

WALCZYK LUBELSKI

Pronunciation: VAHL-chik loo-BEHL-skee

Record: ZM-40591 "Tance ludowe z Polski" (Folk Dances from Poland), side A, band 1, available from Ada Dziewanowska.

Walczyk lubelski (i.e., Lublin Waltz) is a couple dance which is done to different melodies and with different arrangements of figures all over the Lublin region in eastern Poland. This version comes from the area of Osmolice. Walczyk is derived from a mazur rhythm (one of Polish national dances). When, in the XIX century, the fashion for dancing the waltz came from western Europe to the Polish villages, the peasants started to dance the mazur in a slower tempo. Walczyk lubelski has two hand holds atypical of Polish folk dancing (see meas 13, Fig II, and meas 24, Fig III), which probably have their origin in some old forms of the chodzony (walking dance). Walczyk is the most lyrical, romantic and melancholic of the Lublin dances. The melody, the lyrics, and the way it is danced all convey the tenderness of young people in love and a little of the bride's sadness over leaving the carefree life of her maidenhood. The dance was usually done at the end of the wedding celebrations when the guests were already exhausted after having danced to their heart's content. It was accompanied by singing or humming (see text at end of the description). The tune is composed of 16 meas with a repeat of the last 8 meas (24 meas altogether).

STEPS AND STYLING: The main characteristic of the dance is smoothness and simplicity. Ptrs maintain eye contact as much as possible. M places his free hand(s) on own hip(s), fingers fwd, thumb(s) back, while W holds her skirt out to sides.

Bilgoraj [beew-GOH-ri] Step (i.e., step from Bilgoraj): Step fwd with R ft, bending knees deeply (cts 1,2); straighten knees slowly, extending gradually L leg fwd and about 3" above floor (ct 3). Repeat of Step is done with reverse ftwk.

Waltz Step (done in turning or moving in any direction). Step is done on flat feet: With R ft step with slightly bent knee (ct 1); smaller step on L ft (ct 2); small step with R ft near other ft (ct 3). Repeat of Step is done with reverse ftwk.

FORMATION: Circle of cpls, W on M's R, all facing LOD, hands joined shldr high.

MeasuresPATTERN

INTRODUCTION
1-4 No action.

I. CIRCLE FIGURE
1-7 Beg R ft, move in LOD with 7 Bilgoraj Steps.

8 With 1 Bilgoraj Step make 1/2 CCW turn, pivoting on L ft to face RLOD. Note: the R leg stays extended, as in the description of the Step.

9-15 Move in RLOD with 7 Bilgoraj Steps.

16 M: with 1 Bilgoraj Step make 1/2 CW turn to face ptr, W: do 2 steps (LR) in place; ptrs acquire shldr-waist pos, arms relaxed, M's hands are at the sides of the W's waist.

17-23 Beg M R ft fwd, W L ft bkwd, dance 7 Waltz Steps, moving in LOD and making 1/2 CW turn with each step.

24 Releasing ptr, both turn to face ctr, M CW with 2 steps, W CCW with 1 Waltz Step; end with W in front of M. M: put your hands on ptr's waist, W: hold skirt to sides.



(cont.)

II. "SZUFLADKI" [shoo-FLAHT-kee] FIGURE

Beg L ft, move sáwd to L with 1 step-together-step-together, without wt on last step (cts 1,2,1,2). W: turn head to R to look at ptr (meas 2).

3-4 Repeat action of meas 1-2 (Fig II) with opp ftwk and dir, except on meas 4, M: release ptr (ct 1) and put wt on L ft (ct 2), W: with 2 steps (RL-cts 1,2) make 1/2 CCW turn to face ptr, about 2' apart; both extend arms fwd, M palms up, W palms down, placing her finger tips on ptr's finger tips.

5 Beg R ft, with 1 Waltz Step move twd ptr, sliding arms fwd as far as ptr's shldrs (hence called "szufladki" - the drawers).

6 Repeat action of meas 5 (Fig II) with opp ftwk and dir.

7-8 Repeat action of meas 5-6 (Fig II), except M: dance only 2 steps instead of 1 Waltz Step (LR-cts 1,2 of meas 8) and ptrs join both hands (R with L).



Move sáwd (M to L with L ft, W to R with R ft) with one step-together (no wt)-hold, gently swinging arms, at waist level, in dir of movement.

10 Repeat action of meas 9 (Fig II) with opp ftwk and dir.

11-12 Repeat action of meas 9-10 (Fig II), except M: shift wt onto L ft (ct 2 of meas 12).

13-15 Release ptr, M: place hands on own hips, W: place R hand on ptr's R shldr, arm extended, and with L hand hold skirt to side. Beg R ft, with 3 Waltz Steps ptrs move CW around each other, around a 2' diam circle, making one full revolution.

16 Release ptr and with 1 Waltz Step move away from ptr into "szufladki" pos (see end of meas 4, Fig II).

17-20 Repeat action of meas 5-8 (Fig II), except on meas 20, M: dance 1 Waltz Step (instead of 2 steps), and ptrs: do not join hands.

21-23 Repeat action of meas 13-15 (Fig II).

24 Release ptr and with 1 Waltz Step W: join hands shldr high to form a circle, M: place your L hand on ptr's L wrist and your R hand on own hip; all face LOD.



III. COGWHEEL FIGURE

1-16 Repeat action of meas 1-16 (Fig I) in this formation. Note: with the change of dir (meas 8) M: place your hand on ptr's L wrist and your L hand on own hip.

17-23 Repeat action of meas 17-23 (Fig I).

24 M: dance 1 Waltz Step in place, W: with 2 steps (RL) make 1/2 CW turn to stand on R of ptr, both facing RLOD, join R hands, arms extended fwd, M's palm turned away from ctr, W lightly rests her R hand on it, palm down; M place your L hand on own hip, W place your L hand on ptr's R shldr, elbow bent, and put left side of your head on your L hand ("sleepy" pos).

IV. "SLEEPY" FIGURE

- 1-8 Beg R ft, move in RLOD with 8 Bilgoraj Steps.
- 9 M: (as if to awake ptr) with 3 steps (RLR) walk fwd in a semi-circle in front and around W to her R side and make 1/2 CW turn to face RLOD. W: standing in place, raise your head, remove your L hand from ptr's shldr and take hold of skirt.
- 10 Do 2 stamps (LR) in place, ending with wt on both feet (cts 1,2); hold (ct 3).
- 11 W: repeat M's action of meas 9 (Fig IV); M: stand in place.
- 12 Repeat action of meas 10 (Fig IV).
- 13-16 Resuming the "sleepy" pos (see end of meas 24, Fig III), beg R ft, move in RLOD with 4 Bilgoraj Steps.
- 17 W: repeat action of meas 11 (Fig IV) with same ftwk but opp dir; M: stand in place.
- 18 Repeat action of meas 10 (Fig IV).
- 19 M: repeat action of meas 9 (Fig IV) with opp ftwk and dir; W: stand in place.
- 20 Do 2 stamps in place, M-RL, W-LR (cts 1,2); hold (ct 3).
- 21 Acquire shldr-waist pos, arms relaxed, M facing ctr, W facing ptr and beg M-R, W-L, with 1 Waltz Step make 3/4 CW turn, moving in LOD.
- 22-24 With 3 Waltz Steps dance three 1/2 CW turns, moving in LOD.



THE SONG

Polish (in the old "gwara")
 Świś miesiunoku w okno moje,
 wyjdź, Marysiu, syrcie moje.
 :Una wysła i wyjrzała,
 siwe oczka zaplakala.:

Pronunciation

Shveech myeh-shoon-tskoo v ohk-noh moh-yeh
 vihny mah-rih-shoo sihr-tseh moh-yeh
 :oo-nah vih-swah ee vih-yee-zhah-wah
 shee-veh oh-tsen-kah zah-pwah-kah-wah:

Cego places, cego dumas,
 cyli do mnie syrca ni mos?
 :Nie wydumos nic inacyj,
 ino co ci som Bóg przeznacy.:

Tseh-goh pwah-tsehs tseh-goh doo-mohs
 tsih-lee doh mnyeh sihr-tsah nee mohs
 :nyeh vih-doo-mohs neets ee-nah-taih
 ee-noh tseh tsih sohm boog psheh-znah-chih:

Translation

Moon, shine into my window,
 come out, Marysia, my sweetheart.
 She came out, peered about
 and with her gray eyes she cried.

Why do you weep, why do you ponder,
 don't you have any heart for me?
 Your pondering won't change
 what God will fate for you.



Dance introduced at the 1976 Stockton Folk Dance Camp, University of the Pacific, California, by Ada and Jaś Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski, noted Polish folk dance authority. Do not reproduce these directions without the Dziewanowskis' permission.