



ROYAL ALBERT HALL

MANAGER C. R. HOPPER

SATURDAY 6TH DEC. 58

**SEE
HOW
THEY
DANCE**

PROGRAMME TWO SHILLINGS

THE SOCIETY FOR INTERNATIONAL FOLK DANCING

PRESENTS

See how they dance

A FESTIVAL OF NATIONAL DANCES



Kind permission Vivienne London

DAME MARGOT FONTEYN
C.B.E.

PATRONS

**Dame Margot Fonteyn,
C.B.E.**

Margaret Dale

Cyril Beaumont



Kind permission Houston Roger, London

MARGARET DALE

DIRECTED BY

H. J. PRICE MARGERY LATHAM LAWRENCE HOWELL

OF THE SOCIETY FOR INTERNATIONAL FOLK DANCING

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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?



Albert Hall, 1951

JUGOSLAVIA

The Slavjanska Besseda Group of dancers have chosen two sets of dances as different in character as they are in shape and musical accompaniment.

The first series comes from the little known republic of Macedonia in the extreme South of Yugoslavia, and the second comes from the Republic of Croatia that is situated at the other Northern extreme of the country. The dances and music of Macedonia show very strong oriental influence from hundreds of years of Turkish occupation. The dances of Croatia are closely connected with the West, though their music is typically Slav in shape and sound. It is interesting to note that the

designs and colours of the Macedonian costumes have not changed for many centuries, and those that appear in the Albert Hall this evening are living survivals of folk dress that dates from the Middle Ages.

The first dance *NEVESTINSKO ORO* is a ritual Bridal Dance from the Struga area of Macedonia. This is followed by *DRACEVSKI ORO*, a fast moving dance from another quite different district in East Macedonia called the Vranje.

MOMACKO KOLO is a gay social dance for little groups of one man with two partners.

SELJANCICA is a rapid dance from the central plains of Croatia; the tempo and footwork change from moment to moment as the dance develops.

ESTONIA

The Estonians belong to the Finno-Ugric race and possess a great treasure of Folk Lore, Folk-Song and Dance. Today when love of freedom has taken many of them to other lands to begin life anew they carry with them the culture of an ancient race entitled to its place in the modern world.

The group performing tonight was formed in London in 1947, it meets regularly to sing, dance and study its countries' folk custom. It has danced in festivals large and small in most of the large towns in England as well as in Cork and Dublin.

OIGE JA VASEMBA—Literally right and left is a simple chain dance.

TILUT TILUT from North West Estonia shows a group making a dance mockery of the hard work of pumping water.

HUPPETANTS is danced to a traditional wedding song where everybody was so gay that even

“The cat and mouse did play and run,
An old bear beat the great big drum,
And a little flea in leather pants,
Jumped out of the window and started to dance.”

TULJAK Tuljak is the best loved of all Estonian Wedding dances. The Country Weddings used to be, and still are, real festive occasions lasting from 3 to 4 days to a full week with nearly everyone in the village invited. There being plenty to eat and drink they are soon gay and carefree, many songs are sung and always Tuljak a song of courtship, quarrel, reconciliation and a final happy ever after.

SPAIN

MUINEIRA is a gay dance from the Galician Mountains in which the arms are held above the head representing a bull's horns.

FANDANGUILLO DE HUELVA, allied to the Fandango, comes from Huelva in the southwest of Andalucia close to the Portuguese border.

The Iberian group was formed three years ago by Margaret Colata who used to meet with a few friends, all “aficionados” of the S.I.F.D., to practise Spanish Dancing.

The group, now 30 strong, has produced its own full length show, has danced in cabaret, given dozens of demonstrations and meets regularly every Monday evening at the S.I.F.D. school.

GERMANY

POSTE VIERA exemplifies the simplicity of step and intricacy of figures so typical of German Folk Dance. THE STREITER SCHUHLPLATTLER LANDLER is a vigorous and gay dance associated with the Alpine districts of S.E. Germany, Austria and Central Switzerland. The Landler, a Germanic turning dance developed in the mountains into the Plattler or Schuhplattler by the addition of vigorous slappings on thighs, knees, and shoes accompanied by the stamping of feet. Elsewhere the Landler was the ancestor of the Vienna Waltz.

KREUZ KONIG is a recently revived dance, popular with German Folk Dancers everywhere.

NEW ZEALAND

From the South Pacific we have a group of New Zealanders demonstrating the Maori “Action Song” and “Haka”. An “Action Song” is the singing and graceful swaying to music, while the hands portray the meaning of the words. These were danced in the Pa, or village, by men and women and the songs usually told a story or recorded facts, such as the perilous journey of the canoes across the Pacific Ocean; the seasonal



Miss Esther Kerr, New Zealand

changes and the growing of the crops; or perhaps simply welcoming or farewelling a visiting chief and his followers.

The "Haka" on the other hand, was a war-dance performed by men who were about to attack their enemy during inter-tribal wars. The purpose was to fill the warriors with fury and courage so that the battle would be well-fought.

Nowadays, both the "Action Song" and "Haka" are still traditionally danced at gatherings and celebrations but purely for entertainment; although there is no guessing what is going through an "All Black's" mind when he does his haka on an overseas rugby field just before a game!

- Pa mai — an action song of welcome.
- Haere tama ma — an action song of farewell.
- Manu rere — a long song (manu—a bird).
- Haka — a typical war dance.

THE MAORI PEOPLE are a singing race, the Italians of the Southern hemisphere who automatically incorporate singing with dancing. Many of their song dances have been lost in the mists of antiquity but recent research has also saved many for posterity. The group performing tonight are all students in London who, while here in a strange land, meet regularly to practise and enjoy this aspect of their traditional Folk culture.

Their leaders are Miss Esther Kerr and Mr. Selwyn Wilson.



A. Anura, Ceylon

CEYLON

To see the various forms of Kandyan dancing one would have to see the Perahera or the procession carrying Buddhist relics. In it one would see the simplest and the most intricate forms of dancing, as hundreds of drummers and dancers take part in the procession. Two aspects of the dance are shown today—the Drum Dance and the Vess Dance.

SWEDEN

DALDANS. Daldans was discovered about 100 years ago in Dalarne. The music is composed of old folk melodies from the villages around Lake Siljan. Daldans is interesting in that all the steps are typically Swedish, there is neither Waltz nor Polka, Mazur or Shottische. EKERBY POLSKA. A comparatively new, though less typical quadrille, composed in 1922 for a special occasion in Ostagötland.

The SIFD Group of Swedish Folk dancers owes its existence to the untiring efforts of Dr. V. K. Cyriax and has most successfully learnt to perform and enjoy Sweden's many Folk Dances. The dresses all authentic in material and in detail are a representative selection of costumes from all parts of Sweden.

RUSSIAN/UKRAINE

THE BIRCH TREE. It is Easter. The girls have just come from a Service at their Church. Their pensive dance suddenly breaks off as a small group of boys appear on the scene. The dance proceeds gaily for a while before gradually subsiding to its former serenity and peace.

THE FOUR BROTHERS. Every village has its young leaders, staunch lads born to shine in whatever they do, leaders in song, dance and mischief. Here are the four brothers—a family of such leaders.

A COURTING DANCE. The scene is a park. A young girl is pretending indifference to the attentions of her boy-friend. A group of acquaintances distract him for a moment and his girl walks away, annoyed and petulant—now he must work very hard indeed to earn her attention!

THE GOPAK. This is probably the best-known of all

continued page 6

PROGRAMME

INTRODUCTORY MUSIC BY THE SOCIETY FOR INTERNATIONAL
FOLK DANCING ORCHESTRA CONDUCTED BY GEORGE ORLOFF

PART ONE

- | | | | |
|----|---------------------------|--|--|
| 1 | JUGOSLAVIA
(MACEDONIA) | Nevestinsko Oro
Dracevski | Slavjanska Bessedra Group |
| 2 | ESTONIA | Oige Ja Vesemba
Tilut Tilut
Huppetants | The London Estonian Dance Group |
| 3 | SPAIN | Muineira | The Iberian Dance Group |
| 4 | GERMANY | Poste Viera
The Streiter Schulplattler Landler
Kreuz König | The Harrow Green and Hornchurch Folk
Dancers |
| 5 | NEW ZEALAND | Pa Mai
Haere Tama Ma | New Zealand Maori Dancers |
| 6 | CEYLON | Kandyan Drum Dance
Vess Dance | A. Anura
S. Palihakkara |
| 7 | SWEDEN | Ekerby Polska
Daldans | Swedish Group of the Society for
International Folk Dancing |
| 8 | RUSSIA
UKRAINE | Berioska
The Four Brothers | The Troika Ensemble
Vocalist: Ira Lepin |
| 9 | INDONESIA | Sumatranese Candle Dance | The Indonesian Student Society in England |
| 10 | AUSTRIA | Bauern Walzer
Waldjager
Paschada Boarischer
Kreuz Polka | The Austrian Group of the Society for
International Folk Dancing |
| 11 | HUNGARY
(MATINEE ONLY) | Bujti Karikazo
Malom Kerek
Fokostanc
Karadi Bebug Verbunk
Cigandi Kemeny Czardas | Pupils of the Thomas Calton Secondary
School
Arranged by Joan Walton |

11	SCOTLAND (EVENINGS ONLY)	The Duke of Gordon's Welcome To Aberdeen The Bonnie Briest Knot Argyll Broadwords Hebridean Weaving Lilt	The London Scottish Dancers Piper: Peter Quinn Puirt-a-beul (Mouth Music): Singers from the London Gaelic Choir Presented by John Armstrong
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INTERVAL

PART TWO

12	SPAIN	Fandanguillo de Huelva	The Iberian Group
13	AUSTRIA	Kärntner Landler	The Austrian Group of the Society for International Folk Dancing
14	ESTONIA	Tuljak	The London Estonian Dancers
15	INDIA (BENGAL)	Bashanta	S. Palihakkara A. Anura
16	RUMANIA	Hora Din Tara Ovasulvi Dura Megarica Crietele	The Harrow Green Folk Dance Group
17	LATVIA	Vec Puisu Deja Bralits Masa Dancinaja Muskadrilis	The Latvian Folk Dance Group "Sakta"
18	RUSSIA UKRAINE	Yavlochka Gopak	The Troika Ensemble Vocalist: Ira Lepin
19	JUGOSLAVIA (CROATIA)	Momacko Kolo Seljancica	The Slavjanska Bessedra Group
20	NEW ZEALAND	Manu Rere Haka Haere Ra	New Zealand Maori Dancers

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.



John Godden of the Troica Ensemble

Ukrainian Dances. The boys are "showing off" to a group of girls—each trying to outdo the other in his exuberance of spirit and in showing new and virile steps.

INDONESIA

Indonesia is a country of many islands and each island has its own dances.

THE CANDLE DANCE comes from the island of Sumatra. There are many Legends connected with this dance and one of these tells the story of a young Prince searching in the darkness for a precious ring he has lost. He is assisted in his search by a group of young Princesses.

AUSTRIA

BAUERNWALZER (Peasant waltz). A simple couple dance found in many parts of Austria.

WALDJAEGER (The hunter in the woods). A lively dance from Upper Austria, this version coming from the Muehlviertel district.

BOARISCHER ("Bavarian"). One of the countless "Schottisch" forms; it comes from Gstatterboden, in the Gesaeuse region of Styria.

KREUZPOLKA FROM ALT-AUSSEE. KREUZPOLKA FROM RAMSAU. There are many different local versions of the Kreuzpolka (crossing polka, because in all versions the inner feet of the dancers cross over the outer ones). We are showing one which represents the original polka rhythms, while the other shows an influence of the landler style.

LAENDLER AUS KAERNTEN (Carinthian landler). A complicated figure dance from Upper Carinthia (Lieser, Gurk and Moell valleys). Its movements are quiet, the tempo moderate. There are twenty figures depicting the various stages of courtship, including a short quarrelling interlude, until the boy finds himself firmly embraced by his partner in the "marriage" figure.

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

HUNGARY

KARIKAZO (The Hoop). When the lads and lasses of the village decide to dance, it is as often as not the girls who start the ball rolling. "The Hoop" is a good example of this and comes from the vicinity of Bata. The lads, meanwhile, look on, then join in, to provide a simple step as background to the girls' dance.

MALOMKEREK (Millwheel). A simple, but very pretty spinning-room dance. It is danced by the women alone, and is not as easy as it would appear at first sight. VERBUNKOS (Recruiting Dance). Having seen what the girls can do, the lads decide that they must show their mettle, and perform a "verbunkos". The name is derived from the German word "Werbung", which means "recruiting" and the dance was in olden days performed by special recruiting squads of sergeant, corporal and a few men. The type of dance is also known as "toborzo", which is the Hungarian for "recruiting". Today the recruiting squads no longer tour the country, but the tradition is kept alive by the men of many villages who still do these dances in the traditional form with the "sergeant" in the centre of the circle, being more dignified than the rest.

CSARDAS (Inn Dance). The so-called "national" dance of Hungary, which in the villages is usually referred to by more specific names to denote one particular sequence as a guide-line. It is represented in the programme by a short but vigorous sequence, combining the "lassu" or slow part, with the fast, sparkling figures of the "friss".

SCOTLAND

THE DUKE OF GORDON'S WELCOME TO ABERDEEN is

one of the Canadian-Scottish set dances which have been collected over the past few years. This one was found in Hamilton, Ontario.

THE BONNIE BRIEST KNOT a lady's solo dance, is in fact a wedding favour, and its shape may be seen in one of the steps.

THE ARGYLL BROADSWORDS, danced by four men, was adopted by the Highland Regiments, who have been mainly responsible for keeping it alive. There are many versions, most of which can be traced back to one or other of the Regiments.

THE HEBRIDEAN WEAVING LILT, always a favourite, is an exhibition dance depicting many of the movements of weaving; the beat of the loom may be heard all the way through. Originally the dance came from North Uist, in the Outer Hebrides.

INDIA

Besides the four main techniques of classical dancing, "Bharata Natya", "Kathakali", "Kathak" and "Manipuri", each province has its own groups of Folk Dancers who eagerly await the main festivals to exhibit their dancing.

The dance performed today is from Bengal and it expresses the joys of Spring. It is called "Bashanta Sula".

RUMANIA

HORA DIN TARA OVASULVI is a couple dance characterised by small steps and rhythmic, syncopated stamps. The unusual body movements stem from rapid and subtle shifting of the weight from one foot to the other, the steps are said to represent digging.

DURA, a graceful dance for girls only is followed by the men joining in for the Ciocarlanul and the medley is completed with the couple dance Ardeleana Cu Fuguri. The MEGARICA from S. Transylvania shows again characteristically small steps and introduces also a unique dragging step.

The CRIETELE is a dance named after a flower, the carnation, originally performed by girls only but latterly with the men joining in, albeit in separate lines from the girls.



The Latvian Group 'Sakta'

LATVIA

VECPUISU DEJA (The Bachelors Dance). A slow and graceful dance in running three step, in which the boys are competing to win the hearts of the young maidens. MUSKADRILIS (The Fly Quadrille). A gay, fast dance from the county of Barta, danced with hand embroidered handkerchiefs and towels which are more than 100 years old.

In the year 1935, for the first time, a Royal Albert Hall audience saw a team of Folk Dancers from the free State of Latvia.

Today, after 23 years, a Latvian Group, this time from Bradford (England), shows that the folk arts of the Latvian people are being preserved and fostered in this their adopted land, with the same pride and care as in the home country.

BALKANS

The Slavjanska Bessada group under the guidance of Mr. Philip Thornton specialises in the dances of the various Balkan States. It has acquired a remarkable wardrobe of costumes from all parts of the Balkans, has made available Yugoslav Folk Dance records to the British public and has thoroughly learnt the style and difficult dance techniques so peculiar to this part of the world.

It meets regularly every Tuesday evening at the S.I.F.D.

school and is one of the most popular and successful of the S.I.F.D. groups.

THE ASIAN MUSIC CIRCLE

The Society of International Folk Dancing thanks the Asian Music Circle for introducing some of tonight's dancers to the Festival. The Asian Music Circle (President Yehudi Menuhin) was founded in London in 1953 with the object of fostering friendship between the peoples of Asia and the Western countries through a greater understanding of Asian culture and tradition. Through the guidance of its founder and director, Mr. Ayana Deva Angadi, the Asian Music Circle has done brilliant work in bringing the music and dances of Asia to a wider European audience and, by means of lectures, discussion circles, recitals of vocal and instrumental music, and of dance, films and gramophone records, has provided opportunities for members and their guests to listen to various types of Asian music and to learn the dance techniques.

The Society of International Folk Dancing wishes the Asian Music Circle success in its future plans to acquire a small theatre, to form new branches in the United Kingdom and abroad and to publish a periodical devoted to the study of Asian music and dance.



S. Pallhakkara, India

loyal following. Members of the Hornchurch Group have joined with Harrow Green to present tonight's German and Rumanian items. They are affiliated to the Cann Hall Community Association, the S.I.F.D., and the International Folk Music Centre.

THE TROIKA ENSEMBLE

The Troika Ensemble comprises an orchestra, a group of dancers and a singer.

While the orchestra is truly international, being formed of Russians, Poles, Latvians, Estonians and English, the dancers are all English. The orchestra is conducted by George Orloff, who also arranged the dances. The music has been orchestrated by Peter Lorenz.

The singer is Ira Lepina, soprano, late of the State Opera Company of Riga, the capital of Latvia.

The Troika Ensemble has successfully produced musical, choral and dancing festivals in a number of London parks, on television, at Brighton and other coastal resorts and in various national clubs in London.

THE SIFD ORCHESTRA

THE S.I.F.D. ORCHESTRA, making its debut tonight, was organised to meet the demand for a truly international Folk Dance Band able to play its own orchestrations of the hundreds of dance melodies in the S.I.F.D. repertoire.

It is formed of Russian, Polish, Latvian, Estonian and English musicians under the leadership of George Orloff while the music is orchestrated from traditional airs by Peter Lorenz.

Musical evenings are held every Thursday at the Hugh Myddleton School and guests are welcome.



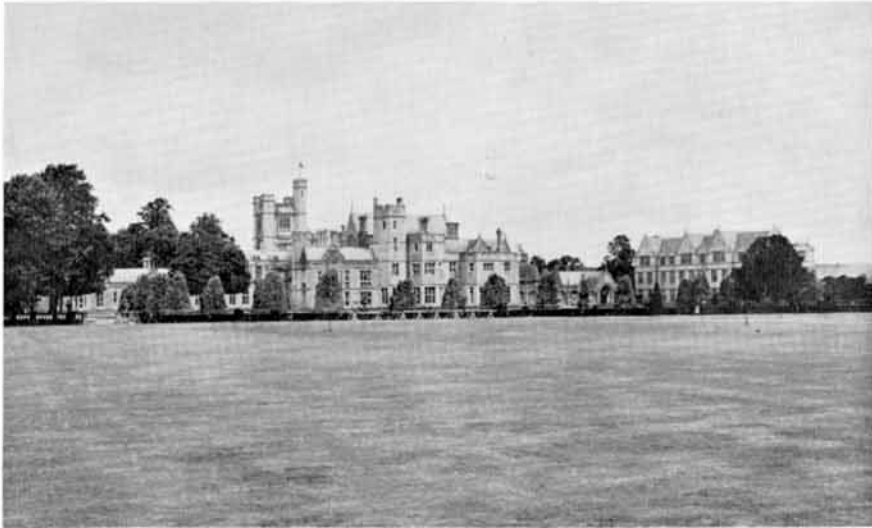
London Scottish Dancers

THE HARROW GREEN FOLK DANCING GROUP

The Harrow Green Folk Dancing Group was formed in July 1950, it has a membership of over 100 who regularly attend the classes at Forest Gate, and has even formed a second group at Hornchurch with a large and

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(MANAGER: C. HOPPER)

FRIDAY, JAN 9th AND SATURDAY

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AT 7.30 PM

Tickets: 2s. to 15s. from The English Folk Dance and Song Society
Cecil Sharp House, 2 Regent's Park Road, N.W.1. (GUL 2206)
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The English Folk Dance and Song Society

Folk Dance Records

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No. 3	SCHOTTISCHE (SWEDEN) JOOKSU POLKA (ESTONIA)	SNURREBOCKEN (SWEDEN) SADALA POLKA (ESTONIA)
No. 4	GAMMAL REINLANDER (NORWAY) SANFTENBERGER (GERMANY)	KLEINER SCHOTTISCH (GERMANY)
No. 5	KOHANOCHKA (RUSSIA) DIE WOAF (AUSTRIA)	FYRMANNADANS (SWEDEN) SCHWARZWALDER MAZURKA (GERMANY)
No. 6	FJALLNAS POLSKA (SWEDEN) SCHOTTISCHE (DENMARK)	VIRU VALSE (ESTONIA) BOURREE POURSUITE (FRANCE)
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No. 8	FYRMANNA SCHOTTISCHE (SWEDEN) GAMBOLINER HOLZSCHUHTANZ (GERMANY)	TARANTELLA (SICILY) LAURA (POLAND)
No. 9	KREUZ POLKA (AUSTRIA) HIATAMADL (AUSTRIA)	HAXENSCHMEISSER (AUSTRIA) BOARISCHER (AUSTRIA)
No. 10	WALDJAGER (AUSTRIA) STOTTERA PASCHER (AUSTRIA)	SIEBENSCHRITT (AUSTRIA) VEITSCHER MASUR (AUSTRIA)

You may purchase these records at Recorded Sound Limited, 27 Bryanston Street, W.1.

A 40 pp. book has recently been prepared by the Society entitled "A Selection of European Folk Dances." This is a book of instructions and music for the 19 dances recorded in the first five records.

It is priced at 5s.

A further set of three 10 in. double-sided records of Yugoslav Folk Dances has just been made available. These records comprise most of the music you have heard this evening. They may be bought separately at 10s. 6d. each, or for 30s. a set of three, post free. Particulars may be obtained from Philip Thornton, c/o Levy Sound Studios, 73 Bond Street, W.1.

These three Yugoslav records feature the following Kolos: Cacak, Seljancica, Makedonsko Oro, Toska, Ne jademe, Niskabanja.