The Canadian Hungarian Folklore Association presents

PONTOZO '80

$1.00

North American Hungarian
and the
5th Canadian Hungarian

FOLKDANCE FESTIVAL

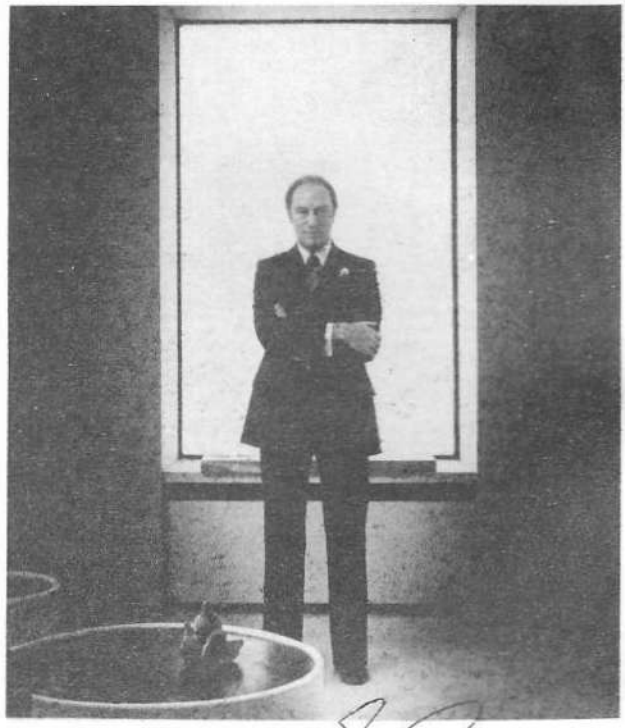
Friday, July 4th, 1980
Saturday, July 5th, 1980

Hungarian-Canadian Cultural Centre
840 St. Clair Avenue. West. Toronto

PHOTO: AUREL HAMRAN

CANADA

PRIME MINISTER · PREMIER MINISTRE



I am delighted to send my greetings to all those participating in the combined North-American Hungarian and Canadian Hungarian Folkdance Festival taking place in the Hungarian-Canadian Cultural Centre in Toronto.

Canada is fortunate in that her people have come and will continue to come from many different parts of the world. Here many cultures live together in mutual respect, proud of their varied contributions to the country that is Canada. Our appreciation of our multi-cultural heritage is enhanced by festivals such as this which add colour to Canadian life.

My warm best wishes to you all for a happy and successful Festival.

Pierre Elliott Trudeau

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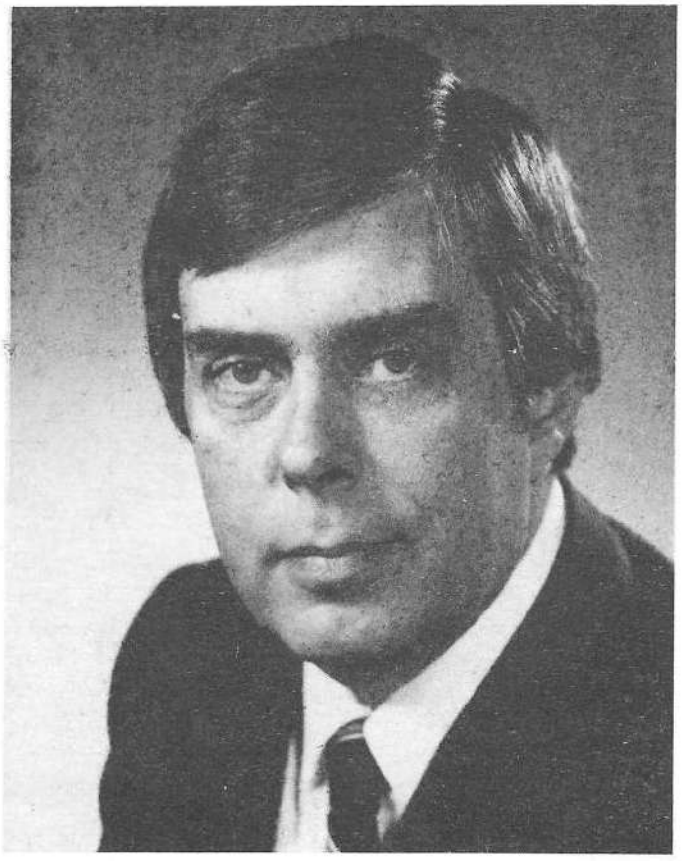

Minister of State Multiculturalism | Ministre d'État Multiculturalisme

June 23, 1980

Dear Friends:

It gives me much pleasure to extend my greetings in this way to the participating groups, the organizers and the guests of the fifth Canadian-Hungarian Folk Dance Festival as well as a very warm welcome to those groups who are here from across the border for the North-American "Pontozo 80" Festival.

I am particularly pleased that Canada is the host this year for the first time to this North-American event. I am quite sure that, as in the past, the festival and the competition will produce and display outstanding talent; will be an enriching experience for all the participants and a most enjoyable occasion for the audience.

Yours sincerely,

J. Fleming.

Ontario

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of Ontario

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Queen's Park
Toronto Ontario

1980. julius hó

Nagy örömmel és érdeklődéssel küldöm őszinte és meleg üdvözletemet valamint legjobb kívánságaimat az Észak-Amerikai Magyar PONTOZÓ '80 és az ötödik Kanadai Magyar Népi Táncfesztivál minden résztvevőjének.

Ontario tartomány népe és kormánya csatlakoznak vendéglátójukhoz, a Kanadai Magyar Néprajzi Egyesülethez és azzal együtt üdvözlik Önöket Torontóban. Reméljük, hogy látogatásuk körünkben ugyanolyan kellemes lesz, mint amilyen élvezetes számunkra az Önök előadásain való részvétel.

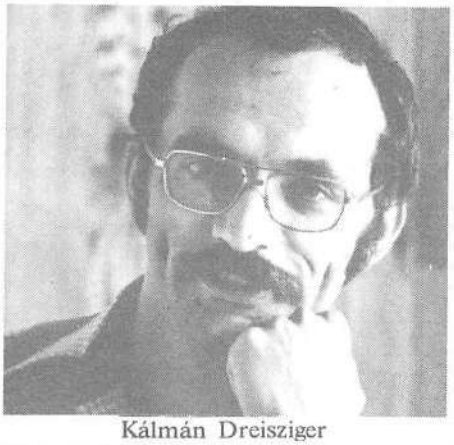
Odaadó érdeklődésük a magyar népi táncművészet iránt hozzájárul nagy becsben tartott hagyományaik ápolásához. Tehetségekben gazdag, vérpezsdítő és lendületes előadásaik szórakoztatnak s ugyanakkor előmozdítják a szépség, erő és életerő kulturális örökségének nagyobb megbecsülését.

Köszöntöm Önöket személy szerint, különösen pedig a Kanadai Magyar Néprajzi Egyesületet abból az alkalomból, hogy elkötelezték magukat az életünket gazdagító kulturális örökség pártolása és a feledéstől való megóvása érdekében.

William G. Davis

Canadian Hungarian Folklore Association of Ontario

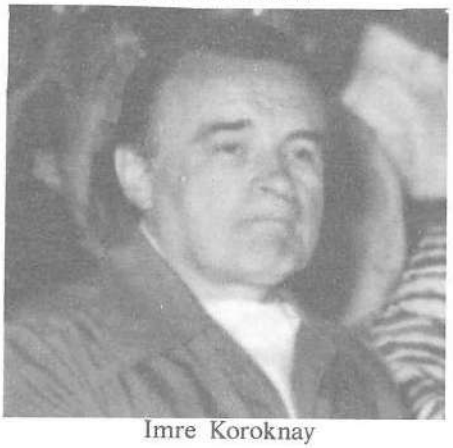
Dóra de Pédery-Hunt



Kálmán Dreisziger

Zsuzsa Hamrán

Rozina Elek



Imre Koroknay

Ildikó Házy

The name should be familiar to you as it has been around for the last five years.

The Canadian Hungarian Folklore Association of Ontario was founded in 1976 by **Aurél Hamrán,** a Co-Director with Dóra de Pédery-Hunt, Kálmán Dreisziger, Zsuzsa Hamrán, Imre Koroknay, Rozina Elek and Ildikó Házy, who is the liason to the Community Folk Arts Council.

Aims and objects of the Association are defined in its Constitution: the retention, development and presentation of Hungarian folk traditions and cultural heritage.

The Canadian Hungarian Folklore Association of Ontario is a lawfully registered non-profit organization.

The Association's membership may comprise individuals and groups or associations.

The Canadian Hungarian Folklore Association of Ontario is a member of the Community Folk Arts Council of Metropolitan Toronto and is an active participant in various events organized by the Folk Art s Council. The Association each year exhibits in the Easter Around the World and Chistmas Around the World displays. The Easter show is held at the new City Hall of Toronto and Christmas fair at the Four Seasons Sheraton Hotel in Toronto.

The Association's main productions to date has been the Folkdance Festival which is in its fifth year. This event is held on the first weekend in July and it brings together groups from Canada and the United States. This year's Festival will be the biggest and most impressive so far as it is being held in conjunction with the Pontozó '80 finals.

We can't help but feel proud of leap forward that Hungarian Folkdancing has taken as, we feel, a direct result of the Festivals and sincerely hope that this trend continues in the years to come.

TORONTO 1979

5th CANADIAN HUNGARIAN FOLKDANCE FESTIVAL

I don't mind admitting that a couple of months ago we felt pretty apprehensive about this year's Festival. That's because very early we made the decision to restrict participation to groups in South Ontario. We did this primarily to assist the birth of a Montreal Festival. But through the process we lost some of the traditional crowd pleasers like the L'Ensemble Folklorique Mackinaw and had to exclude the Dancers Hungaria of Detroit. At best, we thought, we'd have a nice little local festival with a few groups from in and around Toronto.

Well, who'da thunk it!

No fewer than eleven groups with close to 260 dancers doing 23 dances. And not a mickeymouse group among them!

For starters there were four groups new to the Festival. **BRANTFORD** is a group that has been active locally for about four years but has just now joined. They acquitted themselves well, particularly in Timár's "Fehér liliomszál". Because they suffer from a shortage of boys (a problem they share with many Hungarian folkdance groups in North America) their "Kalocsai táncok" was less effective.

The dance group from **WELLAND** presented a well-balanced program: a Verbunk, a stylized but pleasant girl's dance called "Balatonvidéki kosaras" and a very enjoyable Ugrós they learned at one of Kálmán Magyar's workshops. The moving force behind the group is Mrs. Katalin Angyal and her daughters, who got their love of folkdancing in Montreal, dancing with Marcsi and Laci Horváth.

Then there was the **LONDON** Hungarian Folk Troup. Under the direction of Ron Porter this group has worked a near-miracle. In less than a year and a half they have built an enviable repertoire of authentic dances from Magyarbödi and Bagi Karikázó through Tisza dialect Verbunk and Páros to an Alföldi Félolához to a Sobri Táncok. They're a together group and I predict they'll be one of the more serious contenders in 1980 at the Pontozó Festival.

The fourth new group was the **FEKETE FÖLD** Ensemble whose dancers made their debout at the Festival. They performed a non-choreographed improvisative Gyimesi Csángó Lassú és Sebes and Kettős Jártatója és Sírülője as well as Timár's Déldunántúli Ugrós. The hallmark and strength of this ensemble is its ability to provide live musical accompaniment for its dancers.

What about the "old" groups?

The **KITCHENER** Hungarica Dancers continue to improve. This year their repertoire was well chosen, though in "Szatmári Táncok" they could not master the technique demanded by the superb original music.

The **KODÁLY's** "Junior" group is unfortunately always in the shadow of the "Előadó" dancers. Yet they are enjoyable performers with enough depth of talent to became a serious dancegroup in their own right.

Fekete Föld, Toronto

The Evaluating Committee

Hamilton, Ontario

Front cover: Anna Somogyvári,
St. Catharines Szittya Dancers. (Photo: Aurél Hamrán.)

Brantford, Ontario

London, Ontario

Welland, Ontario

Kodály, Toronto

This Program-Booklet is published by the Canadian-Hungarian Folklore Association of Ontario.

Szittya, St. Catharines

The Toldi Miklós Scouts from **BUFFALO** have gone through a rejuvination that promises even better things for the future.

Marci Seregélyes' **HAMILTON** Scouts presented two dances that were pleasant to watch. The group has beautiful costumes and made it to the 1980 Festival even though some of its best talent was not able to come to this Festival.

The **ST. CATHARINES** Szittya dancers were once again one of the stronger groups attending. As their new number they presented Attila Dezső's "Kalocsai Páros". With ten couples, beautiful, hand embroidered costumes and a lot of young, enthusiastic dancers they made an excellent impression. What's more, their children's group — the darlings of the audience — assures them of continued success in the years to come.

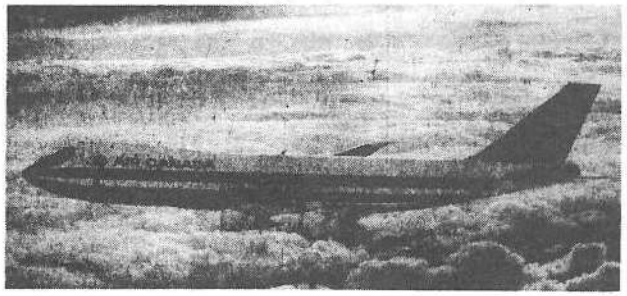
The **KODÁLY** "Előadó" Dancers were, of course, the home-town favorites. They justified their reputation with a well-balanced program that introduced the girls and boys separately in "Tardonai karikázó" and "Lakocsai csizmás", then brought them together in a traditional Kodály 'spectacular': Este a Fonóban.

After much deliberation, the evaluating committee picked the following groups to advance to the 1980 Festival (in no particular order) Fekete Föld, Hamilton, Kodály "Előadó", London and St. Catharines.

Although the selection was ostensibly one of the purposes of this festival its real significance was to show how much the folkdance scene has progressed in South Ontario in the past few years: Four brand new groups emerged. Fifteen dances never before seen by the Festival audience were show at this Festival. And what's even more important, there was an equivalent evolution in performing quality. There was hardly a group that didn't sing. The repeating groups came back with better, more colourful and more authentic costumes. The choice of dance material was universally better. And there was a lot more enjoyable dancing.

Kalman Dreisziger
Co-Director
Canadian Hungarian
Folklore Association of Ontario

UTAZÁSOK KÖZPONTI IRODÁJA



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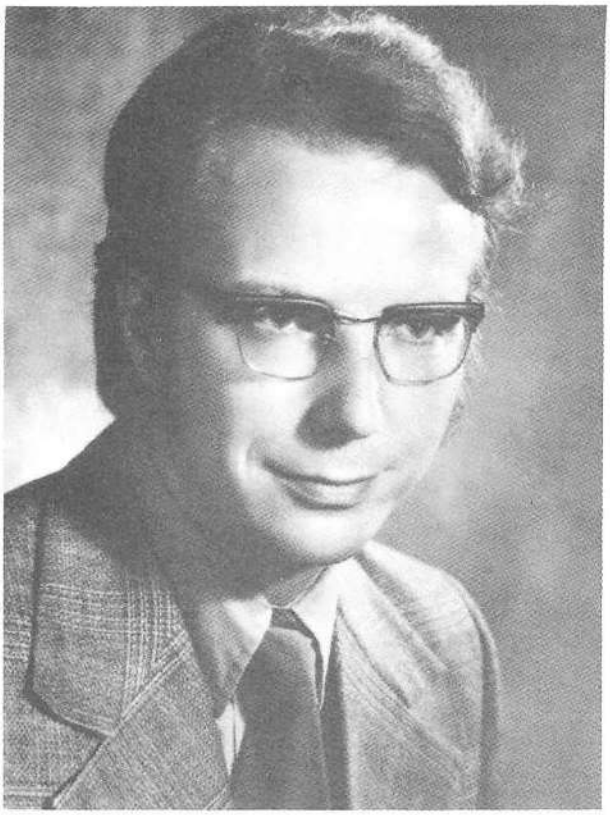

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PROGRAM

July 7th/81

FRIDAY, 7:00 P.M.

1. Hunor (Welland, Ontario)*	Üveges tánc
2. Cserkészek (Buffalo, N.Y.)	Tiszavidéki leánytánc
3. Szittya "Ifi" (St. Catharines, Ontario)	Tisza partján
4. Csárdás (Brantford, Ontario)*	Üveges tánc
5. Szent Erzsébet Iskola (Toronto, Ontario)	Fehér liliomszál

Program of men's solo dances (to be announced)

6. Hungarica (Kitchener, Ontario)*	Somogyi táncok
7. Vadrózsa (Calgary, Alberta)*	Üveges tánc
8. Kodály „Ifi" (Toronto, Ontario)*	Cigándi keménycsárdás

INTERMISSION (15 minutes)

9. Csárdás (Brantford, Ontario)	Kalocsai leánytánc
10. Hunor (Welland, Ontario)	Tápéi páros
11. Cserkészek „Ifi" (Hamilton, Ontario)	Palóc karikázó
12. Cserkészek (Buffalo, N.Y.)	T.B.A.
13. Szittya „Ifi" (St. Catharines, Ontario)	Mikepércsi csárdás

Program of couples' solo dances (to be announced)

14. Hungarica (Kitchener, Ontario)	Madocsai táncok
15. Vadrózsa (Calgary, Alberta)	Zempléni táncok
16. Kodály „Ifi" (Toronto, Ontario)	Rábaközi táncok

* Member of the Canadian Hungarian Folklore Association

The Evaluation Commitee for both days: **Andor Czompó,** professor of the Courtland University (N.Y.), **Guy Landry** Co-Director of the Canadian Folk Arts Council, **Dóra de Pédery-Hunt** sculptor, Co-Director of the Canadian Hungarian Folklore Association, **Eva Kish, Aurel Venczel** folkdance experts, and **Leslie Horváth** director of the Hunor Dancers of Montreal.

This project has been financially assissted by the Multiculturalism Directorate of the Government of Canada.

PROGRAM

July 5th, 1981

SATURDAY, 1:00 P.M.

1. Vadrózsa (Calgary, Alberta)*	Kállai kettős
2. Új Vár (Passaic, New Jersey)	Gyermekjáték és Kanászos
3. Cserkészek (Hamilton, Ontario)*	Szatmári leánytánc
4. Fekete Föld (Toronto, Ontario)*	Szatmári verbunk és csárdás
5. Regőscserkészek (New Brunswick, N.J.)	Köcsögös
6. Hungária (Detroit, Michigan)	Dunántúli táncok
7. Kárpátok (Los Angeles, California)	Délalföldi legényes
8. Kodály (Toronto, Ontario)*	Tardonai karikázó

INTERMISSION (15 minutes)

9. Szittya (St. Catharines, Ontario)	Széki táncrend
10. Bokréta (Montreál, Quebec)	Szatmári táncok
11. Új Vár (Passaic, New Jersey)	Három tánc gyermekeknek
12. Cserkészek (Hamilton, Ontario)	Hajdúsági táncok
13. Regőscserkészek (New Brunswick, N.J.)	T.B.A.
14. Vadrózsa (Calgary, Alberta)	Kalotaszegi táncrend
15. Ungaresca (New York, N.Y.)	„Négy-öt magyar összehajol . . .”
16. Kárpátok (Los Angeles, California)	Kállai kettős
17. Hungária (New York, N.Y.)	Fehér fuszulykavirág

INTERMISSION (15 minutes)

18. Szittya (St. Catharines, Ontario)	Kalocsai táncok
19. Fekete Föld (Toronto, Ontario)	Gyimesi csángó táncok
20. Hungária (New York, N.Y.)	Csárdás csapás
21. London (London, Ontario)*	Magyar szvit
22. Kodály (Toronto, Ontario)	Tollas Erzsi balladája
23. Kárpátok (Los Angeles, California)	Szatmári fergeteges
24. Ungaresca (New York, N.Y.)	Siratás
25. Mackinaw (Drummondville, Quebec)*	Északkeleti táncok

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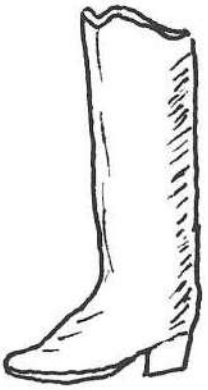

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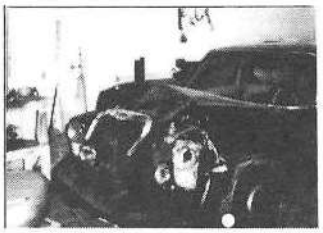

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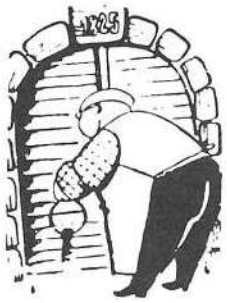

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For the first time from the West . . .

A Visit to Quebec

During the last week of June, 1979 upon the invitation of the Canadian Folk Arts Council, and upon the request of the Alberta Folk Arts Council, three Irish and four Highlander dancers from Edmonton and thirteen members of the **Vadrózsa Hungarian Folkdancers of Calgary** enjoyed the experience of a week-long journey in the Province of Quebec. On the 26th of June, the dancers of Alberta took part in the opening of Canada's Birthday Celebration in Montreal. Later that week they participated in the Folklore Festival of St. Octave de L'Avenir in the Gaspé Peninsula.

The members of the Alberta dance teams performed before hundreds of onlookers at the Place Ville Marie, an impressive square among modern office buildings, where dignitaries were welcomed by honour guards of French and Highlander troops dressed in ancient uniforms, the Royal Canadian Mounted Police and by the Royal Canadian Artillery Band.

During the O'Canada the Canadian flag was raised and accompanied by the flags of the Provinces of Quebec, Alberta and the City of Montreal. Our dancers were applauded by an appreciative and friendly audience which expressed several times their gratitude and interests toward our dances and costumes. This was demonstrated at the Place Ville Marie, at the complimentary lunch given to us by the Sun Life Insurance Company, on the streets by passer-by and at the central hall of the Complex Desjardins; a shopping centre in the heart of downtown Montreal. Here our dancers and the military band presented another show in the late afternoon. The morning ceremony was televised by a local station and appeared on the evening news where one could see the Alberta dancers perform again at the Place Ville Marie. Also you could read about our visit on the following day in the Montreal Gazette.

On Wednesday, June 27th, we continued to travel toward the Gaspé peninsula. Here we met other folklor groups with whom we participated in the Festival of St. Octave de L'Avenir which was held from June 28th to July 1st on a mountain plateau about 40-50 km inward on the peninsula. During the past four years, folk festivals have been held here and people have gathered once a year for days of camping, music-making, singing and dancing. The importance of the festival is evident from the growing attendance each year. From a some times booing crowd of a few thousand four years ago, the number of spectators has risen to 25,000 last

year, mainly because of the attraction of the open air stage show held every evening. As in the past, the festival was organized and partly financed by the nearby host town Cap Chat, by several Corporations promoting Culture in Quebec and by the Canadian Folk Arts Council which through its provincial co-ordinators financed the travel expenses of the selected participants.

Besides entertainment, the objective was to show the diversity of Canada's ethnic background through the different folklores, thus awakening the interests of French Canadians toward folk cultures, including their own.

After many hours of practices every afternoon, the evening presentation was staged by a professional director, Mr. Nicola Doclin, his aides and technicans and by excellent sound and light facilities — all these provided by Radio Canada, Montreal — and by the following participians: The local Cap Chat dancers and another French Canadian dance group "Franginois" from Montreal, a choir from New Brunswick, the "St. Pat's" young male jig dancers from Newfoundland, "Aventino" Italian dance group from Montreal, "Su Kay" Bolivian song and instrumental group also from Montreal, "Zemplin" Slovak dance troop from Toronto, the large Ukranian "Barbeenok" ensemble from Saskatchewan, the Irish and Highlander dancers from Edmonton and our Vadrózsa Hungarian dancers from Calgary. Each night the two-hour program was basically the same, but some groups showed a variety of their repertoire as the Vadrózsa dancers presented two or three dances in different costumes on alternative nights.

Compared to our previous experiences, it was different and a thrill to perform among all the excellent dance groups on a professionally conducted stage show, under coloured lights, good sound amplification and before a large but sometime just reasonably enthusiastic crowd.

We have learned a lot about the French Canadians, their hospitality, their cultural awarness and about their rich musical heritage.

In turn we hope that they learned something about us, thus the new impressions will result in greater understanding of one another among the visiting and hosting Canadians.

All the dancers of Alberta are sincere in their gratitude for the opportunity given to us to perform in Montreal and at St. Octave.

Tibor Rada
Co-ordinator of the Alberta Group
Director of the Vadrózsa Folkdancers

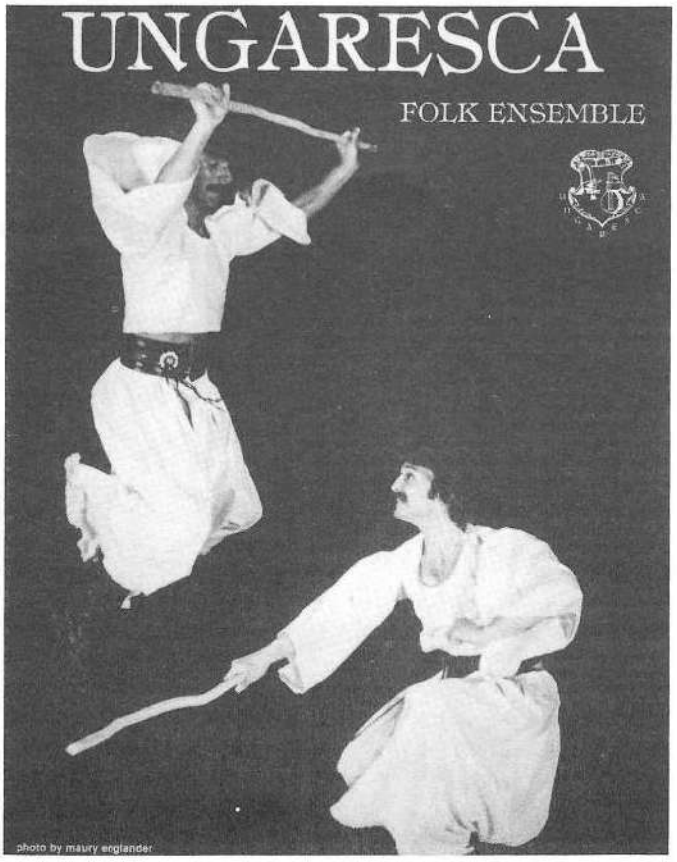
For the first time from the South . . .

UNGARESCA FOLK ENSEMBLE

The **Ungaresca Folk Ensemble**, under the direction of László Kürti, is dedicated to promoting the awareness and appreciation of Hungarian folkdance in America under the highest artistic standards. All company members are trained dancers of diverse backgrounds in ballet, modern, and folk dance who have been drawn together by their common love of this dynamic folk style; and many have enriched their knowledge and enhanced their dancing skills with travel and study in Hungary.

The name "Ungaresca," besides denoting the 16th century dances that form a centerpiece of the group's repertoire, also suggests one of its principal aims: to explore the evolution of Hungarian dance from its earliest traceable roots in Medieval times. Since few written records survive from this period, the "Ungaresca" is itself an imaginative reconstruction of the dances of the Hajdú (herdsmen and mercenary soldiers) and of the Hungarian nobility that employs style and motif vocabularies likely to have been in use in Hungary at this time.

In addition to the reconstruction of dances that are no longer extant, Ungaresca performs from the entire range of dances comprising the living present-day tradition. This incredibly rich and diverse cultural trasury includes dances from all regions of Hungary and from Hungarian-populated areas beyond the present-day political boundaries. The sources for this area of the repertoire are the authentic materials researched and collected over decades by numerous Hungarian enthnographers. Ungaresca attempts to adhere as closely as possible to this original material which creating meaningful and exciting choreography suitable for stage presentation.



Finally, in keeping with the current movement of folkdance theater in Hungary, Ungaresca offers interpretive dances based on folk themes from Hungarian history and legend.

The great variety and extent of its repertoire, the fidelity and professionalism of its dancing, and the warmth, intensity, and enthusiasm of its spirit lend Ungaresca its uniqueness and characterize its special contribution to American cultural life — the fiery folk heritage of Hungary.

László Kürti has been dancing since he was a child, and by age 19 was both directing his own dance group and dancing with the professional-level Tisza Ensemble with both companies he participated in the major folkdance fesitvals and competitions that climax the annual cultural life of Hungary. Sent on a scholarship to the regional folkdance teacher's school in Debrecen, Mr. Kürti underwent the rigorous training in all aspects of folklore study and research demanded of serious students of Hungarian folkdance, while also engaging in original researches conducted by the Tisza. He furthered his knowledge with some of the great Hungarian dance teachers, including Sándor Sajti of the State Folk Ensemble, and Sándor Timar, the most eminent choreographer in Hungary today.

Living in the United States since 1975, Mr. Kürti has done a six-month stint as guest choreographer for the Cleveland Hungarian Dance Company in addition to teaching, dancing, and choreographing for various groups in the New York area. In 1977 he founded the Ungaresca, and it is this company to which he is now devoting all of his artistic energies. Concurrently he is continuing his ethnographic study by working toward a degree in Cultural Anthropology at the City College of New York.

To László Kürti the study and presentation of Hungarian folkdance have always been a sacred dedication. In Ungaresca he translates this dedication into a powerful expression that unites the highest standards of faithful, authentic research with extensive stage experience and a sure instinct for exciting choreography.

Easter Around the World

On March 30th, Palm Sunday, The Community Folk Art Council held the annual "Easter Around the World" show at the new City Hall. The program was opened by Mayor Sewell, with Aldermen Art Eggleton, Ying Hope and William Boytchuk in attendance.

Mr. Karl Ullmann, chairman of the Community Folk Art Council, introduced the board members of the Council to the audience at the official opening. The "Easter Around the World" program was a great success because of the dedication and hard work of those organizations which displayed their national Easter costums — nineteen organizations in all participated in the display. The entire event received excellent media coverage from M.T.V. Television, C.B.C. Television, as well as a half hour program was done by Roger Cable television and televised on Easter Sunday.

Among the 23,000 visitors were many who have returned to view the displays on an annual basis and praised our Association's tables as one of the best in the exhibit.

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Christmas Around the World

"Christmas Around The World" is an annual holiday display of international Arts and Crafts. The Community Folk Art Council of Metropolitan Toronto has organized these "holiday wonderlands" to promote the culture of the many organizations that make up Toronto. It mirrors your neighbour's traditions, cultural patterns, and his artistic rendition of the year's most popular season.

"Christmas Around The World" displays the varied ways in which Christmas is celebrated by Canadians from many lands. There are Santa Clauses, dressed in colourful outfits of their country, Christmas trees, decorated in the fashion and tradition of each country represented. Christmas carols sung in different languages, by choirs dressed in national costume add to the Christmas mood.

Last year a great assortment of artifacts invited the visitor to each individual country represented. Hand-made puppets, dolls in colourful customes, intricate patterns on the most unusally-shaped pottery, multi-coloured paper cut-outs are only a few of the items that were found at this exciting exhibition. Wood carvings, paintings, sculptures and jewellery were offered at attractive prices.

On the Folklore Association's tables were found gift items such as books, hand embroidered pillow cases, table covers, aprons, baby buntings as well as hand made dolls and tasty pasteries.

The focal point of our tables was the Christmas tree decorated in real Hungarian fashion with candies, biscuits, candles and handicrafts.

To liven up the two-day event a colourful programm of songs and dances was presented by several groups none more beautiful then the two couples from the St. Catharines Szittya Dancers performing the Couples dance from Kalocsa.

In addition to the some 10,000 people who visited during the two days the event at the Four Seasons Sheraton Hotel, in Toronto, was also seen by the viewers of Channel 47 during the Christmas season.

Ildikó Házy
Co-Director
Canadian Hungarian
Folklore Association of Ontario

HUNGARIAN FOLKDANCE FESTIVAL IN MONTREAL

On March 22nd, 1980 the first Montreal area Hungarian Folkdance Festival was organized thru the joint effots of the City of Montreal, the Canadian Folk Arts Council and the Canadian Hungarian Folklore Association.

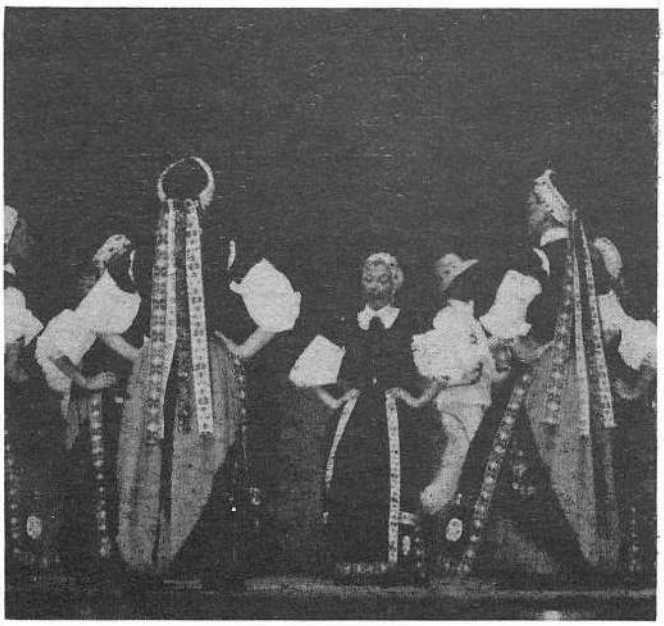
The groups, performing in the Festival to a full house in the Louis-Riel Auditorium, were the Bokréta, Hunor and Kállai folkdance groups of Montreal, L'Ensemble Folklorique Mackinaw of Drummondville and the Hungarian Dancers of Pittsburgh. The Festival was also the Pontozó '80 semi-final for the Montreal area groups, some of whom we will be seeing at the Festival in Toronto.

The program was well balanced in the number of regions of Hungary being represented and reflected the years of hard work and dedication of the groups' teachers as well as the groups' members. Vocal accompaniment by the dancers added greatly to their performance and helped create an atmosphere of total enjoyment and participation.

Mackinaw, Drummondville

Bokréta, Montreal

Hunor, Montreal



Mackinaw, Drummondville

To evaluate not only the dancers performance but the authenticity of the dances, music and costumes the committee was made up of Guy Landry from the Canadian Folk Arts Council, Michael Cartier past president of Feux-Follets, Kálmán Magyar president of the American Hungarian Folklore Centrum, Mária Szakony-Legault folk artist, Ferenc Tar choreographer, László Kürti leader of the Ungaresca Folk Ensemble of New York as well as Kálmán Dreisziger, Zsuzsa and Aurél Hamrán from the Canadian Hungarian Folklore Association.

For the success of the Montreal Festival a large portion of the credit goes to **Marcsi** and **Leslie Horváth** who undertook the months of preparations and hard work. We sincerely hope that it was the first of many more to come.

Zsuzsa Hamrán
Co-Director
Canadian Hungarian
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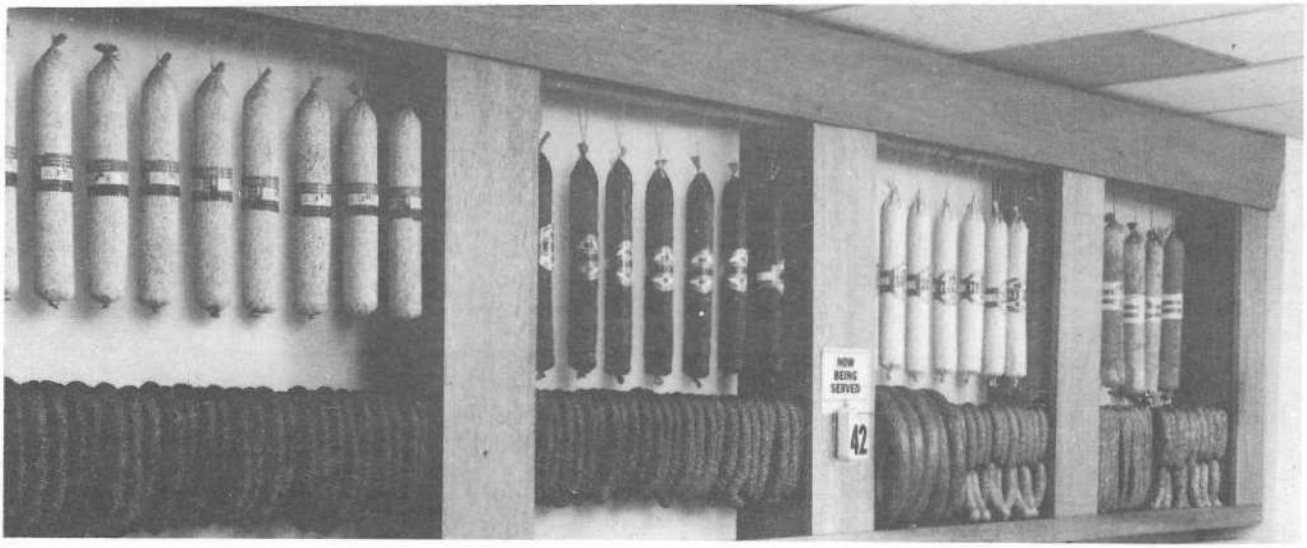

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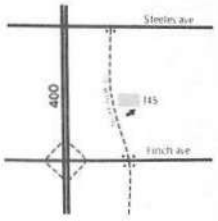

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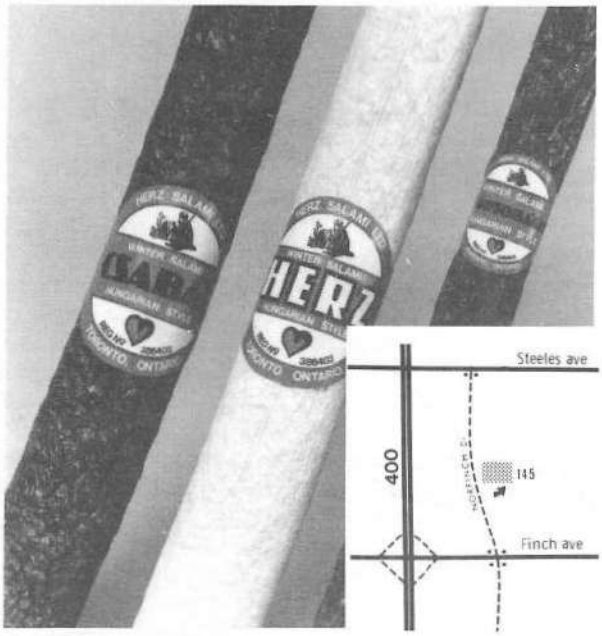

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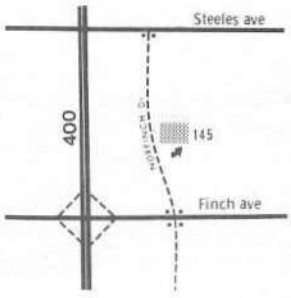

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