

MOSKWA

(pronounced MOSK-va)

WOLTERBOEK
(USA VINTAGE)
CAMELLIA FESTIVAL
SACRAMENTO
2003

Moskwa is a longways set comprised of elements of 19th century contradances and diverse sets. The Victorian ballroom had quadrilles composed of favored figures of the French, Lancers, Caledonians and other popular quadrilles. But there was no comparable collection of favorite figures for longways sets.

Moskwa is my answer to this long overdue concept.

— Richard Powers

Arrange couples in a longways set, duple improper, with active couples facing down and inactive couples facing up the hall, all ladies at the right hand side of their partners.

A TRADITIONAL CONTRADANCE FIGURE

- Half-coupled with partners (his R arm around her waist, her L hand on his R shoulder), men allemande L elbows with opposite man once around to places. *M's R arm around her waist to*
- Falling back to places, take hands-four and circle to the left once around. *M's R side*
- Keeping hand with opposite, turn vis-a-vis by two hands clockwise once around. *- OPEN W/L ON M'S*
- Keeping hand with opposite, take hands-four and circle to the left once around. *LEFT*

B THE GRACES (or TROIKA)

- Active man faces down the hall with a lady in each hand. Inactive man steps off to his side alone. The trio à la graces walks down the hall eight steps.
- Active man arches R hand high and L hand low to lead the ladies to cross over to opposite sides, then he turns under his own arm to face up the hall.
- Trios advance up the hall to places.
- Two ladies of the trio chain to each other, halfway, to cross over. Do not chain back.

C SPANISH DANCE

- Facing across the set, lady on the right, balance fwd to partner and back (polka step) *OPPOSITE TO STEP*
- Advance to partner giving his R hand to her L, raising his R arm as he crosses over to her place, allowing her to pass forward under his arm and turn a quarter to her left.
- Facing up and down the set beside original partners, execute the Spanish Dance figure again.
- Facing across the set, execute the Spanish Dance figure again. End after these three passes.

D LA TEMPÊTE

- Keeping near hands with partners, chassé as a couple 3 slides to the left, diagonally forward.
- Chassé as a couple 4 slides to the right, passing dos-a-dos with opposite couple.
- Chassé as a couple 3 slides back to places.
- Release partner's hand and pass through to the next couple (pass vis-a-vis by R shoulder).

E RUSTIC REEL (Wm. Sidney Mount's couple version of the Rustic Reel, usually done in trios)

- Taking opposite in waltz position, galop 3 slides to the side, away from partner, and stop.
- Without turning, galop 3 slides back toward partner. On the 4th count, he unfolds his R arm to his R side, turning her halfway toward her right, which places her in the arms of her partner. The ladies pass each other face-to-face, not back-to-back.
- Galop with original partner 3 slides to the side and stop.
- Galop 3 slides back toward the center. On count 4, he unfolds her to his right again, but instead of exchanging ladies again, the couple advances into Figure A, to repeat.

Richard Powers 1991

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