

A  
NEW YEAR  
FESTIVAL  
OF FOLK-DANCE



ROYAL ALBERT HALL \*

JANUARY 6<sup>TH</sup> AND 7<sup>TH</sup> 1950 AT 7.30 PM.

SOUVENIR PROGRAMME \* TWO SHILLINGS

ENGLISH FOLK DANCE AND SONG SOCIETY

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PART I

THE CHERRY TREE CAROL

A version collected by Richard Chase from Horton Barker,  
Virginia, U.S.A.

Singer :  
PATRICK  
SHULDHAM-SHAW

SELLENGER'S ROUND, or The Beginning of the World  
(*The English Dancing Master*, 1670)

THE MORRIS REEL (*Winster, Derbyshire*)  
with May King, Queen and Witch

MORRIS DANCES

The Maid of the Mill (*Bampton, Oxon*)  
Jockie to the Fair (*Headington, Oxon*)  
Leap Frog (*Bledington, Gos.*)

Pipe and Tabor :  
KENWORTHY SCHOFIELD  
Concertina :  
KENNETH LOVELESS

NORTHUMBERLAND COUNTRY DANCES

Morpeth Rant or Cornrigs (*Traditional*), by traditional  
dancers from Hexhamshire

CLOG DANCE (DURHAM)  
by Jackie Toaduff

Fiddles :  
PETER KENNEDY  
PETER SWANN

SCOTTISH DANCES

Hebridean Lilt (Mouth music)  
Sean Truibhs  
Rouken Glen  
by Members of the Edinburgh Branch of the Scottish  
Country Dance Society

TIM WRIGHT'S BAND

YORKSHIRE SWORD DANCE

by traditional dancers from Skelton Green (Yorks)

Accordion :  
ARTHUR MARSHAL

COUNTRY DANCES

Princess Margaret's Fancy (1949)  
Jenny Pluck Pears (1650)

Fiddles :  
ELSIE AVRIL and  
WILLIAM GANIFORD

Newcastle (1650)

THE CUMBERLAND SQUARE DANCE (*Traditional*)

INTERVAL OF TWENTY MINUTES

The dancers, except where otherwise specified, are Members of the English Folk Dance and  
Nan Fleming-Williams, Geoffrey Ginn, Helen Kennedy, Kenneth Loveless, Sam Mason, S

### *Sword Dancing*

The Sword Dance is found in two forms, and it varies according to the type of sword used. In Yorkshire, the "sword" is stiff and inflexible, with a handle at one end only, while in Northumberland and Durham it is shorter, made to flex easily, and with a handle at each end. In all the English Sword Dances the dancers are linked to each other in a ring or chain, performing their various evolutions in close formation. As in the case of the Morris Dance, a number of additional characters often accompany the Sword Dancers, and it is these characters who provide the clues to the nature and past history of the custom. The Morris Dance was particularly associated with renewed life at Easter, Whitsun and May Day, while the Sword Dance was a mid-winter custom, performed annually around Boxing Day or Plough Monday, and representing the battle of Life and Death. The action undertaken by the characters varies, according to locality, from a mere fragment of by-play to a dramatic entertainment with dialogue and songs. The Skelton Green team have inherited a tradition once common to the North Riding of Yorkshire. It is not an unbroken tradition even in Skelton. After the first world war two survivors of a group that had broken up some years before independently started teams. The spur to revival was hunger, for there was then much unemployment in the ironstone mines, and for two years the dancers made money by their street shows. Since that revival the number of teams has increased, and Skelton Green makes its first appearance in London, to represent the Cleveland tradition of Sword Dancing.

### *Clog Dancing*

Clog dancing is done wherever people wear clogs. In Lancashire, Yorkshire, Durham and Northumberland people still put on clogs for dancing, even in places where they have ceased to use them for every-day wear. Clog dancing gave birth to Tap Dancing, and the child has outgrown the parent. But the dance tradition still thrives in the North-east—especially in the coal mining community. Jackie Toaduff, from Durham, won prizes at a Clog Dance Competition recently promoted by this Society.

### *Irish Dancing*

The Northern Ireland dance tradition, represented by Patricia Mulholland's team, is rich in pattern as well as in step. Some of the dances shown have been recently re-discovered: an example of such a discovery is "The Three Tunes". Only a short time ago in England and in Ireland there were itinerant dancing masters ready to enrich the local repertory with discoveries and variants from other parts. Miss Mulholland's team benefits from her lyrical fiddling, and from her extensive knowledge of Irish steps and figures.

### *Scottish Country Dancing*

At the Border, country dancing shares a common stock of airs, steps and figures. Going further North the Highland influence increases and moulds the style of country dancing along national lines. The Scottish Country Dance Society aims at a national expression of country dancing through the ballroom and is less concerned with the local variants in the village hall. This fine team from Edinburgh demonstrates the high level reached in the ballrooms in Scotland by careful attention to form and style.

FOLK DANCERS  
OF  
NORTHERN IRELAND

