

FOLK

FESTIVAL

* 1974 *

Royal Albert Hall

Friday 15 February

Saturday 16 February



The English Folk Dance and Song Society

THE BAMPTON MORRIS



The Cotswold hills are a traditional stronghold of English Morris, with most towns and villages boasting their own teams up

THE GRENSIDE SWORD DANCERS

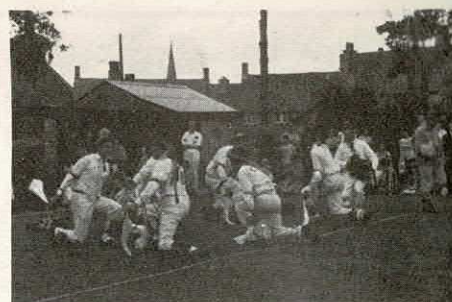
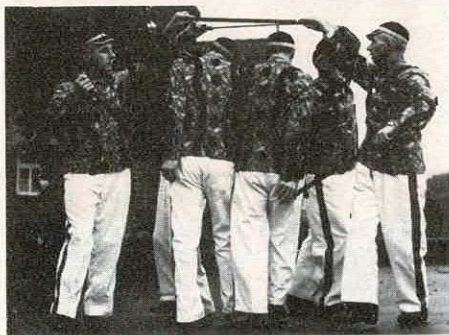
Mid winter is the time of sword dancing in England, and teams still come out on Christmas Day or Boxing Day to give their seasonal performance. The sword dance has always been connected with the plough play which celebrates the ending of one year and the start of another. Nowadays the connection has been severed in all but one place, although the sword teams still dance, not only at Christmas time, but all the year round. Many Morris clubs now perform both Long Sword and

to the last century. When Cecil Sharp undertook his tremendous task of noting the remaining ritual dance traditions, Bampton-in-the-Bush in Oxfordshire was one of the places he visited. In Bampton they claim a continuity of several hundred years, and the strength of the tradition is shown by the fact that today there is not one, but two teams dancing regularly.

One has as its Squire and musician Arnold Woodley, who first danced in 1938 as a 13-year-old to make up the team. At that time the legendary Sam Bennett was the musician.

The second team has as its Squire Francis Shergold, and is justly proud of its connection with that doyen of all Morris

Rapper dance, but we are justifiably proud of the remaining traditional sword teams



musicians, Billy Wells, who was the team's leader. The Bampton Morris was first shown to London at the Globe Theatre in 1912, and we have had a special affection for them ever since.

of the Northern counties. Such a one is the Grenoside team, which was visited by Cecil Sharp during the memorable time he was documenting the English sword dance tradition. The team which danced in London in 1926 was made up of Rover Scouts trained by Harry Housley, who had been present during Sharp's visit. The last war caused a break, but in 1947 Douglas Kennedy visited Sheffield to present sets of swords to the Handsworth and Grenoside teams. In the last few years many outside engagements have been undertaken by the sword team, and Grenoside now has a band and a folk dance club.



THE TEESSIDE FETTLERS

The Teesside Fettleers are now well established on the folk club scene, as well as in schools and art centres throughout the country, where their very individual and entertaining style appeals to a wide cross section of audiences—as they say “from purists to pensioners” and “from charity organisers to church goers”.

They perform in the main songs from their own home area, the heavily industrialised North East of England, but they augment these with other traditional songs sung

unaccompanied and with interesting instrumentals. Recently they have been gaining popularity as ceilidh artists, and here their instrumental techniques are put to good use.

Their successes at Folk Festivals, such as Sidmouth in 1973, have brought them to the arena of the Royal Albert Hall this weekend, and will no doubt lead them on to even greater successes in the years to come.

Their first LP on the Tradition label is to be issued this year, and is eagerly awaited by many people in the folk world.

HYLTON POMEROY

If ever Hylton were given a knighthood, which is unlikely, his name would conjure up that of a British Governor General in some far flung outpost of the British Empire. One would never suspect that with the name he carries, he perfectly executes the intricate and brilliant Miners Clog Dance from the North East.

He was born in Blaydon-on-Tyne on 27 October 1945 and the famous old race-course from which the song is derived, ran past his front door. At the age of three he showed an interest in clog dancing, in spite of the fact that his parents kept the secret from him that clog dancing ran in the family. His uncle was the famous Joe Daly who was for many years the champion clog dancer of Northumberland and Durham. The legendary Johnson Ellwood was a close friend of Joe Daly and took Hylton under his wing.

Hylton's first competition was at the age of nine (which he won) and he has never been beaten in any competition since. At the age of fourteen he won the Junior Championship of Newcastle-upon-Tyne and successfully defended it for three years, when, at the age of seventeen, he appeared at Balmbra's Music Hall, which had been re-opened to celebrate the centenary of the Blaydon Races; appearing with him at the time was Joe Bennett, Director of the Northumbrian Traditional Group, who had been asked by Professor Fisher Cassie to gather together the exponents of the various facets of Northumbrian traditional culture, and linking the music hall traditions with the still existing mining community, formed the Northumbrian Traditional Group, of which Hylton has been a stalwart member ever since.

This is Hylton's first appearance at the Albert Hall.



PROGRAMME

Part 1

OVERTURE

Composer: Brian Willcocks
Festival Band

1. **STEPS AND JINGLES**
LONDON FOLK

Produced by **Bob Parker**
Music by **Brian Willcocks**

2. **THE BAMPTON MORRIS DANCERS**

Squires: Francis Shergold and
Arnold Woodley

3. **ENSEMBLE FOLKLORIQUE ARMENIAN—NAVASART**

4. **THE GRENOSIDE SWORD DANCERS**

Captain: Ted Frost

5. **HYLTON POMEROY**
Clog Dance

Musician: Joe Bennett

*6. **DANCERS FROM THE COUNTIES OF ENGLAND**

Festival Band

7. **THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY**
(London Branch)

Leader: Bill Ireland
Musicians: Festival Band (Scottish Section)

Come Ashore Jolly Tar

Hoopers Jig

*The Silver Tassie

*The Dee in Spate

Cock a'Bendie

Highland Schottische

Round About Hullachan

8. **CYRIL TAWNEY**

9. **"HOT GOSPEL AND COLD STEEL"[†]**

Produced by **Ronald Smedley**
Choreography by **Jonathan Taylor**
Music by **Elizabeth Bennett**

From an original idea by Martin Hazell—a folk rock ballet telling the story of the Civil War and the Restoration to music of the 17th century.

Charles First and Second	Gregg Hartwell, David Butson
Cromwell	Bob Parker
Roundheads and Cavaliers	London Folk
Music	The Eternal Triangle (Elizabeth Bennett, Graham Snow, Roger Williamson)
	Trotto: (Richard Brechnocke, David Kettlewell, David Lochner)
	Co-operation David Hislop and Martin Hazell
Conductor	Andrew Peggie

[†] From "A History of the English Speaking Peoples", Vol. II, by Winston Churchill

Interval

Festival Band: David Fleming-Williams, Gordon Fredericks, William Ganiford, Linda Martin, Richard Smeral Forster-Brown—Flute; John Barber, Meg Winters—Guitars; Alan Humberstone—piano