

HDS

THE HISTORICAL
DANCE SOCIETY

Newsletter
October 2017

Contents

From the Chair	Page 1
HDS Matters	Page 2
HDS Events	Page 2
HDS Courses and Workshops	Page 2
Other events of interest	Page 4
Reports and Reviews	Page 5
People	Page 8
Letters	Page 9
Editor's Afterthoughts	Page 10
HDS contact info	Page 11



Aaron Sheehan as Apollo in the Baroque opera *Le Temple de la Gloire*. See **People**, page 8

From the Chair

When you read this we will properly be in autumn, with dark evenings consequent on the clocks changing last month. Although this summer has perhaps not been one of the warmest and driest, I hope that you and your

fellow dancers and musicians found good opportunities to perform outdoors in front of appreciative audiences.

Your committee continues to explore ways in which we can safeguard against future challenges. For charities of our type and size, it is a perennial issue to find good people who are willing to serve as trustees. We want to provide a supportive framework for our trustees so that they can concentrate on using their energies and talents for common good. Two years ago the AGM agreed to our change of name, and, reflecting back on that time, that was a good move. We had thought that we would need no more significant changes for the foreseeable future. However, you will notice on your papers for the AGM that we are seeking to take advantage of a new type of charity structure which the government and the Charity Commission brought forward in recent years. The model of a Charitable Incorporated Organisation provides a neat bridge between charity and the commercial organisations. In particular, it provides a safeguard for trustees over possible liabilities. The committee thinks that this is a very attractive model for the society, and for this reason is recommending it to the AGM as part of its work in reshaping the society for the future.

Last year we set up a subgroup for musicians, as the three interest groups in our constitutional objects are: dancers, musicians and costumiers. After an initial meeting of the musicians' subgroup, we have managed to attract some new members who will bring wide experience and interest to the group. Tamsin Lewis and Andy Richards join me, Bill Tuck, Derek Guyatt, Ian Cutts and Roger Gregory. In parallel with the work of the dance teachers subgroup, we have started to look at what we can deliver over the next 12 months. Look out for updates in future newsletters.

In relation to our interest in costume, we are working on costume being a feature of the 2018 summer school which will once again be held at Stonyhurst College. The theme for the summer school is *The Lords' Masque of 1613* for the marriage of Princess Elizabeth and Frederick, Elector Palatine. At least one person has remarked that this is a return to the days of Hengrave! It promises to be a very fine event, with both a short and a week-long course.

The committee has been developing a plan for the next five years which contains some very exciting and interesting elements to sit alongside our current work, events and publications. More details will be brought forward in the newsletter, and I hope that we can create some opportunities to talk to members about the plan.

Happy dancing and music making!

Peter Barnard

HDS MATTERS

HDS Committee Membership

Janette Bowen and Jan Guyatt will be stepping down from the committee at this year's AGM. Their support and contribution has been immense and they will be missed. Their leaving creates an opportunity for new people to join the committee at a fascinating juncture as we seek to shape the organisation to meet the future challenges and to make our plans work.

Members of the committee take on particular areas of work as their responsibility since in effect the trustees are also managers of the organisation. The work of the committee is currently shared as follows:

Chairman: Peter Barnard

Secretary: Richard Smithies

Treasurer: Steve Collins

Director of Education and Research: Anne Daye

Coordinator of HDS Locals / Summer School

administrator: Lynne Spicer

Marketing: Peter Barnard

HDS Social Media: Anne Smithies (Associate)

Website and IT: David Parsons (Associate)

Newsletter: Ann Hinchliffe (Associate)

HDS Events Administrator: Gill Plant (Associate)

In particular, we would value someone joining the committee:

- who has experience of, or an interest in, marketing
- who is prepared to organise HDS workshops and other events.

Our subcommittees are chaired as follows:

Dance teachers: Anne Daye

Publications: Jan Guyatt (to retire)

Music: Peter Barnard

With Jan retiring from the committee, the work of the publications subcommittee will probably concentrate more on commissioning new work and bringing it to the market. We need someone to chair that subgroup. The main HDS committee meets 3 times a year and the subcommittees meet similarly.

If you would like to have an informal chat with Peter Barnard to explore possible committee membership, please contact him on 01427 873937 or at chairman@historicaldance.org.uk

New membership subscription deal

Current membership costs £20, individual, or £35, couple. In addition, we now offer a 5-year package: £90, individual or £160, couple. The subscription year will continue to run from 1 October, but if you have already paid the 2016/2017 subscription you can offset the payment made against the new 5-year subscription. Either way, it helps hugely if you pay by standing order. There are FAQs on the website and social media pages; or contact a committee member.

HDS EVENTS

18th November 2017

AGM and day workshop, launching revised version of Dances of Court & Country CD

Chelsfield Village Hall, Bucks Cross Road, Chelsfield, Orpington, Kent BR6 6RL. 1030-1600h.

Free members' workshop, tutor Anne Daye: *Creativity in English and French dancing c.1600*. This will include: almains and country dance warm-up; a new coranto based on English sources to music from *Dances of Court & Country Book 2*; a Spanish Pavan with Italian touches; and a French mascarade with music from c.1612, to be published soon.

12.30h: **HDS AGM** and lunch break.

AGM papers are enclosed with this mailing.

HDS COURSES AND WORKSHOPS

Saturday 11 Nov, 10.00-17.00h

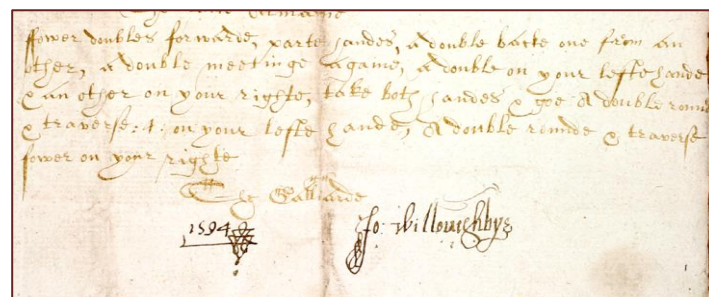
Sunday 12 November 11.00-17.00h

18th-century Danish country dances, tutor Jorgen Schou-Pedersen.

Beckenham, South London / North Kent. Each day is in a different hall, both within 5 minutes of train / bus / tram. £30 per day (£25 members), £55 2 days (£45 members). Contact organiser for details: hazel.dennison@ntlworld.com, 01234 401863.

WORKING WITH THE SOURCES workshop series

These study days explore key sources for Renaissance dance. All are led by Anne Daye unless otherwise specified. Combining theory and practice, the study days will support those who teach or lead dancing and also interest those who wish to extend understanding of the dances they enjoy.



Above: Part of the Willoughby MS, Somerset Heritage Centre.

Saturday 2nd December 2017

'Inns of Court' manuscripts, 1566-1670.

St Stephen's Church Hall, Watling Street, St Albans, AL1 2PX. 10.00-16.00h. £15 incl. tea/coffee; pay on the day. Bring dancing shoes, and a copy of 'Dancing at the Inns of Court' by David Wilson in *Historical Dance Vol. 2. No. 5 1986/7*. (downloadable from <https://historicaldance.org.uk/journal/volume/2>)

Booking is essential, by 11th Nov: Helen Young (01327 340494) or helenhds@outlook.com. Hosted by Herts Early Dance.

Saturday 3 March 2018

Playford, Coventry

Saturday 21 April

'Inns of Court' manuscripts (organised by Pastime)

Details of the last two will be issued as soon as possible.

15th-C sources Guglielmo and Giorgio, tutor Hazel Dennison; 16th-C Italian sources Caroso and Negri: 23rd & 24th September 2017

These study days were cancelled, as not enough people registered interest. They have now been reinstated owing to renewed interest, and new dates will be announced as soon as possible. A reminder to us all (including me -- Ed) that we can't expect hard-working organisers to run events by sheer telepathy. Sign up promptly!

Future topics include Domenico, the Galliard (synthesising various sources) and Music. Please contact Anne Daye if you would like to host a study day on any topic in 2018.

FIRST STEPS into Historical Dancing

The committee set up these regional workshops in 2016 to attract new dancers and new musicians. They have proved so successful that we will extend their number and range of locations; details will appear on website. If you would like one of the workshops in your area, please contact Anne Daye (contact details, back page).

12 Nov 2017

Woking, Surrey

15th-16th century Dance,

Andy & Helen Richards & Fiz Markham.

Contact Andy Richards - andycrichards@netscape.net, mobile: 07968 681751.

Details on <http://eglamore.wordpress.com>.

3 February 2018

Coventry

Playford dances

Dance leader Anne Daye

Music Leader Andrew Swaine

The First Steps days noted here are a splendid opportunity for you, readers, to introduce people to the historical dance which you love. Do you know anyone who might like to learn some historical dance for their work with Guides & Scouts, am-dram, National Trust or English Heritage, museum education . . . ? Or just for fun?

Perhaps they're folk dancers, or classical musicians, or Shakespeare aficionados, who've expressed informal interest and might relish a taster. Of course it's hoped that some attenders might later join HDS, but we know from feedback that these days are enjoyable and illuminating in their own right. Tell your friends! AH

HDS LOCALS

Saturday 17th February 2018

Dances from 15th century Italy and launch of the HDS publication *Si Puo Ballare*. The day will include work on the bassadanza, Chorona Gentile by Giovananbrugio and Fiore de Vertu, a ballo by Giovanni Ambrosio
Tutor: Hazel Dennison

10.00am for 10.30am – 4.30pm

Stamford United Reformed Church Hall, 29 Broad Street, Stamford PE9 1PJ

£15.00. Booking: Lynne Spicer, 01664 822404 or granthamdanserye@gmail.com Hosted by Rutland Renaissance Dancers and Grantham Danserye

Saturday 17th March 2018

Norwich Historical Dance

Dances from c.1612 from *Instruction pour Dancer*

Tutor: Anne Daye

Time: 11.00am – 5.00pm (hall open from 10.30am)

Venue: St Andrew's Church Hall, Church Lane, Eaton, Norwich NR4 6NW

Cost: £18.00 Contact: Amanda Williams: 01603 503824 amandawill75@hotmail.com

Saturday 7th April 2018

Herts Early Dance and Bedford Early Dance and Music
Dancing the Barbarian – Il Canario: a dance of display from Italy, Spain, France and England in the 16th and early 17th centuries

Tutor: Hazel Dennison

10.00am for 10.30am – 4.30pm

Baldock Arts and Heritage Centre, The Old Town Hall, High Street, Baldock SG7 6AR

£20.00. Closing date for bookings 7th March 2018.

Helen Young: helenhds@outlook.com Tel: 01327 340494

Photos on next page: scenes from the Beggar's Opera, an impromptu romp at the 2017 Summer School. HDS evidently has vast histrionic talent, from lavish productions like the Temple de la Gloire to resourceful community plays like Guna's. Does this inspire you to look for local drama links? Early dance with a college drama dept, or a community theatre?



THE 50th HISTORICAL DANCE AND MUSIC ANNUAL SUMMER SCHOOL, 5-12 Aug 2018

We're back at the splendid Gothic-style Stonyhurst College in a beautiful part of Lancashire. In 2016 we learnt about Renaissance dancing; in 2017, Georgian. In 2018 the study is the Jacobean Masque. The School is Sun 5th to Sun 12th August, short course from Sun 5th to Weds 9th. There's a joint course for musicians, and the whole week will culminate in a memorable re-enactment of the Lords' Masque of 1613.

Details and booking forms will be sent out early in 2018 but you might like to put the dates in your diary now.

OTHER EVENTS OF INTEREST

**HDS Dance weekend with Barbara Segal
Friday 26th - Sunday 28th January 2018**

High Leigh Conference Centre, Hoddesdon, Herts
A Cornucopia of Terpsichorean Delights - to include choice 18th-cent dances set to the beautiful music of Purcell & Handel, and dances by Thomas Bray published in 1699.

Reserve the dates now: booking opens September.

Appreciation of the course of 2016:

"a terrific weekend held at the excellent High Leigh Conference Centre";

"we achieved a lot in a weekend, and it is all thanks to Barbara's research and patient tuition".

Bedford Early Dance and Music

Further details and a printable version are available from the website www.djparsons.me.uk/bedm/

Saturdays 25 Nov 2017, 27 Jan & 24 Feb 2018,
A Season of Regency Dancing, tutor Anne Daye

Saturdays 24 Mar & 28 Apr 2018,
Sixteenth-Century Italian Dances, tutor Hazel Dennison

All workshops: Brickhill Community Centre Upper Hall, Avon Drive, Bedford, MK41 7AF. 14.00-18.00h £10 (£5 for each half of the Regency workshops).



Saturday 13 January 2017 15.00-19.00h

A Victorian Christmas Party (same venue)

Joint event with Bedford Gallery Quire

A dance and music celebration with Christmas cheer, inspired by the Bronte family. Family and friends welcome.

Saturday 6th May 2017. 10.00-17.00h

Renaissance dance day course

Baldock Arts and Heritage Centre

The Old Town Hall, High Street, Baldock, SG7 6AR

Norwich Historical Dance

20- 22 April 2018

15th C Italian Dances, tutor Isabel Suri.

Belsey Bridge Conference Centre, Bungay, Suffolk

Further information and booking forms from Amanda

Williams: amandawill75@hotmail.com 01603 503824

Early Dance Circle

CALL FOR PAPERS

BIENNIAL CONFERENCE 2018, 18-20 May

St Katharine's, Frieth RG9 6NN (near High Wycombe)

Theme: PERCEPTION AND RECEPTION OF EARLY DANCE

Details on EDC website. Please ask any HDS committee member to pass on information if you don't use the Internet.

Dorset and Somerset Historical Dancers

18-19 Nov 2017 and 13-14 Jan 2018

Weekends of 16th-C dance in a 16th-C mansion, tutor Ann Hinchliffe with musicians Doves Figary and guests. Barrington Court (National Trust), South Somerset TA19 0NQ; 11.00-15.00h. Nov: £6. Jan: £10 whole day, £5 half. Includes entry to house & garden if not already NT member. Recital, early music lecture or workshop a.m., dancing in Great Hall p.m. Details: Ann, thedancingmaster@outlook.com or 01935 472771.

REPORTS AND REVIEWS

HDS at the University of St Andrews

On February 10-11th 2017, the Historical Dance Society and the University of St. Andrews Music Centre hosted a weekend of early dance workshops, culminating in the reconstruction of Francis Beaumont's 1613 court masque, The Masque of the Inner Temple and Gray's Inn. The workshops were attended by twenty dancers from across Scotland, including students and members of the community. The performance also involved some

twenty musicians, actors, and singers, and was attended by forty-five spectators.

For the showcase, we re-titled the masque The Masque of the Olympic Knights. Anne Daye supplied the blueprint for the masque, working with an outline used for the 2009 HDS Summer School. She choreographed three dances, each of which was performed by the same group of dancers, with minor costume changes to denote the different characters. Anne suggested music from Sabol's collection, which Jane Pettegree arranged and conducted. I trimmed the dialogue and directed the actors. In this way, our collaboration took on the three distinct roles of choreographer, conductor, and director.

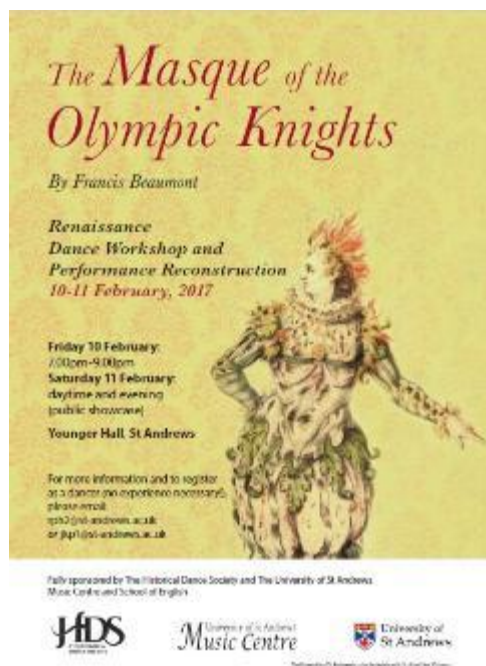
The workshops ran far more smoothly than I had anticipated. Even the participants with very little dance experience picked up the steps quickly and were eager to experiment with different styles. The second antimasque in particular, allowed participants to dance as a variety of characters, from the light-footed May Lord and May Lady to the comic couple of baboons. The dancers were accompanied throughout their rehearsals by the harpsichord, and joined by the full orchestra for the last session on Saturday afternoon. Finally, we added the actors and vocalists for a dress run an hour before the performance.

One element I was particularly intrigued to see in performance was the Revels, the section at the masque's conclusion where the courtly dancers invite the spectators to dance. I was eager—if somewhat apprehensive—to see how a modern audience would respond to being asked to join the performance. Yet, when the moment came, the audience did not hesitate to accept the invitation to dance. The video recording of the performance makes clear that it took less than thirty seconds for each of the twenty masquers to find a partner. Ultimately, the floor was crowded with some forty dancers as Anne walked us through two simple dances. In our online post-show survey, the Revels was one of the most frequently praised sections of the masque.

The experience of staging a masque, rather than simply reading it, clarified several elements of the masque for my research. Firstly, overarching themes became evident on the stage, such as the masque's relentless energy, exemplified in frequent running and the drive towards coupling. Secondly, the masque's use of varied elements of song, dance, and dialogue to complement each other—but rarely to overlap—became far more obvious during the rehearsal process. And finally, the most valuable element of our reconstruction was the way it demonstrated how the masque still works as an

art form. Four hundred years later, the masque is still dramatically interesting and emotionally powerful.

Rachel Horrocks



Report on the 2017 Historical Dance and Music Annual Summer School

From the moment I turned the corner of the drive and Stonyhurst College appeared in front of me, I realised that I was about to embark on a very exciting week of adventures in Baroque Dance. The building itself was awe inspiring, in spite of the torrential rain that hammered down on arrival, and I felt instantly transported back in time as I crossed the threshold to receive my welcome pack. A perfect setting to be studying Historical Dance.

Having settled into my surprisingly plush en-suite student bedroom (student accommodation was never like that when I was studying!) and been treated to a sumptuous meal in the refectory with many greetings from familiar faces and new acquaintances, the hard work began immediately with the first class of the course taking place that evening.

I was fortunate enough to be studying with the force of nature that is Ricardo Barros. From the first moment of that first class I knew I would be challenged and developed as a dancer through his expert teaching and the inspirational practical demonstrations that he gives as he delivers the steps. I was immediately struck by the detail of musicality that Ricardo found within the movements and also the technical dexterity that he coaxed from all of us. There was a palpable level of concentration within the room from all of the students

but also moments where laughter lightened the mood and brought the class closer together as a team. This combination of hard work and fun was maintained by Ricardo throughout the course and enabled me to feel uplifted and fulfilled throughout – I didn't want it to end.

As well as the daily rigour of classes with Ricardo, I was able to study additional classes in Feuillet Notation with Kimiko Okamoto and the dances of Mr Isaac with Jennifer Thorp. There was also a great programme of evening activities ranging from social dancing to concert performances. The social dancing was a great opportunity to learn dances from other periods and styles that I was unfamiliar with as well as a chance to get to know my fellow delegates in a lively and informal setting. The concert performances were truly inspirational, seeing the many talents of the other students as well as being able to see some of the tutors perform so brilliantly. Watching them perform so magnificently to the beautiful live music of Ibi Aziz and his music course delegates was truly inspirational and really gave us something to aspire to.

I left Stonyhurst College at the end of the week exhausted but utterly inspired. I had made many new friends, learnt many new dances, developed my Baroque Dance knowledge and technique but had also laughed so much! A truly joyous and unforgettable week. Thank you HDS for the bursary that allowed me to be a part of it. You have spurred me on to further studies and, most importantly, to introducing my own dance students to the joys of Baroque Dance.

Kath Waters

This and next page: Further proof of thespian ability at the 2017 Summer School. More reports and photos will be published in the next issue. Ed.





and friendly personality, Cécile encourages participation and learning through an attractive curriculum of dances of her own research, backed up by understanding of good somatic practice, further fostered by special events for the members and books and CDs of information and instruction.

For 2017, Chestnut crossed the Channel to celebrate Jane Austen. Following a visit to Winchester, they alighted at Bath eager to enjoy their 8th Costume Ball in the Assembly Rooms. The morning was dedicated to a thorough rehearsal of the programme with their musicians playing flute, violin and keyboard. The evening was divided into four sections: 'From the Inns of Court to John Playford'; '17th into 18th century'; 'From Jane to Victoria'; 'Une tradition vivante -- Les nouveaux chorégraphies'. Within each section, easy dances for all were mingled with dances rehearsed previously in sets with designated partners, supported by calling from Cécile, plus demonstration dances by the most capable.



It was a delightful occasion, particularly for Frances Campbell and me as guests; indeed I had the special privilege of presiding over the ball, graciously acknowledging the company's bows and curtsies, as if to the manner born! Everyone was beautifully dressed, the French men were most gallant (true to their reputation), the buffet delicious, the music excellent and the ball well regulated. It was particularly heart-warming to see how much the English country dances were loved and danced so enthusiastically by a large assembly of our French cousins.



It's hoped that Chestnut will return to England soon.

Anne Daye

Chestnut's 8th Costume Ball at Bath, 27th May 2017

Chestnut is a very active and successful historical dance organisation based in Paris run by Cécile Laye. Their repertoire is centred on the English country dance from Playford and similar sources. Cécile has studied with many leading organisations and teachers, including the Historical Dance Society (DHDS) and attended the Summer School of 2015. With firm control and a warm

Chestnut (or Dove's Figury.) *Longways for six.* ☉☉☉
)))

Lead up all a D. and back. That again. Men fall back, and we. at the same time, change places each with his own, men hands round to your places, and we. at the same time, men being on the we. side, and we. on the mens side. Back again to your places.

Arms all. That again. Fall back and change places as before, men the Hay, and we. at the same time the first Cu. staying in the last place. This back again.

Sides all. That again. Fall all back and change places as before, the first man lead down his wo. the rest following him, stay in the last place. This back again, but cast off instead of leading between the rest.

Published in *The Dancing Master from 1651 to 1690*

(A report held over from February 2017)

A Day with Domenico and Hazel

Pastime invited Hazel Dennison to come and take us for a day workshop on using sources with Domenico as the first one to look at.

We were transported to Ferrara and the d'Este court. How did Domenico come up with so many dances and so varied a repertoire? Did he wake up in the night with ideas? If so could he write them down? Did he remember them? Did he work with people or come with a complete dance in his head?

So many questions and of course there is no way to answer them. I came away with the idea that Domenico was not only a great dance teacher and innovator, but he was also a good man as he seems to have been so much admired.

We looked at one dance, Belriguardo, using the original 1450 Italian text and followed it through its development. I found this most interesting as the footwork remained almost the same but the formation and floor pattern changed so much.

I've come home much inspired after a great day thanks to Hazel.

Alison Ede

Enlightened Princesses Exhibition at Kensington Palace

This interesting and informative exhibition is running until 12th November. A Symposium will take place on 29 – 30 October 2017 at Kensington Palace, Hampton Court and the Tower of London, with a full programme of tours, lectures and discussions, with a strong focus on the agency of royal women.

One feature of the exhibition worth the visit, is the projection of the notation of a dance onto the floor of one room, each page in sequence and timed to the musical accompaniment. In a nearby case is the source open at the correct page. I was interested to see some visitors walk across this oblivious to the unfolding dance at their feet, while others stopped to ponder on the mystery. The room attendant said there were several enquiries as to the nature of the phenomenon.

Anne Daye

PEOPLE

Dancing Master extraordinaire Stuart Marsden has been booked to run a second "Poldark" weekend at Halsway Manor. This fine Somerset manor house, the National Residential centre for Folk Arts, organises a wide variety of courses and events, which may interest historical dancers.

Le Temple de La Gloire.

The front-page photo, by Frank Wing, is from this award-winning Baroque production. Music is by Jean-Philippe Rameau (1683-1764), libretto by Voltaire (1694-1778). Catherine Turocy, a colleague of Anne Daye, was stage director and choreographer.

From a review by Joanna G. Harris, available on line:
This reviewer was overwhelmed by the enormous effort and artistry of this historic production by the New York Baroque Dance Company. Although the event was marked by gorgeous solo voices (some from France), a well-tuned orchestra supported by the 25 member Philharmonia Chorale, and set with amazing design and costumes, it was the baroque dancing, choreographed by Catherine Turocy, that left the greatest impression. Performances of baroque dance are rare indeed!

From a review by Ilana Walder-Biesan, available on line:
The original 1745 score has only recently been reconstructed from an outline in Berkeley's archives. Hence the modern première, a massive undertaking co-produced by Cal Performances, Philharmonia Baroque Orchestra and Chorale, and Centre de musique baroque de Versailles. The result is a truly kingly entertainment.

There is no emotion or conflict in *Le Temple de la Gloire*. There are moments of stylized rage or despair, but it's mostly a series of allegorical tableaux culminating in public happiness (a big Baroque dance party). Thank goodness there exist other operatic sub-genres with drama, something this sort of fluffy opéra-ballet sorely lacks. But for sheer beauty, both visual and auditory, this lovingly produced *Le Temple de la Gloire* could not be surpassed.

From a NY Times review of an earlier production by Catherine Turocy & team:

To a nonspecialist, the dance, for all its antiquated stylizations, seemed convincing, possessed of a consistent logic and impulse.

Ed: Congratulations to Catherine and her team!

Anne Daye is invited to give a paper at a historical dance conference in Malta in 2018. If you're thinking of a holiday there, why not include that? Dates and other details from Anne. The Calendar of Early Dance shows many events on virtually every continent; worth looking at if you plan to travel abroad.

Invitation to IVFDF 2018

Anyone living near Sheffield may like to consider attending the Inter-Varsity Folk Dance Festival there, 23-25 February 2018. It's the oldest of all the UK folk

festivals (started in the 1950s) and attracts hundreds of students from all over UK. You don't have to be a student, though; the only assumption is that you are passionate about some form of folk dance. So people attending are (presently or in the future) some of the most imaginative, visionary and influential leaders of dance clubs, teams and bands across UK. We need to be there! (but see Editorial Afterthoughts)

I have been offered a short workshop space to run dances from around 1500. Attenders are likely to be completely new to historical dance -- except for Playford -- so the emphasis will be energy and experiment, rather than extreme accuracy. Would anyone like to help me lead the session? No idea yet when during the weekend, nor where, nor how big the dance space. Contact me if you're interested: thedancingmaster@outlook.com or 01935 472771.

PS. If lots of you lovely dancers answer the call, it may be necessary to decline your kind offer. IVFDF allows only a few free passes. But you could buy a day ticket.

Ann Hinchliffe

LETTERS

Dances on Youtube -- more than one letter!

Dear dancers

It has been time-consuming, and you may have forgotten all about this. But the dances we filmed in 2014 are on Youtube, along with further dances filmed with TrinityLaban students. I said I would let you know when they were available! You can find them here: https://www.youtube.com/channel/UCfbg_MTmCHmHoOLVTZcNXkw/videos

There are some on our website, soon to be joined by the rest.

Anne Daye

Dear Anne and Peter

I really think these videos deserve an audience. They are all long shows but really give a good idea of what can be done with a bit of acting and choreography as well as dancers and music. I'm not sure I could name all of the dances, and have not yet sat through all the shows!

Groups might even be encouraged to send in videos (or clips) for consideration. Hope you have fun watching!

Jan Guyatt

Sep 2017, Guna Ezermale wrote:

Hello, dear Jan:)

Thank you and Dolmetch historical dance society for publications and music I'm using in my work as a early dance teacher:)

With great pleasure im sending you some foto's and video, where you can see my dancers and dancing:)
My favorite early dance teacher is Isabel Suri - kindest person, great specialist and very talented dance teacher!! Thanking to her interest on early dance in Latvia and understanding of periods and dance history is still growing and growing:)

You can see some info in my early dance group home page www.ballare.lv and there are some videos from various events:

<https://www.youtube.com/watch?v=nQPU0mS1WiQ>

<https://www.youtube.com/watch?v=Clmklj1J6k>

<https://www.youtube.com/watch?v=NZAFb4NGwsU>

<https://www.youtube.com/watch?v=GR8BaH6rXAM>

<https://www.youtube.com/watch?v=WKQuU0tgU6w>

Hope you will enjoy them:)

Sincerely

Guna

Eastbourne International Folk-dance Festival, 4-7 May 2018

Dear Ann,

I wonder if you could include this information about the Eastbourne International Folk-dance Festival:

Dancers wanting to attend the EIFF Playford Ball on Saturday evening with caller Andrew Shaw and band *Persons of Quality* (USA), or who want a campervan site at the school, are advised to book in November as these sell out quickly!

Maureen Knight, EIFF co-Director

Find out more on

<http://eiff.org.uk> e-mail info@eiff.org.uk



Playford Ball at EIFF 2016. Sharon Butler (in yellow gown) was part of Barbara Segal's very well-received historical dance team.

Editor's after-thoughts

Those who were at EIFF 2016 (see photo) may recall a brief but telling exclamation by one of the most experienced historical dancers there. If she recognises the memory, I hope she won't be offended. It crystallised for me a number of thoughts about the divide (in more senses than one) between folk and historical dance. It was the comment "But they were all walking!" about the ever-popular Playford Ball, and it seemed to me tinged with astonishment, outrage, frustration and disbelief.

But why? Yes, they were all walking, with occasional daring hops by younger dancers. This is what folk dancers do, for heaven's sake. It's a minor legacy of Cecil Sharp, a regrettable error in his otherwise magnificent list of achievements. That it was such a shock suggested to me that however much we know about early dance, we don't know enough about the tens of thousands of folk dancers in our country.

I count myself a folkie for 50-plus years; that's a lot of ceilidhs, folk clubs and Playford Balls! It was a revelation to me that Playford had steps -- different steps, no less, for the 1600s and 1700s. Ditto dances that lasted more than half a dozen times through. Sharp's instructions for 3-couple sets from *The English Dancing Master* never go further than once through the Up a D / Sides / Armes formula. There's generally no progression. I mentioned this to another historical dance tutor who exclaimed, "Oh no! They'd be far too short!" Cue observation above, about astonishment etc. Flippin' heck. Have we never noticed the dozens of Playford recordings by folk musicians of many kinds, all played Three Times Through And No More? (Well, *Belshazzar's Feast* do some dances twice over. I must ask Paul why.)

What I am getting at is that if we want folk dancers to come to us, we've got to go to them. I do not mean go and sit silently criticising, as I was guilty of doing in more than one club. I am grateful to the folk dancer who read my face and asked bluntly why I bothered coming if I thought the club was so bad. Since that well-deserved smack on the wrist, I have tried to let go of snobbish judgments and rediscovered the fun of folk dancing. That is what people go for, you know. If they wanted dance teaching they'd go to a different sort of club: Salsa, or Scottish. Or historical dance . . .

And yes, folkies do come to us. They come in increasing numbers to "taster" workshops at festivals, like the huge sessions run for years by Andy and Helen Richards at Sidmouth. Do we want them to come back for more? If so, we need to realise the size of the bridges we're asking them to cross. Learning steps; Doing Playford Differently; unlearning the dance habits of a lifetime. Would you find that easy? We should go in pairs to as many Playford clubs

as we can, and when we get home list all the shocks we had. Remind yourself what it's like to be the new bug, or to launch into a known dance and discover They're Doing It Wrong. (Well, differently.)

My pet peeve is the long-time folk-dancer who assumes because it's my first time in his club that I am therefore a complete novice and need him to order and push me through the dance. No historical dancer would do that. Er. Would we? We need to respect the many good things about the folk dancers who have a go at historical, not least their valiant willingness to go outside their comfort zone. If we come over as snobs, they will respond with astonishment, outrage, frustration and disbelief. And they won't come back.

Ann Hinchliffe

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Information about UK historical dance groups is no longer printed here. It can be found on line, by Googling the name of the group or area; on our website; on the allied website for the Early Dance Circle; or on the international website <https://earlydance.org>.

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More photos by Frank Wing from *Le Temple de la Gloire* (see page 8)



Andrew Trego (Mars) and Meggi Sweeney Smith (Venus)



Aaron Sheehan (Apollo) and his Muses