompaniment for the dances was usually provided by simple wood winds, horns, bells, or a string instrument called the KOKLE, which resembles the ancient zither. Sometimes verses related to the movements of the dance are sung to enhance the performance.

Ancient Latvians were predominantly farmers, hence the evolution of ritualistic dances revolving around seasonal events such as harvesting. Apart from these there are dances that are a part of magic ritual, associated with certain festivities, dances associated with baptisms, weddings and funerals, and still more that display simple joy in pure movement itself, without any symbolism.

The dominant formation is the square, made up of four or eight couples, but many are circle dances for as many as sixteen couples. Often the numbers of men and women are not equal, or the dances are for men or women only.

Latvia is divided into many districts, each having some cultural differences, thus providing a large variety of dances, in many cases giving variations to a common theme. The most striking difference will be seen in the many different costumes worn by the dancers taking part in the performances.

## ART & CRAFT



For many centuries Latvians inhabited both sides of the Daugava river, near the Baltic Sea. They developed their national culture, original art forms and designs, and these have been handed down from generation to generation.

The finest examples of ornamentation and design are found on the articles of the national costume. They are a source of inspiration to Latvian artist-craftsmen, stage decorators, textile designers, weavers and jewellers.

Latvian craftsmen always invented individual designs and colour combinations while working within traditional limits. No slavishly copied designs have been found in remaining examples of this work.

In Latvian folk culture, crafts are like folk songs, poetry and music. The same song may be sung a hundred times yet the singer imbues it with his own enthusiasm, and the song is always fresh and beautiful. Similarly, an ancient design composed by an unknown designer when carried out by succeeding artist-craftsmen in whatever media they choose, becomes a unique achievement.

Latvian arts and crafts have deep roots in the Latvian way of life, and there are a number of very successful artists who have followed the old traditions. To mention only a few: Julijs Madernieks, Ansis Cirulis, Jekabs Bine, Ernests Brastins, A. & Al. Dzervisi and others.

In Latvian pottery, folk traditions and aesthetic values have left their imprint in clay. I mention just a few names from older generation potters: Karlis Volgemuts, Janis Krievs, Jekabs Dranda, Andrejs Paulans, Polikarps Vileans and many more.

Today there are still a number of Latvian designers and who, while working in the traditional style, create entirely new designs and art forms according to their own feelings and taste, from locally available materials. Small groups are formed with teachers as group leaders. They pass on the old traditions, inspire the new generation of craftsmen and help to create new compositions in the traditional form.

A.V. Veigurs.

## PROGRAMME

## A FEW WORDS ABOUT LATVIANS

### YOUTH CONCERT

Tuesday, December 26th, 2.00 p.m.  
Latvian Hall, 4 Clark St., Wayville.

### OPENING OF THE FESTIVAL AND A RECITAL OF LATVIAN MUSIC.

Tuesday, December 26th, 8.00 p.m.  
Adelaide Town Hall.

### LATVIAN PLAY.

Wednesday, December 27th, 8.00 p.m. and  
Thursday, December 28th, 3.00 p.m.  
Latvian Hall, 4 Clark St., Wayville.

### FOLK DANCING.

Thursday, December 28th, 8.00 p.m.  
Apollo Stadium, Richmond.

### CHORAL CONCERT.

Friday, December 29th, 8.00 p.m.  
Apollo Stadium, Richmond.

### SPORTS DAY.

Sunday, December 31st.  
Bedford Park Teachers College.

### EXHIBITION OF LATVIAN PAINTINGS AND ARTS AND CRAFTS.

Royal Society of Arts Gallery,  
The Institute (Public) Library Building,  
Kintore Ave., Adelaide.  
Open from 10.00 a.m. - 5.00 p.m. December  
26th - 30th. and from 2.00 p.m. - 5.00 p.m.  
on December 30th.

BOOKINGS - Victoria Co.  
Chesser Street,  
Adelaide.

Although it is known that some Latvians migrated to Australia as early as the end of the last century, the majority of the Australian Latvian population settled in Australia as a result of the increased intake of migrants after the Second World War. Today there are some 20,000 Latvians living in Australia. If one considers that the population of pre-war Latvia was only about 2 million, the number of Latvians living in Australia is quite remarkable.

Latvia is situated on the eastern shores of the Baltic sea, and is one of the group of countries known as the Baltic states. Latvia is a cold country if one compares it with places like Australia, but climatic extremes are moderated by the gentle waters of the Gulf Stream, which manages to penetrate into the Baltic Sea.

Latvians, together with other Balts, settled in the region comprising present-day Latvia, Lithuania, Eastern Prussia, and part of present-day Russia over 2,000 years ago. Their culture and their customs are distinctly different to those of any other European country and they speak a language which is not related to any of the modern European languages.

Archaeological findings in the Baltic region indicate a well-developed culture dating back to well before 1000 B.C. Despite many influences from the East as well as from the West, much of the Latvian culture has been retained in a pure form up to the present day. The recorded Latvian folk songs are very old indeed, as are many of the fairy-tales and legends. Forms and designs used in Latvian handicrafts today form the oldest part of the Latvian cultural heritage as they have been replicated from findings in archaeological excavations.

For the 22nd successive year, Latvians in Australia gather at one of their Arts Festivals which have been organized not only to keep alive their old culture, but also to add to it by new works in the various fields of artistic and cultural expression.