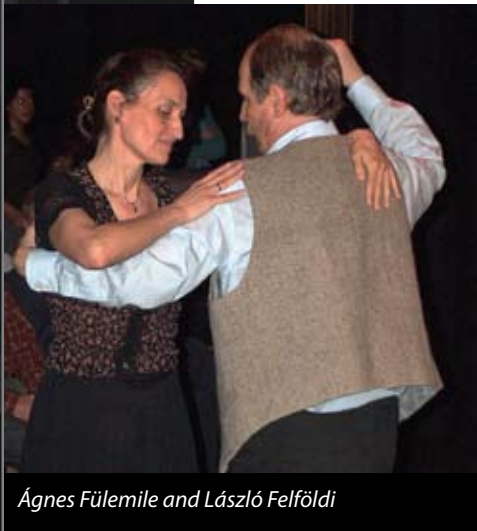


A Czárdás for Bloomington

The turnout for a Sunday morning was surprising, and the enthusiasm infectious as the crowd, old and young, campus and community, learned the steps of Hungarian dances invented centuries ago. The Dance Workshop was part of a symposium, Folk Music Revival and the Dance-House Movement in Hungary, which brought together academics, dancers, and musicians.



Ágnes Fülemlile and László Felföldi

Instructors were László Felföldi, a senior research fellow from the Institute of Musicology at the Hungarian Academy of Sciences, and Ágnes Fülemlile, in her second year as visiting György Ránki Chair of Hungarian Studies at IU. Felföldi

surveyed 500 years of folk dance in Central Europe—not just explaining the subtleties of region, gender, religion and politics that drove the evolution of dance, but eagerly showing that his feet knew as much of the business as his head. All the while, other symposium experts—who had come to lecture on matters of cultural and political significance—waited for their chances to help with the demonstrations and show that their feet too had this history in them.

The fuel for this energy and authenticity was the music of the Téka Ensemble, formed in Hungary three decades ago to perform and promote the rural music of Central Europe on authentic folk instruments played at the highest standards of musical proficiency. Like the czárdás, a representative dance form that began as a military recruiting tool, the group could at one moment sound a mournful, rhythmic cry, and at the next instant set the dancers spinning to impossibly fast runs of virtuosic abandon.

The workshop came after three days of films and lectures on such things as the political power of dance to revitalize cultures that suffered long periods of enforced silence, the power of dance to bind communities under stress, and the need to assure the preservation of these powers in the face of cultural modernization. Organizers pepped the symposium with plenty of opportunities to move—a Klezmer music workshop, two evenings of concert and popular dance, and two days of workshops in which anyone who wished to join in could learn such traditions as Transylvanian couple dances.

Judging from the unabated energy of participants on the fourth day, the chance to do these dances meant as much as the chance to learn about them—exactly the message of the scholarly presentations.

Of Note

Indiana University in the Kazakh Press

“The interest in Kazakhstan in the subject of Americans studying Kazakh is phenomenal,” says William Fierman (pictured in the upper right of this news article). IU’s activities related to the study of Kazakh were featured recently in an article in the *Almaty Akshamy*, a major newspaper in Almaty, Kazakhstan’s largest city and formerly the midway stop on the Silk Road trade route to China.

The article, part of a longer series, was written by Fulbright scholar Kassym Maulenov who came to IU with his family to further his research as professor at

the Kazakh-British Technical University in Almaty. Maulenov notes the efforts of IU to promote the study of Kazakh in the U.S. and to assure that the university has the resources for the growing number of world scholars interested in this country at the very center of Asia.

He also recounts the experiences of students from Kazakhstan at IU for whom Bloomington is “like a little Kazakh town.” The central photo shows native Kazakh dancing in a performance at the IU World’s Fare.

