

HDS

THE HISTORICAL
DANCE SOCIETY

Newsletter October 2018



What's going on? See page 11

President: David Bintley, Director of Birmingham Royal Ballet

Trustees

Chairman:

Peter Barnard chairman@historicaldance.org.uk 01427 873 937

Secretary:

Richard Smithies secretary@historicaldance.org.uk

Treasurer:

Steve Collins treasurer@historicaldance.org.uk

Director of Education & Research:

Anne Daye anne.daye@btinternet.com 01234 214103

Coordinator, HDS Local workshops, and Summer School Administrator:

Lynne Spicer lynne.spicer@icloud.com 01664 822404

Archives: Talitha Mackenzie talithamac@gmail.com

Marketing: Peter Barnard (as above)

Associates

HDS Social Media: Anne Smithies annesmithies@btinternet.com

Website & IT: David Parsons

Newsletter: Ann Hinchliffe thedancingmaster@outlook.com 01935 472771

HDS Events Admin: Gill Plant gillplant@btinternet.com 01782 661476

Publications: Jan & Derek Guyatt derek.guyatt@btopenworld.com 01442 862545



Top, L to R: David and Jenny Bintley; Peter Barnard; Richard Smithies; Anne Daye; Lynne Spicer. Bottom, L to R: Talitha MacKenzie (photo Juliette Lichman), Anne Smithies; Ann Hinchliffe; Jan Guyatt; Derek Guyatt.



THE HISTORICAL
DANCE SOCIETY

Newsletter October 2018

Contents

From the Chair	Page 1
HDS Matters	Page 2
HDS Workshops & Events	Page 5
Other events of interest	Page 7
Reports and Reviews	Page 8
People	Page 19
From the Postbag	Page 23
Editor's Afterthoughts	Page 26
HDS contact details: inside front cover	

FROM THE CHAIR

This summer has been a glorious time to be dancing – especially outdoors – and playing music; and this year's HDS Summer School was a very special event, particularly fitting as it was our 50th annual summer school. We were once again based in the extensive buildings and grounds of Stonyhurst College; this was our third time there, and we seem to have found our feet with the layout and facilities. Having your laundry done midweek and for free is a treat!

You'll find accounts of the summer school elsewhere in the newsletter, but I want to draw your attention to the way in which the collaborative work of Anne Daye, Hazel Dennison and Charlotte Ewart for the dancers, Tam Lewis for the musicians,

and Jane Huggett and Gwyneth Stone for the costumes for this successful reconstruction of *The Lords' Masque* (originally written for the marriage in 1613 of Elizabeth, Princess of England and First Lady of Scotland to Frederick, Elector Palatine) mirrored the way of working of the team for its first production. They created a magical production for us all.

Over the past year or so, the committee has been exploring ways in which it could extend the activity of the society and make effective use of some of the funds. The Charity Commission expect us to hold sufficient funds to meet our obligations, but no more. We have given student bursaries to support individuals' attendance at our summer school for many years, but this year we decided that we would increase the number of bursaries for this 50th annual summer school. We awarded eight such bursaries; to dancers, musicians, and researchers. All of these students were younger than the typical age of those who attend the summer school, and it was very noticeable how much energy, enthusiasm and inquisition they brought to the event. Without them, the week – and particularly the final production – would have been the poorer. We believe that we have made a sound investment in supporting their attendance, and we hope that they will continue to explore and be active in this fascinating world of historical dance and its music.

Since the last newsletter, our application for the society to become a Charitable Incorporated Organisation (CIO) with the Charity Commission has been approved. Although the process was somewhat tedious, at the final hurdle the approval

was swiftly granted. At the end of September we will be commencing the closing down of the previous charity, once transfer of activities to the HDS CIO is fully completed. You will read, below, Steve Collins' plans for the rationalisation of our bank accounts and what you will need to do to pay this year's membership subscription. Over the past couple of years the committee has worked hard to bring some new order to the society's structure and plans, and we think that we are nearing the end of that task. I'd like to record my thanks to them for this important work, which often goes unseen, but is very much appreciated.

This year's AGM will be held in Bedford on Saturday, 1 December, and I look forward to seeing a number of you there as we report on another successful year for the society.

Many thanks for your continuing support. Happy dancing and music making!

Peter Barnard

HDS MATTERS

AGM

Saturday 1st December 1130–2030h

Brickhill Community Centre, Avon Drive, Bedford, MK41 7AF. Includes workshop on 16C Italian dance, & supper.

Membership subscription renewals

As you will have seen in the recent paper letter from Peter Barnard, the Committee has decided to increase the membership subscriptions for the coming membership period commencing on 1st October 2018.

This will enable the Society to continue to promote and develop its range and quality of workshops, publication and conferences; and to continue its support for research and teaching materials through bursaries and professional archive storage of our records and proceedings. We also have ambitions to refine our range of teaching materials and develop our website.

We've not raised the subscriptions for many years and have been operating at a loss for the past couple of years.

Membership year and new rates

Our current membership year runs from 1st October to 30th September each year, and we encourage you to renew your membership from that date. For membership from 1st October 2018, the subscription rates are as follows:

Single year

Individual: £30 (was £20)

Couple: £50 (was £35)

5-year period

(Note: Existing 5-year membership periods will be transferred to the new CIO HDS charity)

Individual: £135 (was £90)

Couple: £230 (was £160)

Renewal Arrangements

Peter set out in his letter that you could offset the increase in your single year membership by converting your single year membership instead to the 5 year arrangement with an additional payment of £70 for individual or £125 for couple membership (which is cheaper on an annual basis). We realise that we may not have given you very much time to make your payment before the 1 October deadline, so we've decided to extend the

period in which you can change over to the 5-year arrangement. The revised deadline will be 31 December 2018.

For the avoidance of doubt; this would mean that your membership would then be:

2017/18 – one year membership payment already made

2018/19 – conversion to the 5 year arrangement at the old rate in which 2018/19 would be the 2nd of 5 years.

2019/2020 – 3rd year of the 5 year arrangement at the old rate

2020/2021 – 4th year of the 5 year arrangement at the old rate

2021/2022 – 5th year of the 5 year arrangement at the old rate

October 2022 – you would need to renew your membership at the new rate.

Renewal Payments for October 2018

Since the CIO must be formed as a new charity, new bank accounts are required. There is an opportunity to simplify our bank arrangements and reduce our overheads from bank account fees which will give us longer term benefits.

We were intending to have new bank accounts set up in time to enable members to cancel existing and set up new standing orders for the new bank account with the new subscription rates. However, the timing of acquiring CIO status and setting up new bank arrangements has precluded that approach.

For this year, therefore, we will accept renewals into the existing bank accounts. If you have a standing order in place, the

simplest approach will be to allow the standing order payment to go through at the old rate and to forward the difference as a separate payment. This can be as a cheque made out to 'The Historical Dance Society' or via bank transfer.

If you have a 5-year membership, the remaining period will be transferred to the new CIO. You need to take no action until the end of your 5-year membership - we will alert you towards the end of the period. You may then elect for an annual or 5-year membership renewal at the new rates.

We will be in touch as soon as the new bank accounts are ready, so that you can set up new standing orders and cancel your existing standing orders. We will then proceed with winding up the old HDS charity and close the existing bank accounts.

For any general enquiries regarding your membership please contact the Secretary, Richard Smithies:
secretary@historicaldance.org.uk

For any general enquiries regarding membership renewals or payments please contact the Treasurer, Stephen Collins:
treasurer@historicaldance.org.uk

Stephen Collins and Peter Barnard

HDS Committee Membership

Members of the committee take on particular responsibilities, listed inside front cover. In effect the trustees and associates manage HDS.

Jan Guyatt and Janette Bowen retired as trustees at the last AGM, although Jan and Derek continue to run the publications for us. So, if you or someone you know would

like to join us as a trustee – or associate – we should be delighted to hear from you. Contact Peter Barnard in the first instance for an informal chat, 01427 873937 or chairman@historicaldance.org.uk.

We hope for someone who has experience of (or an interest in) marketing, or in organising events, or both. The main committee meets 3 times per year; likewise subcommittees.

We need someone to chair the publications sub-group, with perhaps an interest in commissioning new work and bringing it to the market.

Current chairs of subcommittees:

Dance teachers: Anne Daye

Publications: vacancy

Music: Peter Barnard

Peter Barnard

A request to HDS Members:



Please let us have your e-mail addresses! They won't replace paper copies of (for example) this newsletter, or the Journal. However, if we can e-mail information to you we can save money on notices of AGM and other information, save time stuffing envelopes, and cut down the quantity of paper being pushed through your letterbox. Send your details to secretary@historicaldance.org.uk.

Special offer on *Court and Country* CD

The Publications team and Committee have produced a flurry of new or revised publications. The price of the *Court and Country* CD is now only £5 (previously £10). Instructions and background for the dances on this CD were partly in the *Tudors and Stuarts* book and are now completed by the publication of the new *Court and Country* Book (£10). If like me you use the C&C CD constantly, why not get a spare CD in case your first copy is corrupted by gremlins, lost in transit, or soaked by spilled coffee? Contact Jan & Derek Guyatt.

New Home for HDS Archive

The HDS Archive has been successfully delivered by Jennifer Thorp to the Royal Conservatoire of Scotland's Archive Collections, It is now neatly installed at Whisky Bond, 2 Dawson Road, Glasgow G4 9SS. Many thanks to Jennifer, who has looked after it so well and who prepared a comprehensive Table of Contents before passing the responsibility over to me. Hers will be a hard act to follow.

However, I am fortunate to have the guidance and assistance of the superb and highly knowledgeable Archives Officer, Stuart Harris-Logan. Having been a professional ballet dancer, he was eager to welcome our material, since Dance is an area not so well represented in the RCS Archives (the Ballet and Modern Dance Departments being relatively recent additions to the courses on offer).

Visitors are welcome to the Archive by appointment; the study area is a well-lit, comfortable place to work. There is a car park on site and the bus stop is also very near.



Photo Talitha MacKenzie

If you are interested in doing research or simply curious to know what we have, contact me by email for further information: talithamac@gmail.com. If you would like to make an appointment to visit the Archive, contact Stuart direct by emailing archives@rcs.ac.uk.

Talitha MacKenzie

HDS WORKSHOPS AND EVENTS

FIRST STEPS INTO HISTORICAL DANCE (FS)

These have proved so successful in attracting new dancers and musicians that they are being extended. If you would like one of the workshops in your area, contact Anne Daye.

HDS LOCALS (L)

These are courses organised by HDS groups, with guest tutors.

WORKING WITH SOURCES (WWS)

These study days, led by Anne Daye unless otherwise specified, explore sources for Renaissance dance. They combine theory and practice for dance leaders and for dancers. Future topics include Domenico, the Galliard, and Music. Contact Anne Daye if you would like to host a study day on any topic.

Do please pass on news about these events to anyone you think may be

interested. They don't have to be HDS members.

Contact details for organisers of all events, if not given here, are inside front cover.

Sun 14 Oct 2018 WWS

Italian 16thC: Caroso & Negri; Anne Daye. 1030-1700h.

Bedford. Contact: Helen Young, 01327 340494 or helenhds@outlook.com

Sat 3 Nov 2018 WWS

Italian 15thC: Guglielmo Ebreo. Hazel Dennison. 10.30-17.00h. Dunsden Green, RG4 9QG, Oxon. Contact: Helen Young, as above.

Sat 10-Sun 11 Nov 2018 L

Quadrille, Isabel Suri. Times tbc; Fulham, London. Contact Gill Plant.



Fri 4 - Sun 6 Jan 2019

Twelfth Night Revel; Halsway Manor (*photo above*), North Somerset TA4 4BD
Dancing and masquing in an Elizabethan country house. Anne Daye and Ann Hinchliffe teach dances from Italy, France and England, linked to Shakespeare's *Twelfth Night*, a distinguished Italian visitor to the English court and the theme of the masque. We will present a Twelfth-tide Masque of Knights and Amazons, with three experienced musicians. Your skills as dancer, speaker, singer or musician will be

incorporated into the presentation, with the social dancing of the revels to follow the masque, and an audience willing to enter into the spirit.

Fri eve: Dinner, dancing and fun.

Sat: Dance classes a.m., rehearsals and preparation for masque p.m. Presentation in the evening, open to visitors not taking part in whole weekend.

Sun: Talk by Anne Daye: 'Dancing at Queen Elizabeth's court through the eyes of Virginio Orsini, Twelfth Night 1600/01'; and more dancing.

Prices for full board and tuition range from £201 to £266, with discounts for booking by 1 Dec. Please enquire about part-time tickets, camping prices etc. Information and booking: Ann Hinchliffe.

Sat 2 Mar 2019

Newark Ball. Contact Lynne Spicer.

Fri 29 - Sun 31 Mar 2019

16th C Italian Dances; Isabel Suri. Belsey Bridge Conference Centre, Bungay, Suffolk. Contact Amanda Williams amandawill75@hotmail.com 01603 503824

SUMMER SCHOOL 2019

Baroque Dance. Ricardo Barros, Kimiko Okamoto, Anne Daye, Ibi Aziz. See separate flyer for details.

Sat 5-Sun 6 Oct 2019

16thC; Markus Lehner. Fulham, London. Contact Anne Daye or Gill Plant.

CALL FOR PAPERS/CONTRIBUTIONS

Deadline for proposals 31st March 2019

The British Isles have a rich history of step dancing; the conference will further our

knowledge of history, geography and context in these traditions and stimulate debate. It will attract practitioners, researchers and all who are interested in traditional dance in the British Isles.

The poster features a red banner at the top left with the text 'CECIL SHARP HOUSE' in white. To the right, the text reads: '2, Regent's Park Road, London, NW1 7AY · cecilsharphouse.org' followed by 'STEPPING ON' in large, bold, black letters. Below this, it says 'A conference on stepping in dance across the British Isles and beyond' and 'Saturday 16 to Sunday 17 November 2019'. The main image is a black and white photograph of a woman in a white blouse and a dark, patterned skirt dancing with a man in a dark jacket who is playing an accordion. A circular stamp with the word 'Conference' is overlaid on the bottom left of the photograph.

We invite submissions of papers, demonstrations, workshops, round table discussions and visual displays. Potential topics include (but are not limited to):

- Local/regional step dance traditions
- Stepping in social dances
- Stepping in other dances such as sword, rapper and morris
- Stepping on the stage
- The twentieth century clog revival
- Music and stepping
- Competitions
- Contemporary issues in step dance revival
- Histories of stepping in dance
- The role of the dancing masters
- International links e.g. through migration
- Experience from

traditions in other countries illuminating the experience in the British Isles.

For further information, to discuss ideas or to submit, contact Toby Bennett, steppingconference@efdss.org. Please include a short description of your proposed contribution/abstract of your paper (150 to 500 words) and a short biography. A panel will evaluate proposals and notify applicants by end May.

“Stepping On” is organised jointly by EFDSS, Historical Dance Society, Instep Research Team, and The University of Roehampton.



Saturday 18th April 2020

A very special date for your diary to celebrate 50 years of the Society! HDS will hold a Renaissance Supper and Dance at Lord Leycester’s Hospital in Warwick: www.lordleycester.com.

There will be a workshop and a formal supper followed by dancing to *Passamezzo* led by Tamsin Lewis. Sister to the HDS Regency Balls at Newark, this exciting day will celebrate dance and music of an earlier time. Details to come.

OTHER EVENTS OF INTEREST

Fri 26- Sun 28 Oct 2018

Early Dance Circle Annual Festival, Norwich

Sat 27-Sun 28 Oct

Dance Around the World (DATW) :English Folk Dance & Song Society (EFDSS). Cecil Sharp House, Regents Park Road, NW London. HertsEarlyDance (HED) hope to be performing and running a workshop; info Jan Guyatt.

Fri 9 -Sun 11 Nov

European Association of Dance Historians Conference 2018: Dancing beyond the Opera House 1850-1910.Swedenborg House, 20 Bloomsbury Way, London WC1A 2TH.

We shall explore the role of theatrical dance in places other than on the stages of the great opera houses. Music Halls, Cabaret Clubs and Variety Theatres were also important locations for dance performers to present their art, but have been relatively unexplored.

The weekend will include a Keynote Address by Jane Pritchard, Dance Curator of the Victoria & Albert Museum, and a visit to the dance collections archive of the V&A at Blythe House (not generally accessible to the public). EADH members and others are invited to join us for an exciting weekend of discovery. Further details: Bill Tuck or Barbara Segal, 020 7700 4293 or bill.tuck@thorn.demon.co.uk.

Sat 12 Jan 2019, 1500h-1900h

Bedford Early Dance & Music: Regency Christmas Party Joint event with Bedford Gallery Quire. BEDM are running a Sept-

Feb season of Regency Dance led by Anne Daye.

Sat 23 Mar & 13 Apr 2019, 1400h-1800h

Fifteenth-Century Italian Dances led by Hazel Dennison.

Details for all BEDM events:

www.djparsons.me.uk/bedm/

Sat 1 Mar 2019

Early Dance Circle Annual Lecture:

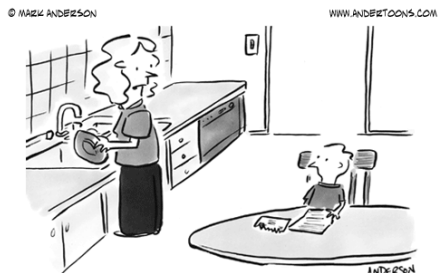
Mike Rendell, Best Foot Forward,

Georgian Style: Waltzing through

history. Details: Bill Tuck,

chairman@earlydancecircle.co.uk or

020 7700 4293.



"There isn't a reply button, honey, you have to get a sheet of paper."

. . . but if you're in electronic contact with us, there is a Reply button. Costs less than a stamp, quicker than finding an envelope. Er -- have you sent us your e-mail address?

PS Paper letters still very welcome!

REPORTS AND REVIEWS

20th Annual Oxford Dance Symposium, New College 17-18 April 2018

The riches provided by all the contributors to this annual conference never fail to impress. With the usual 'light touch' theme for papers on the technique, practice and philosophy of dance during the 17th to 18th centuries, this year attention was given to 'Dance and Drama' by means of 24 papers. Our hosts were Michael Burden and Jennifer Thorp, organisers of great aplomb and experience, each of whom also presented papers from their extensive scholarship.

As the papers are never published, you have to be there to learn and enjoy the fruits of research in the field. A loyal core of contributors and listeners make it a pleasant social reunion, aided by the efficient organisation and excellent catering. The symposium also attracts new scholars from Europe and further afield. In this short and selective report, I can only indicate the range of topics and methodologies presented. Analysis of 18th century French encyclopaedias revealed the developing independence of dance from other theatre arts (Dominique Bourassa of Yale University). Close examination of one ballet in two notations within the context of the court at Wolfenbüttel revealed, in a delightful dénouement, that the dancers were six noble children aged 4 to 12 (Carola Finkel of Frankfurt University). Performing extracts from the Entrée d'Apollon, combined with musical and rhetorical analysis, Ricardo Barros (Royal Academy of Music) posed

challenging questions about interpretations of Apollo as hero or fallible being 'tainted by love'. See the website for abstracts of all the papers given in 2018

The Call for Papers for 23 and 24 April 2019 indicates the theme of 'Reading Dance'. See the website for details <https://www.new.ox.ac.uk/annual-oxford-dance-symposium>. Put the date in your diary now for a highly recommended conference.

Anne Daye

First Steps at Forty Hall

A very successful "First Steps" was held at Forty Hall, Enfield on 24th June. Led by Anne Daye and supported by musicians and dancers of Herts Early Dance, the event attracted around 18 dancers, many of whom were new to historical dance. Dance in its historical context and an understanding of the conventions of dance and social interaction were a feature of the morning and we all benefitted from Anne's knowledge and experience. It was a lovely venue for this fun and informative event, and this enthusiastic group of dancers enjoyed Anne's selections from HDS book "Tudors and Stuarts. Dances of Court and Country". From the stately Quadran Pavan and the lilting Old Almaine to the lively Branle des Chevaux and Millison's Jig, participation was one hundred percent and enjoyment obvious. It was a great example of spreading the word about historical dance and perhaps encouraging a few people to join us.

Helen Young

Shakespeare in Malta, 5 - 8 July 2018

Held at the Valletta Campus of the University of Malta, this was the first conference by the Dance Studies Association, the new American organisation formed by combining The Conference on Research in Dance and The Society of Dance History Scholars. It drew on many decades of running these large conferences, covering every possible aspect of dance. The draw this year was the European location and the host Brandon Shaw, co-editor with Lynsey McCulloch of the forthcoming Oxford Handbook for Shakespeare and Dance. Contributors to the Handbook co-operated to form panels in response to the conference theme of 'Contra: Dance and Conflict'.

'Conflict in Dance Adaptations of Shakespeare's Works' drew together Julia Bührle on ballet adaptations with analysis of several scenes; Nancy Isenberg on casting for Lar Lubovitch's Othello exploring problems of ethnicity; James Hewison on Nigel Charnock's L.O.V.E, a challenging treatment of the sonnets, speaking from the perspective of



Inside and outside the Valletta Campus of the University of Malta. Photo Anne Daye.

performing in the piece; Nona Monahin and Christian Rogowski analysed the controversial use by Preljocaj of Prokofiev's score for *Romeo and Juliet*, setting it in a high security prison.

'From Plato to the Early Modern Era: Dance, Peace and Conflict' included Emily Winerock on discourteous courtesies in Shakespeare's plays informed by understanding of Renaissance honours. The other two presenters were Karen Silen on Plato and the cosmic dance and James Whittle on masculine grace both inner and outer in the early Renaissance.

'Shakespeare, Dance and Conflict' gave me the opportunity to consider the witches' dances of *The Masque of Queens* as the origin of the dancing witches in post 1616 *Macbeth*. Linda McJannet drew on historical sources to discuss fight choreography in the plays, while Laura Levine explored Wheeldon's ballet of *Winter's Tale* and the embodiment of Leontes' inner conflict.

Two other panels included papers relating to our field of historical dance. In one, Lindsey Drury's topic was the pyrrhic dance and Gerrit Berenike Heiter discussed two peace ballets performed during the Thirty Years War. Another session included Dora Kiss on *Le Ballet de la Paix* by Queen Christina of Sweden. Ariana Fabricatore considered the opposing notions of pantomime in dance of Angiolini and Noverre, while Olivia Sabee introduced us to the writings of the early 18th century doctor Pierre-Jean Burette on dance and exercise for health, presenting an unusual view of dance history.

The Early Dance Working Group met on the first evening, a regular feature of these conferences providing a chance for like-minded scholars to exchange ideas for promoting their field. With a wide variety of contexts in UK, Europe and USA it is often hard to know what outcomes will arise from these encounters. Emily Winerock has taken on the mantle of maintaining communication and continuing this link in the future. One issue was publication, as many felt that the published proceedings would not serve their needs, likely to be lost amongst a very large and varied set of papers. This gave me the opening to draw attention to Historical Dance as a dedicated refereed journal. It was stimulating to meet scholars in the field and to find that historical dance could hold its place in current dance studies.

Anne Daye

SUMMER SCHOOL 2018

Next comes an array of reports from people who attended the Summer School; bursary students and others. The Summer School is always stimulating, alternating year by year between dancing (from various countries) before about 1640, and dancing after. This year's has been a whopper, with a huge contribution of talent from everyone there. As you will read . . .

Editor

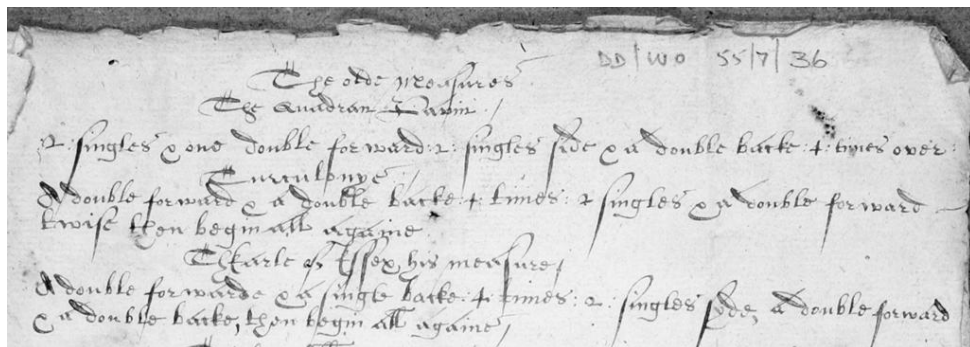
From Val Herron:

The Summer School was divided into a short course culminating in a Jacobean revel on the Tuesday Night and a long course recreating Thomas Campion's *The Lords' Masque* (1613) on the Saturday.

Arriving on Sunday afternoon at the grand entrance of Stonyhurst College we were welcomed and allocated rooms. After the first of many tasty meals in the refectory, we met our teachers and fellow students and started learning dances for the revels. Soon we were immersed in the world of the Jacobean masque.

In class we learnt skills and dances for performing on Tuesday night. Afternoons offered optional workshops delving deeper into the masque form, all with outstanding teachers in their areas. Tamsin taught us a song from the masque and introduced different early music instruments. Anne Daye taught a fun anti-masque [introduction] based on the witches' entrance where we all loved getting into character! Charlotte Ewart explained the group choreographies used for the glamorous main masque entries -- invaluable for the two of us as dancer and choreographer looking to create something similar in our own project. With Hazel Dennison's exposition of speech and performance, all aspects of the masque form were covered, and we took the opportunity to play with characterisation, developing confidence in speaking roles.

Monday evening's engaging lecture deepened our understanding of the context of the Lords masque: costuming, devices, venues. Tuesday evening's Jacobean revel allowed each group to perform dances learnt in class. A Quadran Pavan was beautifully danced by Charlotte's group, the Italian trio Fedelta d'amore by Hazel's group, and the complex Brando Alto Regina by Anne's. Tamsin gave us Sibylla's Latin speech from the Lords Masque and two international guests gave us poetry. We danced the measures usual to Revels: the first chance for some of dancing to live musicians, a special experience. Before removing to a luscious banquet, we had a mystery tour culminating in the spectacular Stonyhurst chapel and a visit by the ghost of Thomas Cromwell! Dancing went on long into the night.



One of the sources for the Old Measures: John Willoughby's manuscript of 1594, showing his notation for Quadran Pavan. Photo courtesy of Somerset Heritage Centre.

Wednesday morning, after a sad farewell to the short-course students, work began on the Lord's Masque. Specific roles had been cleverly allocated before the summer school - speaker, dancer, singer, musician, wild animal or mad person (most intriguing) and Jane and Gwyneth had prepared wonderful costume weeks ahead. The masque was performed originally to celebrate the wedding of James VI / I's daughter Princess Elizabeth Stuart and Count Frederick of Palatine, played for us by Jane Huggett and Edward Tufts. Anne and Richard Smithies played Queen Anne of Denmark and King James, with the best seats in the "house", and other non-performers acted as courtiers.

In morning classes, beginners learnt basic dances and measures; more experienced dancers worked on improvisation, galliards, and other dances used for displaying technique. Afternoons and evenings were a busy schedule of rehearsals, tech and dress runs but people still found time to relax in our base, the Sixth Form Common Room. Edward and I were able to view many different processes and got clear ideas of what was needed behind the scenes and how everything would blend together.

After our final Saturday evening meal everyone hastened to get ready. All the hard work, time and effort was worth it: the masque was outstanding. Elaine's representation as

Mania, goddess of madness; the gentle and beautiful moment when Orpheus entered surrounded by wild animals, the frenzy of the mad people and Pentheus; all flowed into the songs and music. After Prometheus entered, there was a torch dance of the fiery sprites before the grand unveiling of the Lords and Ladies as the Stars and Statues.

The Revels were danced by all. Where else could you see a Lord and a mad person or a Lady and a fiery sprite dance together? Finally, the prophetess Sibylla blessed the bridal pair with a long, happy and fruitful marriage. As we had needed to be relatively refined throughout the performance and measures, a spontaneous Galliard was a highlight, begun by the spirited musicians amazingly playing and dancing at the same time, and quickly joined by everyone else.

Once everything was cleared away we reconvened for the banquet and more dancing. It was a great opportunity for everyone to let their hair down and celebrate what had been achieved and it was wonderful to see so many people of differing ages and abilities enjoying the country dances together. The evening, and the week, concluded with Peter Barnard leading us in a French dance and song and a final pavan.



We both feel that the summer school was a wonderful opportunity to learn more about masque, and we were privileged to work with skilled people many of whom have become friends. It was a unique opportunity for actors, dancers, singers, musicians, prop

and costume makers, teachers and choreographers to interact and collaborate. Teachers worked with students, listening, blending and refining ideas so that everyone had a part in creating the piece. This was refreshing; usually you are given a pre-set and unchangeable show piece. The standard of work was amazing in such a short time: a testament to the skills and vision of dedicated professionals. We learnt how important it is to understand not only your own group's role but also the points of view of musicians and others. Musicians had learnt some dances and commented on their greater understanding of how the music should be played. Dancers working with musicians gained a greater understanding of their role, and a stronger connection to them.

We would like to thank our teachers for all of their hard work and help. Also the staff of Stonyhurst College who made us so welcome, Lynne and Gwyneth who organized behind the scenes, and HDS for this unique opportunity. We are inspired to take what we have learnt to our own project, developing further interest in historical dance for and by people of all ages and abilities.

Valerie Herron [R in photo] and Edward Tufts - Inspire Theatre Collective and HED

From Sam Brown:

As a lutenist, I was interested to find out where the music I play fits in to the wider jigsaw of renaissance culture. Who was singing to the lute, who was dancing? Where, and why, and for whom? What were masques for? And what, precisely, is a galliard? I didn't know quite what to expect from the HDS Summer School, but I very much enjoyed myself.

In dance classes, conversations, lectures and rehearsals, I found answers to questions I hadn't imagined asking. I discovered tights, the tangled intrigues of court, the proper almain step, why these mattered. Of the dances I've learned, something has trickled into my fingers (I feel my feet moving as I play a pavan). And I feel that I've encountered another side of the whole renaissance attitude.

For a musician and an interested soul, the Summer School was a thoroughly enriching experience. Thank you!

Sam Brown

"[The sleeping laird] dreamed of the reel, the jig, the strathspey and the corant with such buoyancy . . . that he was bounding over maidens' heads and making his feet skimmer against the ceiling." *From a penny-dreadful by James Hogg, 1770-1835.*



© Steven Shaw
photos@ausact.com

From Rachel Horrocks:

The HDS Summer School at Stonyhurst College was a truly wonderful opportunity to participate in a Stuart masque. The dance classes in the morning gave us a solid grounding in the steps and posture of masque performance—though we quickly got carried away with galliard variations! The workshops in the afternoon offered us a fascinating window into the other aspects of masque performance; I particularly enjoyed the opportunity to join in with the musicians and learn some masque tunes.

It was fascinating to watch the various elements of the masque come together over the course of the week. As one of the speaking characters, I got to participate in the wild antimasque of *Frantics*, then introduce the subsequent, more refined dances of torchbearers, stars and statues. Despite budgetary constraints, the costumes and set pieces were magical—I'll always remember the twinkling stars, and *Sybilla's* grand entry with her obelisk.

Overall, the Summer School was both an incredibly valuable addition to my doctoral research on the Stuart masque, and an enjoyable opportunity to participate in the production of a unique style of performance.

Rachel Horrocks

From Jen Waghorn:

My experience of attending the HDS Summer School experience this year and working on the reconstruction of the 1613 Lords' Masque has been exciting, informative and very enjoyable, and I'm very grateful to have been supported by an HDS bursary which meant I could attend.

My doctoral research focuses on the composition and performance of early music, specifically the theatre music of the King's Men from 1608 to 1642 and its seventeenth-century afterlife, but I had never played or performed with an early music consort before. It was fantastic to have the chance to both hear a broken consort in rehearsal and performance over the course of the week, and to play a part in bringing the music to life. Witnessing the dances develop with the music throughout the summer school told me so much about the interdependence of early dance, dancers, music and musicians; I also gained a much greater sense of the overarching collaborative nature of the masque, with acting, dance, music and visual effects (including costume and scenery) placed on an equal footing.

Particular developments for my research drawn from the Summer School have included an in-depth exploration of the on-stage representation and dramatic function of Orpheus, and a fuller understanding of the connections between this and parallel characterisations on the commercial stage. The surviving masque song 'Woo her and win her' has also provided surprising insights into experimentation with rhythm (being set in an unusual 5/4, or 10/8 time signature). Its light-hearted, suggestive tone felt very different from masque songs I had previously encountered, but resonated with various commercial theatre songs from the period, providing new parallels between the two performative contexts. Understanding the practical realities of manoeuvring so many performers, as well as a clearer sense of the individuals involved in the 1613 performance, was also very useful. I have gained a greater awareness of the playwrights, composers, choreographers, dancers, actors and musicians who collaborated on the original masque, and how these individual connections between court and commercial performers led to significant developments in both masque and broader theatrical works during the period.

As well as research considerations, the week was great fun; I've had the chance to meet some fantastic, extremely skilful and very friendly people and exchange tunes, thoughts and responses to the material we worked on. There is a constant call in academia for more conversations to be held with creative practitioners, to share research and bring it to life. The Historical Dance Society has been doing this for years, and the 2018 Summer School was an excellent example of just how insightful research-in-practice can be. I am very glad to have attended and look forward to coming back!

Jen Waghorn

From Lauren Miller:

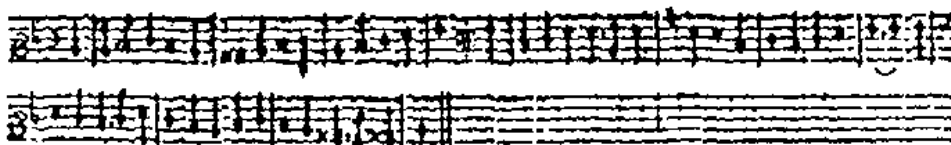
I must admit I was nervous to attend the HDS Summer School – although I had been studying the masque for my MA, I had never been to anything like it before and felt that I knew barely anyone else going. However, my experience could not have been better and I was, in fact, very sad to leave everyone after only 3 nights of fun and dance and wish I could have seen what looked like a wonderful performance of the Lord's Masque.

The dance classes were excellent fun. I can't thank Charlotte enough for making them so accessible and enjoyable. The class had such a lovely time and we all began to bond a bit as a group. Everyone was supportive of one another which made the class a relaxing and pleasurable experience. In fact, everyone I met and spoke to was welcoming and kind, interested in my studies and keen to help me out wherever they could! Everyone who taught and spoke at the event had fascinating and highly useful things to say, making the Stuart masque come alive! The night of revels was certainly a highlight and everyone was so kind and patient with those of us who were less sure of the footwork, making it a really fun night. I cannot thank you all enough for being so generous and making the experience so thoroughly enjoyable. I only hope that I will be able to attend more events and see you all again soon! Thank you.

Lauren Miller

Heart's-ease.

For four.



Meet all a D. fall back a D. — That a-
gain — Men fall back from your We. meet again and turn Co. one
round with their right hand — All fall back from the Co. they
turn, meet again and turn your own with the left hand.

Sides all with your own, then with
the Co. — That again — As before —

Arms all with your own — That again
with the Co. and fall back from your
own first, as before — As before —

Heart's-ease as published in John Playford's Dancing Master, 1651-169.

Image downloaded from <http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster/>

From Julie Ackroyd:

Since I had never danced before arriving at the Historical Dance Summer School, the thought of classes, to learn how to dance in a Jacobean style, was a little daunting.

However, I needn't have worried. All the participants were very welcoming and our work towards a performance of the text on The Lords' Masque from 1613 was a delight. The masque, written by Thomas Campion, was designed for the wedding celebrations of Elizabeth, Princess of England and First Lady of Scotland, and Frederick V, Count Palatine of the Rhine.

Having been assigned to the beginners group I was amazed at the swiftness of progress of the group. Within three days we were stepping out in dances: Earl of Essex Measures, Hearts Ease and the Quadran Pavan amongst others. The spur of a session on the Wednesday night to share our work with the intermediate and advanced group focused the mind to learn and practise the steps. Wednesday night also brought the chance to dance socially with those from other groups. More experienced dancers were generous with their partnering; little did we know that this was a practice for the time when we would be invited out of our comfortable seats in the audience during the masque performance to dance.

As a recipient of this year's Jim Cartmell bursary I am proud to have had the chance to learn new skills. I gained a privileged insight into the social etiquette of elite dance as well as being able to focus on the integration of music, movement and dialogue which all go into making a masque. My thanks go to the many individuals who partnered me during my week at Stonyhurst, the wonderful live music and singing from the musicians and the supportive and encouraging tuition from all three teachers. I have now joined my local dance group and look forward to many more pleasant evenings dancing as well as being able to use what I have learnt to inform my future research on the Jacobean era.

Julie Ackroyd

From Helen Vandevelde:

'Masque, Dance and Music at the Jacobean Court' summer school 2018 - a truly wonderful experience. As a complete beginner in this genre of dance to have been made so welcome and after a few days to have participated in a unique experience of dancing in an authentic masque alongside consummate professionals - beautifully choreographed and costumed was absolutely thrilling. An unforgettable, inspirational and fun experience to be forever treasured.

Thanks to all. The planning and preparation which must have gone on for many months is a credit to you all and I do hope that it was all you hoped it to be. From my perspective, the week exceeded by far my expectations. It was such fun. One of those weeks you don't want to come to an end.

Masque photos here and on back cover are by Steven Shaw, and used with his kind permission.

Helen Vandevelde



CD Review –
Ars Supernova

<https://ahalani-records.com/webshop/webshop.php>

From time to time you get a CD that doesn't want to leave the CD player. *Ars Supernova* by **les haulz et les bas** is one such CD. I often leave the summary to the end of my reviews, but let me encourage you to go out and buy this wonderful CD. This is great music, with intriguing combinations of instruments and arrangements, and glorious playing.

In the 14th century a new style of music developed in Europe influenced by the arrival of new instruments which we now think intrinsic to the soundscape of the Middle Ages; at the time they were revolutionary. With a focus on secular music, this Ars Nova ("new art") introduced new techniques and a variety and combination of rhythms and metres. One of the greatest exponents of Ars Nova was Guillaume de Machaut, whose beautiful plaintive song of unrequited love, *Douce Dame Jolie*, features as a melody on this CD.

Musicians of the time were expected to improvise when playing for dancing, without those divisions or arrangements being written down. *Les haulz et les bas* take this encouragement to experiment and apply it to music played by the *alta capella* – the 'loud band' which played for dancing, banquets, processions and whenever civic music was required. The CD blurb states: 'Early music is not only history. It also has an exciting present and future'. Some are melodies we think we know well, only to find that they have added a twist and taken us along a path we didn't expect to travel. Other tunes are new. All receive the same treatment of exploration and consummate playing.

We expect to hear wonderful bagpiping, shawm and cornet playing from Ian Harrison and Gesine Bänfer, and we're not disappointed. Some of the pieces swing, and maybe we should expect that with the combinations of brass, saxophone and percussion overlaying the early music sounds, especially in such pieces as *la rotta di tristano* and *la tierche estampie royale* which reflect the band's search for new sounds – ars supernova.

The sense of complete joy from their playing comes across; it's as if they're on a journey of blissful discovery. I recall seeing a YouTube clip of the band playing *la rotta di tristano* before their CD was released (you can still find it) and being transfixed by their sheer sense of fun.

Is this art music or a collection of melodies for dance? Yet why should dancers be denied the exhilaration of fascinating arrangements and improvisations from accompanists? I remember dancing la danse de Cleves to this CD in the sunshine on a French campsite. Their music makes you want to move; and then you get the quality of their playing; and then you smile at the witticisms – whistling at the end of *la danse de Cleves*, the growling tuba line on *la tierche estampie royale*.

So, go and buy this CD, and when *les haulz et les bas* are performing anywhere within travelling distance, bust a gut to go and hear them. You'll be entering the new world. Ars nova has been supercharged!

Peter Barnard

. . . and speaking of electronic media: have you sent your e-mail address to secretary@historicaldance.org.uk yet? You won't be deluged with spam. Notices go out three or four times a year.



PEOPLE

Friday 15 February 2019: **Birmingham Royal Ballet** offers its annual Evening of Music and Dance in which its acclaimed orchestra, the Royal Ballet Sinfonia, take centre stage alongside the Company's world-class dancers. This year's performance pays tribute to the work of **Director David Bintley** (also President of the Historical Dance Society), who leaves the Company in 2019. Below is a scene from his acclaimed ballet of Louis XIV, *The King Dances*.



Barbara Segal receives Peggy Dixon Award

The **Peggy Dixon Award** for outstanding services to early dance was presented at the EDC Biennial Conference this year to Baroque dancer Barbara Segal.

Part of the citation read: "Inspirational dancer, teacher and researcher of many dance periods, Barbara embodies the power of dance and is a dear friend of many in the early dance and early music world. A founder member of the Early Dance Circle, Barbara has worked steadily to further its aims for early dance, as Membership Secretary, Conference Organiser, Editor of its Proceedings and often running its annual Festivals.

"Barbara's regular classes across UK attract a dedicated following and as Director of *Chalemie School of Baroque Dance, Early Music, Costume & Commedia*, she has created with Bill Tuck and colleagues an immersive experience enticing many to 18th-century dance and music theatre.

"As a baroque dancer of outstanding sensitivity and musicality, Barbara is quietly famous. She has performed and taught throughout Europe, the Baltic States, Russia, the USA and Australia. She trains singers in baroque gesture and has toured and taught for universities and many other organisations including HDS. Each year she teaches and performs in the Chalemie School, in Krakow's long-running Festival of Court Dance, and elsewhere.

When Barbara steps on to the floor, dance comes alive."

courtesy of Junella McKay, Early Dance Circle



Sharon Butler (R), secretary of the Early Dance Circle, presents Barbara Segal (L) with the Peggy Dixon Award.

Photo: Bill Tuck, reprinted by courtesy of EDC.

40 years of Gloriana Historical Dance

2018, amazingly for us, marks the 40th Anniversary of Gloriana. The group was founded in Wolverhampton in 1978 by two friends, Margaret Oliver and Pat Rivron. They both enjoyed singing madrigals as part of The Wulfrun Consort and decided to find out about the dances of the period.

Margaret started a dance group based at The Cedars, the school where she taught, meeting every Thursday evening. Initially the group was called The Lady Wulfruna Dancers as an offshoot of the Consort. Lady Wulfruna was an Anglo-Saxon noblewoman

after whom Wolverhampton is believed to have been named. At first the group concentrated on learning medieval dances. When we look back at our first costumes we have to smile. What were we thinking? But it was still early days. We performed regularly at a variety of local historic venues often to live music led by Peter Bayliss or Paul Baker.



'Gloriana' dancers, Warwick Castle. The colours in the original photo are wonderful; & good brisk dancing! - Ed.

As the group grew, we went on every course that we could find during the 1980's. We have studied with Anne Daye, June McKay, Diana Cruickshank, Philippa Waite and Mary Collins amongst others. We learnt a group of medieval dances from Basil Lewin and 16th century Italian dances with Martin Senior and Cathy Greenhill. We expanded again and moved to The Chaplaincy Centre at The University of Wolverhampton. I attended the Early Dance Festivals of the 1980's at The Porchester Hall to see what other groups were doing and to bring back some new ideas. Julia and I travelled to Liverpool to see Barbara Sparti and her group 'Gruppo di Danza Rinascimentale' perform. That was one of the great evenings of our lives and further inspired the group.

We decided to rename the group 'Gloriana' owing to our developing interest in the dances of the 1580's by Caroso and Negri. At that time, we worked with a new group of excellent live musicians expertly directed by Graham Powell. Our annual Christmas charity performances were held at The Mount Hotel with accompaniment by Graham Powell and his musicians and singing by the Wulfrun consort. Gloriana then performed at its first Early Dance Festival held in Stratford upon Avon in 1990.

The group has survived for so long owing to the commitment, inspiration and hard work of the only original member still with the group, Julia Lowe, who has been dancing with

Gloriana for all 40 years and has maintained and led the group as its members have changed with time. It is her that we have to thank for its longevity.

The group made its second appearance at the Early Dance Festival, after a gap of 27 years, in 2017 in Tadcaster. We don't plan on leaving it so long next time! In February 2018 several members of the group attended a Playford workshop taught by Anne Daye. We nicknamed it our 'Highnam Court 30th Anniversary Reunion', as we attended a weekend course there with Anne 30 years previously in 1988 at which we learnt many favourites including Masque of the Nyne Muses, Jenny Pluck Pears and Ballo del Fiore. We have recently enjoyed a performance by Mary Collins and Steve Player at the Royal Birmingham Conservatoire, we already have many performances and venues booked for 2018 and of course we look forward to our '40th Anniversary Dinner' in November to be held back where we were over 30 years ago, The Mount Hotel in Wolverhampton. Here's to the next 40 years!

Simon Haskew

FROM THE POSTBAG

Readers who have followed the married life of "Lydia Wickham, nee Bennett" will look forward to her next Letter which will be printed in 2019. Meanwhile, from Irene waters' fertile quill comes a topical account of another Wedding between an English Royal and his bride from another country.

A Royal Wedding 1795

In November 1794 Lord Malmesbury, a highly regarded diplomat – then in Berlin – was instructed by King George III to go to Brunswick and “demand [sic] the hand of Princess Caroline for the Prince of Wales.” The king and his son were barely on speaking terms as the former disapproved of the reprobate lifestyle of his heir. At 35 the Prince had amassed astronomical gambling debts and several mistresses, made a clandestine, legally-invalid marriage and fathered at least one illegitimate child. His sole recommendation as a prospective husband seems to be as heir to the British throne. Caroline was his cousin. Lord Malmesbury kept a comprehensive diary and, Newcastle being a staunchly royalist town, the Courant reported proceedings at length – 32 column inches on the wedding day alone. What follows is drawn from those sources, though their accounts do not always concur.

The Duke of Brunswick needed reassurance about the Prince's reputation but Princess Caroline was “vastly happy with her future expectations [aged 27 the prospect of becoming Queen of England, notwithstanding her husband's reputation, probably seemed preferable to the unwed state to which she had doubtless resigned herself] and the Duchess talked of little else”. Lord Malmesbury describes the princess as “having a pretty face, not expressive of softness; her figure not graceful; fine eyes, a good hand,

tolerable teeth but going; fair hair, light eyebrows, good bust, short but with what the French call 'des epaules impertinent' [sic]." He considered she "lacks depth, a light and flighty mind, but well-meaning and well-disposed . . . she must think before she speaks." She appeared to fear her father, considering him severe rather than affectionate, but had no respect for her mother, inattentive to her when she dared. Her father wanted her governess to accompany her as "she writes very ill and spells ill and he did not wish this to become apparent." The Prince absolutely refused to allow it.

They left for England just after Christmas. The journey was fraught with problems as they had to cross a war zone, often having to turn back, wait or divert. Fog in the English Channel prolonged the crossing and the Princess was seasick.

During his time with her Lord Malmesbury tried to educate his maverick charge in what was expected of a Princess of Wales, warning her against giggling and being frivolous. He also chastised her several times about her toilette which he considered too speedy; she was not fastidious about washing and dressing, and her underwear was "never well washed or changed often enough".

On the afternoon of April 4th they anchored off Gravesend, next day transferring to the Royal Yacht for the journey to Greenwich where they were met by a reception party of four - which had been delayed owing to Lady Jersey not being ready. The procession was escorted by a large contingent of military cavalry, spectators on horseback and in carriages followed, and the Princess waved to those lining the route all the way to town. When they arrived at St James' (at a quarter to three) Lord Malmesbury records, "Notice being sent to Carlton House, His Royal Highness the Prince of Wales came immediately . The Prince embraced her [the Princess] and turned away to a corner of the room asking for brandy. When I suggested water would be more appropriate, the Prince swore and left immediately to go to the Queen."

That evening the Prince and Princess had dinner with – according to the Courant – Lord Malmesbury and Lady Jersey, though according to Lord Malmesbury all members of the welcoming party were there. Lady Jersey was a Lady of the Queen's Bedchamber. The Queen thought highly of her, but she was also the Prince's current mistress. While ostensibly approving of the marriage, she set out to make Caroline miserable, though Lord Malmesbury was dismayed by Caroline's "flippant behaviour [at dinner] . . . throwing out coarse vulgarities about Lady Jersey."

The wedding, conducted by the Archbishop of Canterbury, took place on April 8th in the chapel of St. James' Palace. The chapel was crowded but there is no mention of any of Caroline's family or friends from Brunswick.

The bride was led in by the Duke of Clarence – one of the Prince's younger brothers, the future William IV. Her dress had "a body and petticoat of silver tissue covered with silver Venetian net – the train four yards long, festooned on each side with silver cord and tassels - a full crimson velvet mantle, trimmed with fur and silver cord, fastened to the dress with silver hooks, with a coronet richly ornamented with diamonds (valued at £20,000). Her train was borne by four unmarried daughters of Dukes and Earls, viz. Lady

Mary Osborne, Lady Charlotte Spencer, Lady Caroline Villiers [Lady Jersey's daughter] and Lady Charlotte Legge. The bridesmaids were all in virgin habits, viz. a white satin body and crepe petticoat, embroidered with strips of silver foil and spangles, with fringe and tassels.... the head dress an embroidered bandeau of spangled crepe and silver laurel, with a plume of three white feathers." The dresses of the Queen and six princesses are described in similar detail.

The Prince, "supported by two unmarried Dukes, viz. Duke of Bedford and Duke of Roxburgh, wore the collar of the Order of the Garter and had on a chocolate coloured coat, richly embroidered with silver, and diamond epaulettes." Each procession (bride, groom and their Majesties – in that order), to the accompaniment of drums and trumpets, was led into their place by the Lord Chamberlain.

The Courant reports "The Princess seemed a little flustered upon entering the chapel but perfectly regained her composure . . . The Prince displayed the most amiable sensibility and seemed so much affected at one time as to be unable to repeat the necessary part of the Ceremony after the Archbishop." Lord Malmesbury observes, "The Prince was very civil and gracious but I thought he was not quite sincere and certainly unhappy – he had manifestly had recourse to wine or spirits." The evening was spent with "several Lords and Ladies in attendance at Buckingham House. After supper a splendid entertainment was provided" and, though there is no specific mention of dancing, this formed a prominent part of all royal celebrations. Throughout the city there were "very splendid illuminations and other public demonstrations" and, about midnight, the Prince and Princess "retired to Carlton House where their Royal Highnesses slept that night."

However there was no fairy tale ending. Within two years, after the birth of a daughter (Princess Charlotte), the couple separated. Caroline set up her own establishment, refusing to relinquish her title, and Lady Jersey resumed control of the Prince's household. In the words of another Princess of Wales some 200 years later: there were three of them in that marriage right from the beginning.

Irene Waters (below R in photo - Ed)



Dear Readers,

I should like to buy costume of any English period, mediaeval to c 1800. Does anyone have old costumes they are thinking of passing on? I'm a size 18-20, 5' 1"; completely useless at sewing, so alterations will be done by an acquaintance if necessary. Please contact me on 01935 472771 or thedancingmaster@outlook.com.

Thank you.

Ann Hinchliffe

Another Summer School alumna . . .

Dear Anne, Charlotte, Hazel and Tamsin,

I just wanted to congratulate all four of you on a truly inspiring course. Although I was only able to attend the short course, the experience was intense and memorable. I was most impressed with tutors' in depth knowledge and experience which you all shared so generously .

In dance I learnt so much about the period and style. The teaching was detailed and sensitive, paying attention to the diverse needs of the classes -- no mean feat as we all came from such different dance backgrounds. In the music session I was delighted to hear the period instruments and be able to take part in some characteristic songs. Tamsin seemed really pleased with our modest efforts. The evening of talks was also stimulating. I was astounded by the deep knowledge of specialists in their fields, each speaker's passion shining through.

The revels on my last evening were an absolute delight. What a lot of detailed care and planning went into it! The array of musical pieces was exhilarating. For me it was wonderful to have a glimpse of the dances being covered by the other groups.

The period food and wine was most welcome after an action-packed few days. The camaraderie was uplifting, always a bonus at such times to rub shoulders with other people in the dance world.

A most memorable time. Thank you.

Carol Wallman

EDITOR'S AFTERTHOUGHTS

In recent years virtually every folk festival has included some early music or dance, sometimes as an extension of the Playford-type dances enjoyed by many country dance clubs. HDS members ran sessions this year at Sheffield, Eastbourne, Whitby, Sidmouth

and the Dales (amongst others), demonstrating historically informed principles such as working from sources, stepping rather than walking, and using period instruments.

Attendance at all sessions ranged from comfortably full to overflowing. Some dancers remarked that they made sure they were first in the queue this year, since last year's sessions had House Full signs up! Comments include: "just the right balance of talk and dancing", "always a plus to learn about the mores of the times" and "love learning the dances for the tunes I already play".

There's a real appetite for well presented historical dance and we are getting better at providing it. Now we need to work even harder at hooking new enthusiasts in to trying out a club or team in the area they live in, after the Ball is over.

There are right and wrong ways of doing this. We've all been put off a subject by the bore who answers an enquiry with a twenty-minute lecture, instead of a twenty-second response, a smile, and space for the enquirer to speak again. Being guilty of lecturing, as my friends will confirm, I try to develop *elevator pitches*. Most people's attention in an informal conversation wanders after twenty seconds. This is about the length of time they'd stand with you in a lift (USA *elevator*). What single sentence could you utter in that time that would convey two to three salient points of your subject and entice them to find out more? Play this at a party and use the ideas in real life!

All the right ways have one thing in common: they start not from what you are bursting to tell the newbie but from what they might want to know. Good hosts ask the visitor about themselves, their likes and dislikes (important if this includes any special need). Facts, dates, technical vocabulary can be written up on large posters or flash cards. A picture's worth a thousand words: photos of paintings and manuscripts, diagrams of dance moves, maybe cartoons to lighten the atmosphere. And essential: fliers or leaflets must be available, clearly set out with information of group meetings (with postcode!), and names of contacts with landline, mobile, FB, website and e-mail addresses. Local clubs would benefit from getting leaflets etc to their local folk festival, exactly the place where people enjoy historical dancing and are ripe for an invitation to do more.

This isn't a one-person job. Huge thanks are due to HDS people who maintain website and Facebook, manage publications, membership forms and all the other festival paperwork. Ditto the "housekeepers" -- getting the hall ready, warmly greeting and registering people, making tea, and supporting the tutors in every way from making sure there's enough loo paper to dealing with minor injuries.

Why do we do it? Well, one of my answers is: I want more people to try historical dance which refreshes just about every bit of you. Exercise and pattern, good company and good music, intellectual challenge, and imaginative journeys across Europe over seven centuries. What's *your* elevator pitch?





The Lords' Masque of 1613, as performed at this year's Summer School
with thanks to Steven Shaw for photograp