

ROYAL ALBERT HALL
Manager: C. R. HOPPER

*INTERNATIONAL
DANCE FESTIVAL*

Friday, October 16th, 1953

Saturday, October 17th, 1953



ROYAL ALBERT HALL

(Manager: C. R. Hopper)

THE UNITED NATIONS STUDENT ASSOCIATION

in celebration of United Nations Week

presents an

INTERNATIONAL DANCE FESTIVAL

Produced by John Fraser

Directed by Herbert J. Price and Charles D. Fawkes
of the Society for International Folk Dancing

Press Officer ; Channon Wood

Secretary : Ray Boxall

FRIDAY, OCTOBER 16th, 1953
SATURDAY, OCTOBER 17th, 1953

A TIME TO DANCE

The world of the mid-20th Century is not a happy place. Fear and suspicion cloud the relations between peoples. Much of this mistrust is rooted in ignorance, for, despite the rapid shrinkage of our globe, one half of the world does not yet really know or understand how the other half lives.

Many people in many institutions and organisations have joined the battle against ignorance. U.N.S.A. believes that its Annual International Dance Festival is playing an active and useful part in this battle—all the more useful because there are no barriers of language to break down.

The hundreds of dancers you will see tonight are all proud of their native lands and their cultures and traditions; they are united by a love of dancing and by a sense of community—of world community. The aim of this Festival is to further the ideals of the one organisation which belongs to the world: the United Nations.

We are happy to welcome the French and Belgian dancers travelling again from abroad. We hope that future Festivals will see more and more dancers travelling to London to demonstrate the dances of their countries.

DANCE NOTES

INTRODUCTION. For nearly a thousand years a trumpeter has marked the passing of the hours in Cracow by sounding "*HEJNAL*" from a turret of St. Mary's Cathedral. Since 1241, when a trumpeter was mortally wounded by the arrow of a Tarter invader and his call abruptly broken in the middle of a bar, the call has been repeated in precisely this uncompleted form.

AUSTRIA

THE STEIREGGER: This dance from the Oberosterreich, is a group dance whose steps are quiet and whose figures need consist mainly in complicated movements of the arms. Throughout the dance it is the boy who stresses the rhythm of the music and who guides the movements of the girl. It is essentially a Courting Dance. It has been taught to the SIFD by Heins and Isle Striegel.

BELGIUM

THE FIRE RITE: is an attempt to reconstruct an ancient but universal rite preserved in Walloon folklore. Sir James Frazer in the Golden Bough believes the essential meaning of this rite to be one of purification.

BRAZIL

BAIAON and **FREVO** will be remembered from the 1952 Festival.

CHOTE: is the Brazilian Negro's adaptation of the Schottische.

SACI: is the Brazilian equivalent of the British or R.A.F. Gremlin; he is a really mischievous, but not vicious sprite whose object in life is to tease and annoy. Tonight's dance Saci has been specially created for the International Dance Festival by the pioneer of Ballet in Brazil, Dona Naruna Sutherland, who has also produced the entire Brazilian item.

COCO: the dance of the Coconuts.

ENGLAND

THE CIRCASSIAN CIRCLE is a simple dance, easy to perform but spectacular to watch, particularly when danced by four hundred dancers as it will be tonight.

ESTONIA

TARGA REHEALUNE is a very ancient religious dance. It was danced and sung by women, especially at harvest time, to ask God's blessing.

KIITSAKATANTS is danced by men only. It is one of the oldest Estonian dances, and imitates birds hopping.

VIRU POLKA is one of the many Estonian Polkas. It shows boys and girls dancing happily together after heavy days in the fields.

FINLAND

SAPPO is a popular dance with steps and music influenced by Swedish and English traditions.

FRANCE

DANCES OF THE VENDEE. The Marachin Country, the Northern marsh-land of the Vendee situated on the Atlantic coast, has preserved most of its popular traditions, in particular the costumes, songs and dances peculiar to the area. The "*Grand Dances*" of the Marsh-land are danced to old airs preserved by oral tradition. They are joyous and rhythmic and are often danced by more than 100 couples at weddings and other celebrations.

GERMANY

KLEINE SCHOTTISCHE: The Little Schottische, a gay and happy dance also popular in other European countries.

HOLLAND

CARRE OF PEERDESPRONG shows an unusual theme—"PrancingHorses"—in a countrified dance.

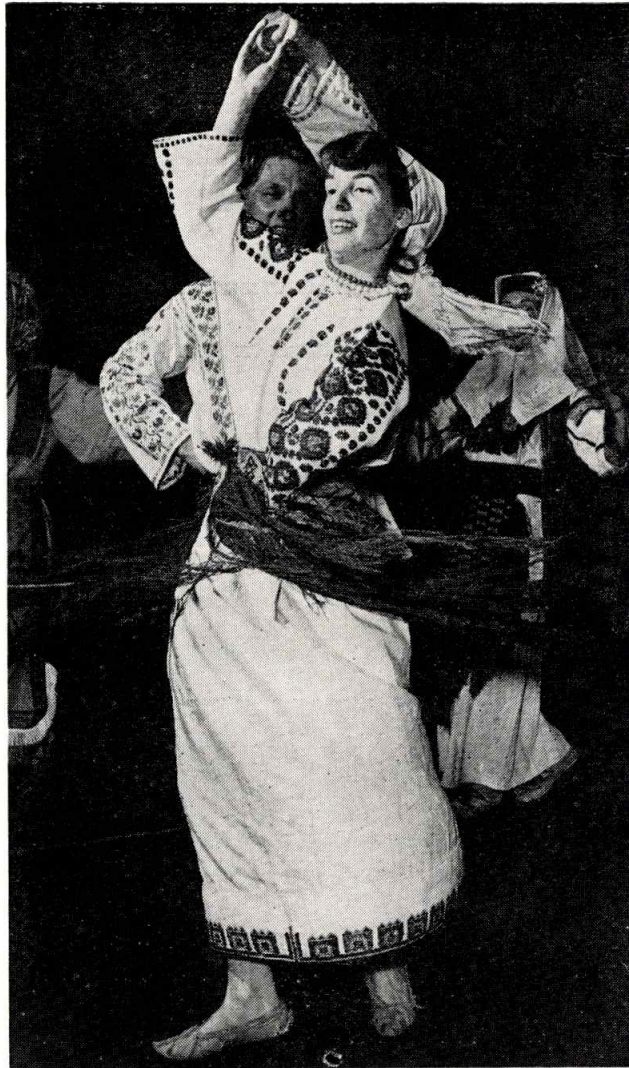
HUNGARY

HUNGARIAN DOUBLE: a popular opening dance at weddings and other festive occasions.

CIGANDI KEMENY CSARDAS: a most difficult dance requiring perfect physical condition.

INDIA

GUJARAT: this is a typical harvest dance from the Bombay area.



S.I.F.D. Dancers in Joc Pe Loc (Roumania).

ITALY

This Sicilian **TARANTELLA** is one of the many forms of what is probably the best known of Italian folk dances. The tradition that it depicts the effects of the bite of the tarantula must be regarded with suspicion.

PROGR

PART ONE

INTRODUCTION	HEJNAL
	TRUMPETER	
1. POLAND	KUJAWIAK OR TROYAK
	THE POLISH DANCERS	
2. SCOTLAND*	STRATHSPEY, REEL
		REEL OF TULLOCH,
		MACLAINE OF LOCHBUIE
	THE SCOTTISH DANCERS	
3. FINLAND	SAPPO
	SOCIETY FOR INTERNATIONAL FOLK DANCING	
4. UKRAINE	HONYWITER, CZABAN,
		KOLOMYJKA
	THE UKRAINIAN DANCERS	
5. WALES	LLANOVER REEL
	THE WELSH DANCERS	
6. HOLLAND	CARRE OF PEERDESPRONG
	HARROW GREEN DANCERS	
7. ITALY	SICILIAN TARANTELLA
	HARROW GREEN DANCERS	
8. FRANCE	FOUR DANSES MARAICHINES
	THE FRENCH DANCERS	
9. ROUMANIA	HORA NEAGRA JOC PE LOC
	S.I.F.D.	
10. INDIA	GUJARAT
	THE INDIAN DANCERS	
11. PORTUGAL	VIRA DE OITO, VIRA
		VERDE-GAIO, GOTA,
		VIRA EXTRAPASSADO
	MARYLEBONE WOMEN'S INSTITUTE	
12. LITHUANIA	OZELIS (The Goats)
	THE LITHUANIAN DANCERS	
13. BELGIUMTHE FIRE RITE
	THE BELGIAN DANCERS	
14. HUNGARYHUNGARIAN DOUBLE
		CIGANDI KEMENY CSARDAS
	THE HUNGARIAN DANCERS	
15. ESTONIA	TARGA REHEALUNE KIITSAKATANTS
		VIRU POLKA
	THE ESTONIAN DANCERS	
16. UNITED STATES	AMERICAN COMMUNITY DANCES
	S.I.F.D.	

INTERVAL OF 15 MINUTES

NOTE : This Programme is subject to alteration, but the above

*The Scottish Dancers will not a

AMME

PART TWO

1. **SPAIN** **DANCA CASTELLTERSOL,
PANADEROS, SEGUIDILLOS SEVILLANOS**
MARYLEBONE WOMEN'S INSTITUTE
2. **FRANCE** **DANSE du PAPILLON, GRANDE DANSE,
DANSE DU BATON**
THE FRENCH DANCERS
3. **BRAZIL** **CHOTE, COCO, SACI, FREVO**
THE BRAZILIAN DANCERS—Solo Dancer, CIRCE AMADO
4. **GERMANY** **KLEINE SCHOTTISCHE**
S.I.F.D.
5. **AUSTRIA** **STEIREGGER**
S.I.F.D.
6. **LITHUANIA** **MALUNAS** (*The Mill*)
THE LITHUANIAN DANCERS
7. **POLAND** **OBEREK**
THE POLISH DANCERS
8. **WALES** **NANTGARW FLORAL DANCE**
THE WELSH DANCERS
9. **SWEDEN** **DALDANS**
S.I.F.D.
10. **BELGIUM** **DANCES OF LIEGE**
THE BELGIAN DANCERS
11. **SCOTLAND** **SWORD DANCE OF PAPA STOUR**
THE SCOTTISH DANCERS
12. **IRELAND** **IRISH FOLK DANCES**
THE IRISH DANCERS
13. **YUGOSLAVIA** **DEBARSKO ORO**
S.I.F.D.
14. **BULGARIA** **PAIDUSHKA**
S.I.F.D.
15. **UKRAINE** **HOPAK**
THE UKRAINIAN DANCERS
16. **ENGLAND** **CIRCASSIAN CIRCLE**
THE COMPANY IN FINALE

THE QUEEN

order will be followed as closely as possible. Absolutely no encores.
bear at the matinee performance.

JUGOSLAVIA

DEBARSKO ORO: A subtle and complicated Macedonian dance in the typical 13/16 rhythm. Notice the syncopation of the footwork. The dance is from Western Macedonia.

PAIDUSHKA: One of the best known and universally danced forms of Bulgarian horo; eight variations of step will be shown.

LITHUANIA

MALUNAS: (The Windmill) follows the pattern of the miller's work: the corn is sieved; the cog-wheels engage and disengage; the mill-stones, passing in opposite directions, grind the meal while the sails turn.

OZELIS: (The Goats) a dance for men depicting the kicking, butting and prancing of the goats. There is probably an ancient connection between Ozelis and pagan dances.

POLAND

KUJAWIAK: A regional dance from central Poland—Kujawy. The first part is slow and very rhythmical and is followed by a very gay and lively section, which, in turn, is followed by a repetition of the first part. Folk music arranged by Z. Facyznski.

TROJAK: This dance comes from upper Silesia. It is one of 45 variants of an old dance known since the 17th century. In the dance the man is courting and the girls are teasing him.

OBEREK: Is a merry and boisterous dance coming from the Mazovia region. Oberek means: to turn round. Music by Ludomir Regowski.

PORTUGAL

VIRA DE OITO: A fisherman's dance reflecting the waves breaking on the shore: wavelets, rough weather, the storm and then calm once more. Danced barefoot on shore or sward.

VIRA: The dance shown here is from Lisbon and Minho. It is a peasant dance containing the figures of the circle and the cross. Danced chiefly on threshing floors as the stamps show.

VERDE-GAIO (The Green Parrot): This is widely known in Portugal where each village has its own version.

GOTA: A fairly modern lively community dance from the district of Vianno do Castello, Minho.

VIRA EXTRAPASSADO: This is a creation dance showing the movement of creation and of perpetual motion as exemplified by the intertwining of the dancers alternately sun-wise and anti-sun-wise . . . there is no end as Life flows on.

Costumes: the sober women's dresses with the 18th century panniers are worn by the fishwives of Villafranca. Their men wear check shirts. The other costumes are from Vianna.

ROUMANIA

HORA NEAGRA: A ritual dance performed at the equinox to exorcise the ground before sowing or reaping. The Demon figure is surrounded with lighted torches and driven out of sight.

JOC PE LOC: A dance of great intricacy, performed without music. The dancers rely entirely upon their perfect unison of footwork to keep in time. The rhythm is a rapid 7 + 5.

SCOTLAND

MACLAINE OF LOCHBUIE: This is a jig supposed to be danced in honour of Red Hector, hero of the Clan MacLaine.

SWORD DANCE OF PAPA STOUR: The seven men of this dance represent the seven Champions of Christendom. Papa Stour is a small island off the West Coast of Shetland and this very ancient ritual dance (seen and described by Sir Walter Scott over a century ago in *The Pirate*) is still performed there.

SPAIN

DANCA CASTELLTERSOL. (Dance of Castellersol, Catalunya.) Barcelona Region. Performed on the last Sunday in August, in front of the church, immediately after the Ball del Ciri, danced *in* the church. The three outgoing church wardens and the three incoming church wardens take part, each with a partner of his choice. The ritual character of this dance is clearly shown by its representation of the Wheel of Life. The WOMEN form a revolving star of six straight points. The MEN shape a revolving star of six curved spokes. The Grand Chain brings about the integration of the members of the community: the inter-twining of the dual principles, in this case masculine and feminine, into the sacred circle. The last figure, the "Sardana," forms the magic circle to exclude evil spirits.

The men wear purple caps and sashes to assure their station of respectable members of the village.

PANADEROS (Dance of the bakers—ritual figures in folklore), chiefly from Seville and districts. It has lost much of its primitive form, in this version, which was meant to be danced in Patios by two couples.

SEGUIDILLAS SEVILLANAS, social and popular dance from Seville. Any number of versions of the 12 fundamental steps can be danced in as many couplets as the dancers know, or may have breath to dance! This type of Seguidillas is known as "de salón," in which prim young ladies may join, as opposed to the "Corraleras" which are meant for a solo or one couple, performed in places not meant for prim young ladies!

SWEDEN

DALDANS: this dance was discovered about 100 years ago. It comes from Dalarna. The music is composed of old folk melodies from the villages around Lake Siljan. The costumes seen today are authentic costumes from various parts of Sweden.

UKRAINE

HONYWITER, CZABAN, KOLOMYJKA: Are three dances of the Ukrainian Highlanders (Huculians) from the Eastern Carpathians.

HOPAK: One of the most characteristic Ukrainian dances, the music of which is also typically Ukrainian. A great success at the 1952 Festival.

U.S.A.

SQUARE DANCE—Glory Hallelujah: Square Dancing needs no introduction—this is an example of the singing call where the dancers join in the chorus.

WALES

LLANOVER WELSH REEL: Recalled by Mrs. Gruffydd Richards of Llanover, where it was once popular and danced at Llanover Court. It was kept alive by the children of Llanover School.

NANTGARW FLORAL DANCE: Recalled by Mrs. Thomas of Nantgarw. This dance has not been performed for at least 70 years. It comes from the workers of the famous Nantgawr pottery and shows traces of Spanish influence.



The Hungarian Dancers in Northern Ireland.

THE DANCERS

S.I.F.D.

The Society for International Folk Dancing consists of a group of people who have joined together to dance the folk dances of all nations. Its origin was in the meeting of two people who were members of an International Dance Group in New York. Great help has been received from other National Folk Dance Groups, including the English Folk Dance and Song Society, and Swedish, Norwegian, Estonian, Scottish and Polish nationals in this country. Contact has been established and close and cordial relations maintained with Groups in the New World and the Old.

The dancers performing the Balkan (Bulgarian, Roumanian and Yugoslavian) dances have been trained by Mr. Philip Thornton.

BELGIUM

"Les Cramignons Liegeois" was formed in 1937 with the objects of preserving Walloon folklore and of promoting understanding among peoples. Their desire, on the occasion of festivals, is to make known the songs and dances of the ancient country of Liege.

Their patron is the Burgomaster of Liege. Their repertoire is an extensive one. The group has travelled widely in Europe; this is its second visit to Britain. Above all their artistic bearing and their colourful costumes assure a lively success.

ESTONIAN

The history and development of this group follows very closely the pattern of the Lithuanian group. The group is led and trained by Mrs. Aili Eistrat.

FRANCE

"Les Danseurs et Chanteurs du Marais Vendéen" has been directed by M. Joel Martel since 1935. It has a membership of 130—all native to the Vendee. No member of this group is a professional dancer. Many occupations are represented but all are held together by the love of performing the traditional songs and dances.

The group is widely travelled having shown its songs and dances in International Festivals all over Europe. Last July this group took part in the International Eisteddfod at Llangollen where it was placed second of the twenty European groups participating. Tonight's appearance in the Albert Hall is its 200th performance.

HARROW GREEN

The Harrow Green Folk Dance Group was formed in July, 1950, by W. E. Coulthrop, whose brother, R. C. Coulthrop is hon. secretary to the Group. It has a flourishing membership of approximately 100 enthusiasts who attend their classes at Forest Gate for the purpose of learning, performing, teaching and demonstrating the community dances of the peoples of the world. The Group is now affiliated to the Cann Hall Community Association and the S.I.F.D.

HUNGARY

The Hungarian Group, trained and led by Mr. J. Baracsi, was formed two years ago. It has cultivated the original Hungarian folk dances in Britain. This Group is the only Hungarian dance group existing outside of Hungary itself. Their dresses are original folk costume.

LITHUANIA.

This group of Folk Dancers was formed in 1947 and such groups are to be found all over the world wherever Lithuanian youth has assembled. They are all connected by their strong love for their National Dances and Songs. The Group is led and trained by Mr. Vyt Taruta.



Two of the Ukranian Dancers in Hopak—1952 Festival.

POLAND

Good traditions of the Polish Folk and National dancing are maintained by a large group of dancers of the Polish Y.M.C.A. Club in London, under the artistic guidance of Jan Cieplinski, Choreographer and Ballet-Master.

Mrs. Barbara Duleba—piano, Mr. Zdzislaw Faczynski—'cello, and Mr. John Rydel—violin, are accompanying.

UKRAINE

The ORLYK Folk Dancing Group which took second place at the International Eisteddfod at Llangollen, consists mainly of Ukrainian textile workers from Manchester. The leader of the group is Mr. Peter Dnistrovyk. The group wears Ukrainian national dress made and embroidered by the women members of the party—embroidery of all kinds being a favourite occupation of the women and girls of the Ukraine on winter evenings.

WALES

The Bryn Mawr Welsh Music and Arts Club was awarded the Bronze Medals of the Arts Council for the Festival of Britain Year at the Caerwys Silver Harp Eisteddfod. They were awarded first prize at the National Eisteddfod of Wales at Aberystwyth last year and have three times appeared on television.

U.N.S.A.

U.N.S.A. (UNITED NATIONS' STUDENT ASSOCIATION)

U.N.S.A. is a national organisation and a member of the International Student Movement for the United Nations. U.N.S.A. co-operates closely with all other representative student bodies and follows no party political line.

Membership is open to all students studying in the United Kingdom. Branches exist in many universities, university colleges and teachers' training and technical colleges. Individual members are welcomed and in London may belong to the Charter Society.

U.N.S.A. AIMS to interest students in world affairs, the work of the United Nations and U.N.S.A. OFFERS a programme which includes conferences and seminars, an international summer university, practical work on library projects and work camps. international co-operation.

INFORMATION on travel abroad, travel scholarships and the U.N. Student Intern Scheme.

U.N.S.A. WORKS in close contact with United Nations Association and the Council for Education in World Citizenship.

For further information please write to the

Secretary, U.N.S.A., 25, Charles Street, London, W.1. GRO 2784.

THE UNITED NATIONS ASSOCIATION

presents

THE WAY AHEAD

*THE STORY OF THE U.N. IN ACTION AGAINST
WAR AND WANT*

BY

Exhibitions International Speakers Pageants

October 19th, 1953 — January 2nd, 1954

LONDON

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BRISTOL

NORWICH

MANCHESTER

PORTSMOUTH

LEEDS

BIRMINGHAM

LONDON

IN LONDON

THE EXHIBITION—

October 19th—24th Army and Navy Stores

YOUTH RALLY—

October 25th, 2.30 p.m. Trafalgar Square
Speaker: Sir David Maxwell Fyfe

INTERNATIONAL RALLY—

December 17th, 7.30 p.m. Royal Albert Hall

THE EXHIBITION—

December 20th—January 2nd, 1954 Charing Cross