



See how they dance



ROYAL ALBERT HALL

Manager : C. R. HOPPER

SATURDAY, APRIL 3rd, 1954

PROGRAMME - ONE SHILLING

Foreword

by CYRIL BEAUMONT

THE Society for International Folk Dancing was founded by two members of a New York folk dance club, who came to England during the last World War and decided to take up their residence here. The prime object of the Society is to help both our own countrymen and foreigners domiciled in this country to learn and practise their national dances, both for their personal entertainment and also to afford the general public, on occasions such as this, an opportunity to see something of the dances of nations other than their own. Not only do the steps, rhythms, and ground patterns vary greatly according to the peoples and countries concerned, but there is also the considerable diversity of style and cut of national costume, with colours ranging from the gay to the sombre.

There are few more agreeable ways of learning about another country than through witnessing its dances, for they reflect the virtues and qualities peculiar to a nation, the members of which are found to have many charming attributes which soon provide a common bond of interest and basis of fellowship.

At its Annual Festival, the Society's members present many dances of different lands, while other items are contributed by various national folk dance groups established here, who generously give their services in order that the programme may be as varied and as representative as possible.

Nowhere in this country will you see such a wide range of national dances in the course of a single evening, each danced in its appropriate dress. It is something of an experience to be able to tour the world, as it were, without moving from your seat. And often among these non-professional dancers you will remark a performer of unusual ability.

Folk dancing is a social art, a wonderful medium for promoting friendship among peoples, which brushes aside the barriers of language. Can there be a nobler aim than to seek to unite nations through their common love of Dance?

THE SOCIETY FOR INTERNATIONAL FOLK DANCING

presents

See How They Dance

A FESTIVAL OF
NATIONAL DANCES

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Directed by

W. HALLAM-EAMES H. J. PRICE
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of the Society for International Folk Dancing

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Programme

PART I

1. **Scotland.** *Heilan' Laddie*
The White Rose of Scotland
Lord Rosslyn's Fancy
The Lilt
Brig o' Doon
McDonald of Sleat Danced by ROYAL SCOTTISH COUNTRY DANCE SOCIETY
Bagpipes - - - - PETER QUINN
Fiddle - - - - KAY GRAHAM
Peurt-a-Beul (Mouth-music) - ROBERT KING
Presented by - - - JOHN ARMSTRONG
2. **Austria.** *Der Neubayrische*
Der Kärntner Ländler
Der Lustige (Merry One) Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
3. **England.** *Morris Dance*
Constant Billy (Sherborne, Gloucs.)
Swaggering Boney (Longborough, Gloucs.)
Bonny Green Garters, Morris-off (Brampton, Oxon.)
Danced by THE BEAUX OF LONDON CITY
4. **Denmark.** *Sonderborg Dobbelt Kvadrille*
Jodetur
Fandango Danced by HARROW GREEN FOLK DANCE GROUP
5. **Ukraine.** *Kolomyka* Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
6. **America.** *American Squares*
Danced by BRITISH ASSOCIATION OF AMERICAN SQUARE DANCE CLUBS
Caller: MILDRED BUHLER
7. **Lithuania.** *Malunas Didysis (The Grand Mill)*
Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
8. **Spain.** *Jota Murciana, Las Enreàs*
El Vito
Seguidillas Sevillanas
Danced by MARYLEBONE WOMEN'S INSTITUTE (Spanish Group)
Arr. by LUCILLE ARMSTRONG
9. **Balkans** — RUMANIA
Hora Neagra—Ritual Dance from Transylvania
Braul pe Şapte—A dance performed without music, from Sibiu
Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
Arr. by PHILLIP THORNTON
10. **Chorus Dance**—
La Russe Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
and HARROW GREEN FOLK DANCING GROUP

I N T E R V A L

Incidental Organ Music by J. W. STOREY

PART II

- 11. Poland.** *The Polish Peasant's Wedding*
Danced by MEMBERS OF THE POLISH YMCA CLUB IN LONDON
Choreography by JAN CIEPLINSKI
- 12. Sweden.** *Ekeby Dansen*
Väva Vadmal
Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
- 13. England.** *Abbots Bromley Horn Dance*
Danced by ENGLISH FOLK DANCE AND SONG SOCIETY
(Demonstration Group)
Fiddler - ELSIE AVRIL
- 14. Estonia.** *Kaera Jaan (Jack of Oats)*
Kivikasukas (Stony-coat)
Juudipolka (Jewish Polka)
Danced by ESTONIAN DANCERS
- 15. Balkans — JUGOSLAVIA**
Vranjanka—Typical Serbian Chain Dance from Nish area
Nevestinsko Oro—Bride's Dance from Macedonia, Galienik area
Poskočica—Croat processional dance from the Posavina province
Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
Arr. by PHILLIP THORNTON
- 16. Spain — CATALUNIA**
Contrapàs de Xinxina
Ball de Seu de Urgell
Bolangeria de Solsona
Contrapàsde San Genis
Danced by MARYLEBONE WOMEN'S INSTITUTE (Spanish Group)
Arr. by LUCILLE ARMSTRONG
- 17. Ukraine.** *Hopak*
Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
- 18. Finale.** *International Polka*
Danced by THE COMPANY

THE QUEEN

THE SOCIETY FOR INTERNATIONAL FOLK DANCING
acknowledges with thanks the valuable co-operation
of the Leaders and Groups who have assisted in
the presentation of this programme.

Programme Notes

SCOTLAND

Hielan' Laddie. A solo dance to the tune which the Jacobites sang so long ago. This evening the Bonnie Laddie is joined by four ladies in a five-some reel.



A GROUP OF THE S.I.F.D.

The White Rose of Scotland. Here we have a modern Strathspey using a traditional design for its pattern.

Lord Rosslyn's Fancy. This 150-year-old jig has been revived by The Royal Scottish Country Dance Society and to-day is popular at many balls.

The Lilt. A solo dance which is thought to have been composed in Perthshire about 1746.

Brig o' Doon. This old bridge still stands in Ayrshire and the dance was a great favourite there in the early nineteenth century.

McDonald of Sleat. Traditionally associated with Appin in Argyll, this set dance once more " . . . puts life and mettle in their heels."

AUSTRIA

Der Neubayrische. This short and unpretentious dance is believed to originate from Bavaria, but in the early 19th century it was danced in the

alpine villages of Austria. To-day it is found in many forms in towns and villages throughout Austria as one of the best known and most practised of all folk dances.

Der Kärntner Ländler. A very complicated figure dance from Upper Carinthia (Lieser, Gurk and Möll valleys). Its movements are quiet, the tempo moderate. The dance has twenty figures signifying the various stages of courtship, including a short quarrelling interlude, until the boy finds himself firmly embraced by his partner.

As there is hardly any expressive footwork, the whole story is told by most intricate movements of the arms.

Der Lustige. This *Merry One* is another example out of the wealth of living tradition of Austrian folklore. It is common throughout the country. The apparel worn by the team are not authentic regional costumes, but the modern simplifications of these, as worn in the alpine countries on everyday occasions.

ENGLAND

The English *Morris Dance* is a survival of an ancient fertility ritual of unknown origin. Through the centuries the dance has lost its semi-religious significance but retains something of the ancient magic formerly associated with the coming of spring.

The *Morris* is a living tradition rather than a survival, and whilst in one or two places it has been danced annually through the past 400 years, it is probably very much older.

The Beaux of London City is a club which follows traditional practice by meeting privately throughout the Winter and appearing in the villages of the Home Counties in Spring and Summer.

The Horn Dance

In Abbots Bromley, Staffordshire, we have an ancient folk ceremony which, although it has been called a *Morris Dance* and was described by Cecil Sharp among the English Sword Dances, seems at first glance to bear no resemblance to either. A procession led by six dancers, each bearing a set of stag antlers, and consisting of ten in all, winds, serpentine fashion,

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along the lanes and through the streets. The tail of this procession consists of a diminutive hunter, armed with cross-bow, and three characters, the Hobby Horse, the Fool or Clown, and the "Maid Marion" or Betty. These characters give us the clue to the connection with our English folk rituals. They are the "Medicine Men" of the old forest life and pagan times. The animal dancers are themselves "medicine fools" who have their own specific ritual. Three of the six sets of antlers are painted black and three are white. As the procession winds and twists the two sets of three seem continually to be courting and avoiding battle. But the single file trail is not always followed. At regular intervals, the line of ten breaks up into two lines of five, each confronting the other. Then the white stags and black stags are brought face to face for the contest. They surge forward, recoil and surge again, the antagonists passing through each other's ranks to occupy the other's position. Again they attack one another and again pass through the opposite rank. Then the opposing forces melt into Indian file and wind off to their next appointed place.

This ancient fertility rite might have died out had not the Church taken it under its wing as a local pagan custom which might cause trouble if it were not regulated. The Horns, Hobby Horse, costumes and other regalia hang in the Church throughout the year until the September Wakes Week, when they are brought out by the vicar and handed to the performers. The first "run" of the dancers is made outside the vicarage. The last "run" of the day is reserved for the main street in Abbots Bromley, before the dancers sit down to a feast in one of the ancient inns. After that the Horns and regalia go back to the Church for another twelve months.

DENMARK

Danish folk dances are many and varied, references from old Danish ballads repeatedly show the Danish love of dancing and its part in everyday life at court, tournament, annual and special festivities. While the oldest dances were, of course, those of the Carole or ring dance pattern, these have mostly been lost, but the pair dances in all their variations have been assiduously

collected by the Danish Folk Lore Society. More than 1,000 dances and 10,000 dance tunes have been discovered.

The dances by their very names indicate their origin, *Polkas*, *Varsoviennes*, *Rhinelanders*, *Hamberger*, *Fandango*, *Schottische*, etc., etc. Most of these dances are of the 17th and 18th Centuries. In this programme are included three such dances taught by Dr. N. Jentsen to the Chairman of the Harrow Green Folk Dancing Group, Miss Marie J. LeFort.

These dances, *Sonderborg Dobbelt Kvadrille*, *Jodetur* and a *Fandango* from Odsherred, give a refreshing glimpse of the simple Danish approach to dancing.

The formality necessary in learning set steps and set figures seems to have been welcomed and, while the fire of the original Waltz, Polka or Mazurka is lost, the resultant dances have their own staid beauty and appeal to dancer and audience alike.



POLISH Y.M.C.A. DANCING GROUP

UKRAINE

Kolomyka is one of the oldest couple dances of the Eastern Carpathian region. It has no connection with *Kolos* or chain dances. The name comes from a town called *Kolomyja* on the River

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Prut. The main distinguishing features of the *Kolomyka*, which being a living dance has many steps and variations with modern "figures" included, is the simple small basic step and the many turns executed with an old apparently clumsy step, but well suited to dancing on grass. Note the wheel figure in to-night's presentation, representing the wheel of the wine press.

Hopak. The squat-fling dance is still in the possession of many peoples. It is found in Spain in the "Charrada"; in France in "Le Robe du Chat"; it can be traced in the English "Horn-pipe" and is an integral part of many African and



ESTONIAN DANCERS at the ALBERT HALL

Brazilian male-exuberance dances. The most spontaneous and generally known living form is found in the Ukrainian *Hopak*. It is a true peasant dance, powerful and earthy, untouched by courtly mannerisms, unimpeded by male court dress, a living, passionate, soulful dance with steps learnt, not in an academy, but by watching and by participation. A dance in which the dancer can express his own individuality and feelings, with no thought or knowledge of dancing schools.

The *Hopak* shown to-night by the S.I.F.D. depicts a dance gathering in an Ukrainian village, a gay and joyful occasion as can be seen in the dance and heard in the music.

AMERICA

The *American Square Dance* traces its parentage back to the Kentucky Running Set and the New England Quadrilles, which in turn represent the early form of the English Country dance and the more stylized form polished off by the dancing

masters for use in the English and French Courts during the 17th and 18th centuries. Added to that of course are the many influences of the European folk dances which were carried to America by the early and also later day settlers. In the vast reaches of North America, and mainly in the United States and Canada, various forms developed, dictated by the mode of living and other existing conditions in the early days. As the years passed many changes took place and the Caller, born of necessity, became a vital part of the movement. It was from his "special jargon" that the dancers received their directions. Once they had learned the simple basic movements they could dance most of the many hundreds of figures, led by the dictates of the Caller.

The Square Dance of to-day, particularly in the far western states, is a combination of the lusty cowboy dance, steeped in western tradition, blended with the smooth, polished form of the stately quadrilles, to which many modern frills and innovations have been added.

The British Association of American Square Dance Clubs was formed a year ago for the purpose of sponsoring a good form of Square Dancing in this country. Starting with a membership of fourteen clubs it has now doubled its size, and welcomes new member clubs at all times. Mrs. Mildred Buhler of London and California, for many years a leader in the folk and square dance movement there, serves as Patron of the British Association and has trained these various members for this demonstration.

LITHUANIA

Malunas. The Lithuanians are a singing and dancing people, the Italians of the Baltic, a happy race content to sing and dance on the slightest provocation. The dances are many and varied, some of which have survived in the remote forest-hidden villages, show no trace of outside influence.

There are candle dances, axe dances, virile dances for men, occupational dances and animal dances. Among the occupational dances are many depicting the windmill *Malunas*.

That shown by the S.I.F.D. in this programme, *Malunas Didysis*, the Grand Mill, is perhaps the

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most ambitious of the Mills. It shows first, the carts bringing in the corn, then the sieving of the corn, the wheel-barrows taking the grain to be ground, the turning sails of the mill, belts, spools, gears, turbines, more belts and cogwheels, then the corn being ground under the grindstones, and finishes with a depiction of the mill with a surrounding hedge.

SPAIN

The Jota is widespread in all parts of Spain, except in the eastern part of Catalonia. This version contains Country Dance figures interspersed with ritual patterns of the wheel, the circle and the cross. *Las Enreàs* means the mixed-up figure. *Vito*—Seville and Cadiz region. A couple dance of true Andalusian flavour.

Seguidillas Sevillanas. Folk dance of Seville. Popular in all parts and in all classes of society, the type shown to-night is the one called *de salon*, meaning that it is respectable, as opposed to the other *corralera*, seen chiefly in the yards, or taverns.

CATALUNYA is a region which extends from Aragón in Spain to the province of Roussillon, in France. It was divided politically, but its traditions, speech and culture is the same on both sides of the Pyrenees.

The costume worn in the dances is that of the Ampurdán, for it is the most characteristic. To do justice to each village, the dancers should wear the costume of that village, but this is not possible here.

Contrapàs de Xinxina (pronounced *chinchina*). The *Contrapàs* was a ceremonial dance performed by the notabilities of the village to open a festival, or by the priests in church, in order to teach the Gospels to laymen. The Gospels were sung to the *Contrapàs* which lasted over 420 bars. As faith declined, so the *Contrapàs* was shortened to its present form, in the middle of last century. Although it still keeps its solemn, dignified air, the *Contrapàs* has altered in every village. In *Xinxina*, its movements have obviously been inspired by a courting bird. The characteristic flick of the hands, in vogue from the 16th to the 18th centuries, have been kept up. The leader invites his partner to follow him in the dance,

which she does. The second half of the dance suggests a maypole.

Ball de Seu de Urgell (from the foothills of the Pyrenees). In this social dance, the eternal figures of the cross and the square have come down to us from time immemorial and have been adapted to the 18th century type of dance, as performed in courts and manorial houses.

Bolangeria de Solsona. The *Bolangeria*, or *Boulangère*, is one of the type of *Miller's Wife* fertility, or creative dance. First the circle clears the dance-space of evil spirits, then the *Vortex* or the spring of Life is formed by contrary, but perpetual motion, as shown both in the men's and in the women's floor-patterns. The figure eight is assured by the four "passive" couples who anchor the ring to the four points of the compass. *Bolangeras* are common but each village has its own version.

Contrapàs de Sans Genis. *Sans Genis* prefers its version to show the thirteen lunar months of the year. There are thirteen dancers, two of which are leaders. The ritual figures are: thread the needle, figure eight, the horns of the ram, the snail, or spiral, the circle. The chorus contains *Sardana* steps.

BALKANS

The greater part of the dances of the Balkan States is based upon the chain or maze pattern. The dancers either link hands, or belts, or grasp each others shoulders, and dance to the left or right in a series of steps of varying complexity.

The name for these dances varies according to the different districts, but basically it is derived from the Greek word *CHORUS*. In Rumania we find the *Hora*, in Bulgaria the *Horo*, in Macedonia the dance is called *Oro*. To-night we are only showing you a very small sample of the different types of chain dance from Rumania and Yugoslavia; literally hundreds of steps and dance forms are still in use in these countries.

The ritual dance from the mountains of upper Transylvania symbolises the destruction of Winter's darkness by the coming of Spring.

The *Braul pe Sapte* is a dance performed without music, the only accompaniment being the rhythmical shouting of the dancers.

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The three Yugoslav dances are all very different in form and manner of performance. The *Macedonian Brides Dance* is particularly subtle in rhythm and form.

The gay, lively and vigorous Croat chain dance is typical of the very countryside from which it comes; it makes a sharp contrast with the complexity of the Macedonian items.

All the costumes are authentic originals and come from various districts of the two states represented.

POLAND

The Polish Peasant's Wedding. Choreography by Jan Cieplinski. Music by Czeslaw Kozlowski, arranged and based on National Airs and music written by Stanislaw Moniuszko and L. M. Rogowski.

The Quartet:—

Barbara Duleba *piano*
J. Rydel *violin*
Z. Faczynski *cello*
Rudolph Pustelnik *flute*

The traditions of the Polish Folk and National Dances are kept alive and carried forward by a large group of young dancers of the Polish YMCA Club in London under the artistic guidance of Mr. Jan Cieplinski.

The Polish Peasant Wedding is a synthesis of Polish Wedding ceremonies. The dances are from different parts of Poland, as the wedding guests come also from all over the country.

The ceremony runs as follows: The wedding procession having entered the Church, the Mountaineers appear on the scene and dance their most characteristic dance, which is the expression of their buoyant spirit and mode of life.

When the wedding procession returns from Church, we have the climax of the ceremony, the thousand-year-old "Candle Dance" or the giving away of the Bride to the Bridegroom.

Now some of the guests are dancing the famous *Krakowiak* which is followed by the wedding dance of the married couple, a *Kujawiak*.

As a surprise to the wedding party a children's dance is performed.

The ceremony ends with the fierce dance *Oberek*—a dance from the Mazovian Plain.

SWEDEN

Ekeby Dansen. From the village of Ekeby, Scania, in the south of Sweden, rich in dances, especially quadrilles. This dance was first noted in the 1860's.

Väva Vadmal. The source of this dance is no longer known, but since it symbolises the ancient craft of weaving of a special form of homespun, this is probably the oldest Swedish folk dance. Words describing the motions are often sung throughout the dance. There is some similarity to the *Hebridean Weaving Lilt*.

ESTONIA

The Estonians, together with the Finns and Hungarians, belong to the Finno-Ugric race. They possess a great treasure in folksongs and folklore. The costumes are authentic from various parts of Estonia and the dances are performed as they were hundreds of years ago.

Kaera Jaan (Jack of Oats): This dance was well known all over Estonia. Jack of Oats is an imaginary man, who is asked to inspect how the oats are growing.

Kivikasukas (Stony-coat): The first part shows people limping home after receiving corporal punishment. Hearing music, they forget their pains and dance happily.

Juudipolka (Jewish Polka) is a story of a travelling Jew, who quickly gets on too well with the girls of the village. By playing tricks he gets into trouble. The dance, however, has a happy ending.

The music for the S.I.F.D. is played by WILLY WALLACE'S FOLK DANCE BAND.

The Band was formed specially for the S.I.F.D. 2 years ago, all the musicians being experienced in the art of Folk Dance Rhythm through years of practice playing for Scottish, American Square, Morris, English and International Groups.

Instrumentalists:

WILLIAM WALLACE..... *Violin*
FRANK HAWKINS..... *Accordion*
DONALD MCBAIN..... *Accordion*
WILLY MACKINTOSH..... *Violin*
ALLAN HUMBERSTONE..... *Piano*

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