

THE COUNTRY DANCER

Summer

1962

THE COUNTRY DANCER

The magazine of
THE COUNTRY DANCE SOCIETY OF AMERICA

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Calendar of Events

June 29 - July 2, 1962	DANCE WEEKEND at PINEWOODS, Boston C.D.S. Centre.
July 13 - 21	15th ANNUAL INTERNATIONAL FOLK MUSIC COUNCIL Confernece and 4th International Festival, Gottwaldov and Strážnice, Czechoslovakia.
August 5 - 12	PINEWOODS CAMP: CHAMBER MUSIC WEEK, National CDS, Buzzards Bay, Mass.
August 12 - 26	PINEWOODS CAMP: TWO DANCE WEEKS, National CDS, Buzzards Bay, Mass.
August 14	NATIONAL COUNCIL MEETING, National CDS at Pinewoods Camp, Buzzards Bay, Mass.
August 21	ANNUAL GENERAL MEETING, National CDS at Pinewoods Camp, Buzzards Bay, Mass.
August 26 - Sept. 2	PINEWOODS CAMP: FOLK MUSIC WEEK, National CDS, Buzzards Bay, Mass.
September 26	GET-TOGETHER EVENING, New York CDS.
September 28 - 30	ADULT SECTION MOUNTAIN FOLK FESTIVAL, Levi Jackson Park, London, Ky. For information write: Charity Comingore, Box 2316, Berea College, Berea, Ky.
October 3	CDS NEW YORK FALL SERIES BEGINS.

Marriages

CLEMINSON-AVISON:	On September 23, 1961, in North Bay, Ont. Lois Cleminson to Richard Avison.
BAIRD-VOGEL:	On January 15, 1962, in New York City, Barbara Baird to Howard Vogel.
ALDRICH-NOTT:	On March 17, 1962, in New York City, Rosemary Aldrich to Adam Nott.
MORENO-NEWMAN:	On March 29, 1962, in New York City, Esther Tow Moreno to Harold Newman.

Births

ZIMMERMAN:	To Unjin and George Zimmerman of Bryn Mawr, Pa., on February 20, 1962, a daughter, EMILY HAN.
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HARMONIZING PENTATONIC FOLK SONGS

When today's city-bred folksinger decides to learn a new song that he likes, he usually reaches for his guitar to aid him in the learning process. As he croons the new melody, he is likely to play a chord or two for support. By the time he has fixed in memory the tune and the first stanza of the words, he probably also has formulated a harmonization of the song, based on his memory of another performer, on his own taste, or on a combination of these. Possibly he masters a new guitar or banjo formula first and fits the melody to it. The haphazard harmonization resulting from this process is likely to show the influence of the "music in the air" of our culture - nineteenth-century hymns sung in childhood, popular songs on the radio, the pseudo-impressionist harmonies of Brill Building arrangers, and so on. When the tune is of recent origin or has just been composed in folk style, the result is probably adequate. But what if a tune, coming from an earlier stage of culture, is less "modern" in its scale structure?

Take "The Roving Gambler":

THE ROVING GAMBLER

I am a ro-ving gam-bler, I've gam-bled
all a-round, Wher-e-ver I meet with a deck of cards I
lie my mo-ney down.

The performer will find it difficult to introduce chord changes into this song. Perhaps, limiting himself to a subdominant in the penultimate measure, he will play a C chord on throw and return to the tonic G on down.¹ Even that one chord change, though, departs from the scale of the melody, because although the E and G of the chord appear in the melody, the C which is the root of the chord does not.

Analyze the tune. Here are its tones:



There are only five. The scale contains three whole-steps and two minor thirds. These simple intervals, with the even simpler fifth and fourth, are the only intervals these five tones can produce. Because of the number of its tones, such a scale is called pentatonic, from the Greek pente, five.

From ethnomusicological research we now know that music everywhere passes through a pentatonic stage. Some music, such as Chinese, has not yet evolved tonally beyond pentatonicism. Western composed music left the pentatonic stage centuries ago; our folk music did not.² Tonal analysis of the melodies collected by Cecil Sharp in the United States reveals that many are pentatonic, including some of the best known and most widely sung ("Pretty Saro", "Swannanoa Tunnel", "Pretty Peggy-O").³ Yet our city-bred folksinger is constantly translating them into diatonic (seven-tone) or even chromatic (twelve-tone) language, bringing them "up to date", as it were.

We hear a protest: "Isn't all city folksinging what you call a 'translation'?" When we accompany an unaccompanied song,

1. For example, Ed McCurdy, A Treasure Chest of American Folk Song (Elektra EKL-205).

2. This discussion is much indebted to Howard Boatwright, Introduction to the Theory of Music (New York: W.W. Norton & Co., 1956) pp. 99-114, and to Mr. Boatwright's lectures at Pinewoods Camp in 1960 and 1961.

3. Cecil Sharp, English Folk Songs from the Southern Appalachians (Oxford: at the University Press, 1932).

when we sing a work song for pleasure, aren't we always translating folk material into a new language and a new situation?" Of course. Nobody confuses a city folksinger with a traditional singer. And perhaps you agree with the cynical Italian that a traduttore (translator) equals a traditore (traitor). But this position means you won't sing folk songs at all. That doesn't help our city folksinger. Let's return to him as he rehearses "The Roving Gambler". When he puts in that C chord, he is introducing a foreign element. Strictly speaking, he should omit from his harmonization all tones that do not appear in the melody. By this rule the only chords available to him for harmonizing "The Roving Gambler" are these:

PENTATONIC MODES

These are the only chords available for any of the above modes with the indicated roots.

Probably he will use only #1 and #2 (#1 will replace that C chord.)

The purpose of this article is to suggest experimenting with this method of harmonizing. The general rule is: Use only the tones of the melody in making your harmony. Applying this to pentatonic tunes,

1. Analyze the tune and determine the most conspicuous and important tone in the group.
2. Use this as the root of the most important chord of the harmonization.

3. Select other chords as needed from the chart above, transposing as needed for other roots.

Here is a sample harmonization:

THE WIFE OF USHER'S WELL As sung by Buell Kazee

Since the guitar, unlike the banjo, is really a diatonic instrument, some difficulty may be encountered in fingering chords with no third or no fifth. We therefore append a chart by Dick Best which will facilitate chording. Numbers indicate fingers of the left hand; X indicates mute string.

	MAJOR	MINOR	SEVENTH	NO THIRD	NO FIFTH
F#					
B					

	MAJOR	MINOR	SEVENTH	NO THIRD	NO FIFTH
E					
A					
D					
G					
C					
F					
Bb					

DAVID BRIDGHAM

English Folk Dance Festival

While in London this last January, I attended the annual Festival which the English Folk Dance Society puts on in the Albert Hall. The Hall is a good sized auditorium, something like an oval-shaped Metropolitan Opera with a sloping tier of seats, boxes and balconies extending all the way around except for a small platform stage at one end; for this function the floor seats were removed to make room for the performers, leaving musicians, M.C., etc. on the stage.

The Festival program is about two-thirds English, with the rest of it being given over to visiting groups from other parts of the British Isles and Europe. Highlights among the English groups were Morris teams doing "Young Collins" and "Swaggering Boney"; a smartly executed Rapper Sword - Earsdon - including the figure where one dancer does a back somersault over the sword ring, a traditional version of the Royton Morris from Manchester, looking like a very distant cousin of the one we know. Familiar country dances were done in interesting massed patterns, and as finale, a "Garland" dance which ended by bringing in all the English participants in a rotating spiral which filled the whole floor.

From the Isle of Man, a solo Dirk Dance, where the man danced to his foot long dagger, alternately bearing it at arm's length as if hypnotized by it, and laying it down and performing steps over it and obeisances to it. From farther afield, an "amateur ansambel" from Macedonia which for sheer intensity of dancing was the equal of any of the state groups which have toured here recently; they had won "First and Second Prizes" at the international Eistedfodd the summer before. From Belgium came the Vendelzwaaiers, a group stemming from the Medieval Guilds, doing first spectacular flag waving and throwing, with six foot square banners. They followed this up with a long sword, hilt and point type of dance done with six foot staves, and the addition of a two foot hoop which was introduced into the ring, each man having to step through it in turn as it came to him and then pass it on, meanwhile maintaining the unbroken ring. Another figure, from this same ring, ended with all staves crossed in the center and the hoop around the junction.

Various Clowns, Hobby Horses and story book characters were in evidence between the demonstrations, often "taking

off" a number just done. One effective bit - all too brief - an "Animal's Morris", presided over by a Hobby Horse piper.

The three performances were preceded by a Ball at Cecil Sharp House for members and guests and with some short "pre-views" by visiting groups. Formal (or Festival) dress was worn by all, but it didn't restrict the enthusiasm of the dancing.

The Festival was to be the culmination of Douglas Kennedy's almost fifty years with the Society, the last thirty-five as Director. Unfortunately, he was ill with the flu and unable to attend any of it. But he was recovering during the next week, and I was able to speak to him on the phone, and extend to him the good wishes of the many friends he has made on his visits to this side of the Atlantic.

DOUGLAS KENNEDY

It seems strange to think that Douglas Kennedy has even partially retired from his many years of work with the EFDSS -- but we hope it means that he will be free for more frequent visits to America. We are reprinting the following from English Dance and Song, March 1962 issue:

DOUGLAS KENNEDY—AN APPRECIATION

*Director of the English Folk Dance and Song Society from 1925-1961
(by one who has known him for thirty years).*

I have never met a more selfless man, whose cheerful disposition, charm of manner, and lovable personality must have affected everyone who knew him. Although the pressure of his work often left him little time for himself, he was always ready to help anybody who came to ask his counsel. He was most generous-hearted; to him, rank and position meant nothing, and everyone was treated in the same considerate manner. Young in heart, with a wonderful ability to impart knowledge, he kept the Society abreast of the times. He had an everflowing gift of using the right word on the right occasion, and made friends wherever he went on his travels throughout the world.

God speed to him and to Mrs. Kennedy who has always been at his side, and herself has given valuable service to the Society. May they both be blessed with a very happy retirement. The world of folk dance and song owes a tremendous debt of gratitude to them.

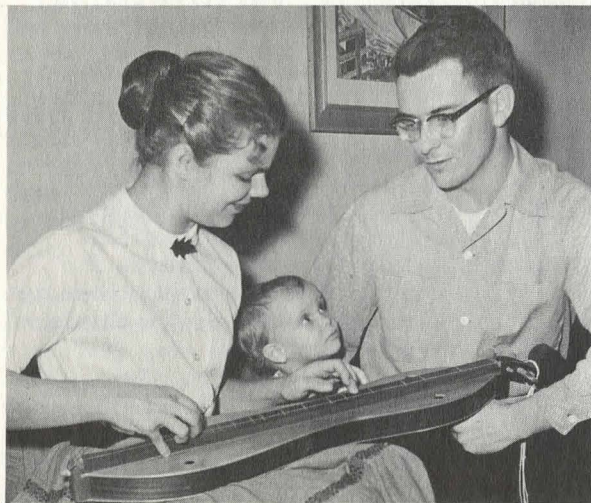
NEWS OF THE PITTSBURGH GROUP

A recent letter from Mrs. Dorothy Bund of Pittsburgh, gives the following account of their second fine English Dance Event, featuring John and Mary Owen as leaders:

"The University of Pittsburgh Women's Recreational Department, headed by Jean Beaman, during the sabbatical of Margaret Covert, sponsored a wonderfully successful "Thirteenth Night" Celebration, on January 6th, in the crystal ball-room of the Schenley Students Union. Elaborate posters, complete with hobby horse, bade Ye Singers, Dancers, and Townsfolk to the evening of music and dancing. John and Mary Owen led a group of 150 people through a wide variety of set and circle dances, to everyone's great enjoyment!

The excellent Pittsburgh Madrigal Group sang works especially suited to the season, and this year added an ensemble of flute, gamba and harpsichord, with music composed for the occasion.

An unusual touch came when one of the city's most glamorous folk-singers, Eileen Goodman, left an appearance at the Beau Brummel Club downtown, long enough to come out and sing old English songs during an intermission, accompanying herself with a lut-like guitar accompaniment. Our thanks again to the Owens and to the University for giving us another chance to present English dancing and music to Pittsburgh under ideal circumstances!"



The Owens were recently the subject for an article in the newsletter circulated by John's firm, Westinghouse.

They are at home here, with small daughter, Laurel.

Photograph by Westinghouse Public Relations.

Jack Langstaff Concert

On April 9th, in spite of spring vacations, opening night at the Opera, rehearsing for Easter music, choral practice for a Symphony concert, and major Lenten charity affairs, a large audience heard the Boston Centre's presentation of John Langstaff at Paine Hall, Harvard University, in a program of traditional English and American songs. And judging from the applause and the slightly transported expressions one saw in the interval and afterwards, it was a most enthusiastic audience.

This increasingly experienced singer knows how to combine and contrast melodic and emotional appeal (not that his own emotion ever gets in the way of the song); he knows how to intersperse songs for the voice alone ("The Crowfish Man", "The Knight in the Road", "The Souling Song") with those set for the piano - simply and quietly, if a bit sentimentally to some thinking, as Cecil Sharp's "Lord Randal", or with the dramatic force of his "John Barleycorn"; with the pianistic brilliance of John Powell's "Rich Old Lady" or Howard Brockway's "Frog went a-Courting"; or John Edmunds' recent amusing and refreshing "Billie Boy" and "I's the B'y that Builds the Boat". These settings are implicit comment on periods and attitudes in arranging folk song; and at this concert they were explicit demonstrations, also, of Charles Crowder's brilliant and sensitive playing, and the perfect rapport of a singer and accompanist.

A sampling of comment suggests that here was a cup-of-tea for everyone - the musicians, some of them active since the first days of the Society ("I was proud to be a sponsor!"); the present guitar generation - no derogation intended - (Q: "How did you like folk song in tails and white tie?" A: "It was wonderful: this was great music, it belonged there in Paine Hall along with the names of the musical giants in the frieze around the wall.") - the purists who prefer the song alone; and, of particular interest, those in whom folk song in this form opened a new world of esthetic delight and aroused a wish to know more:

"I'd always heard these songs sung with a lot of personal emoting that just made me laugh."

"I was put off folk songs at first because I couldn't 'take' the traditional singer on tape or records, but this is an introduction to the real thing, and it's sending me back now to the documentary."

"It was a thrill to hear 'The Souling Song' at last: I've been looking for it ever since reading Mary Webb's 'Precious Bane' years ago."

"'She's like the Swallow' - where can I get a copy of that?"

One reaction raises an interesting question: "But why didn't he get us to sing? I kept saying to him in my mind, 'Sing the "Rattlin' Bog" so we can join in!'"

My guess is, that whether we have long known and loved these songs, or whether they have just burst upon us, the more we hear our great traditional songs projected in this expert and artistic way, with and without piano, the more we'll all want to join in and sing too.

CDS OFFICE

In the Winter 1960-1961 issue, we presented two interior views of the National CDS Office in New York City.

The view here shows the exterior which faces Sheridan Park. It was taken before the Office opens at 9:30 in the morning, by A.C. King, one of the two part-time secretaries.

The room directly above the door on the second floor is the Store Room. The next window to the right is near May Gadd's desk; the third is by the Secretary's desk.

Just recently the front steps were re-cemented; soon we will have a newly painted door - bright red!

Come to see us when you are in town!



CDS NATIONAL HEADQUARTERS

The Folk Art Committee

On Sunday afternoon, February 18th, the first public meeting of the Folk Art Committee at Boston University was held, with Evelyn Kendrick Wells, professor emeritus of Wellesley College, as lecturer and Arthur F. Schrader of Old Sturbridge Village as supporting artist. Miss Wells spoke on "English Backgrounds of American Folk Songs", illustrating her statements by means of tape recordings made in the Kentucky mountains during her many years of association with the Pine Mountain Settlement School. It was during those years, she said, that she first realized the uniqueness of the mountain folk songs and determined to study them. There, also, she met Cecil Sharp, the great English folk song collector, who visited Kentucky and the Southern Mountains to study the relationship between local folk songs and those of England. Miss Wells' scholarly pursuit of her subject was nevertheless spiced with lively personal anecdotes.

Mr. Schrader, a member of the staff of Old Sturbridge Village, the reconstructed Colonial New England village, presented many early American songs, playing his own accompaniment on guitar. Called "the singer on the green," Mr. Schrader lectures to visitors in Old Sturbridge Village and sings them Colonial songs. He also does research on the period.

On display for the program were a number of musical instruments, both contemporary and ancient, and many books of folk songs and contiguous fields. Among the books shown were several from the famed Burchenal collection, left to Sargent College by Dr. Elizabeth Burchenal, noted pioneer of the folk movement. Dean George K. Makechnie of Sargent was master of ceremonies and spoke of the future of folk art in B.U. Dean Edwin Stein of the School of Fine and Applied Arts gave greetings for the host school.

The Folk Art Committee at B.U., sponsor of the program, has been three years in developing from the conversation stage to its present state of organization, which includes representatives from many of the colleges of B.U. Members include Prof. E. Eddy Nadel, chairman, Prof. Ruth Setterberg, Prof. Ivy Winterton, Prof. Louise Kingman, Dr. Max Kaplan, Dr. Donald Born, Miss Margaret Chandler, registrar of the School of Nursing, Mrs. J. Philip Lane, representing the Boston community, and Prof. Elizabeth Shuhaney. Advisors

to the Committee are Dean George Makechnie and Dr. George Warmer.

A number of out-of-town guests attended the program, including Miss Anne Hodgkins, director of the Folk Arts Center, New York. Members of the B.U. Folk Dance Club were ushers, wearing authentic folk costumes of Europe.

Dancing on The Green

Hurray for the Farmers' Almanac! We've got the secret at last. Up to now it has rained 5 times and been fair 4 times so we're nearly even. On June 2nd, 75 people gathered in Bethlehem from New York City, New Jersey, Staten Island, Philadelphia and the Goldsmiths from Ithaca, for a picnic and dancing on the green.

The garden co-operated with blossoms. The babies, children, young people, middle-aged and grandparents all joined in the festivities. The two dogs added excitement now and then with a few barks.

The music for 30 dances sounded through the countryside. Besides the country dancing, we had a Kirby sword exhibition and a Morris Dance, Nutting Girl. Several contras gave variety and Hank Croix called a couple of squares. Frances and Russell Houghton, John Hodgkin and Jessie Mac-Williams took turns directing the dancing. Ye host obliged with his specialty "Hurry, Hurry".

After dark when most every one had left, six die-hards gathered in the living room and played sextets on the recorders.

One of the dances performed was Morpeth Rant. A guest from Philadelphia dubbed one of our shorter members, Morpeth Runt. We promised not to tell but it's too good to keep.

BERNICE AND LELAND DURKEE



"HUNSDON HOUSE"

LATIN AMERICAN TOUR

From June 5th through August 28th, a group of young dancers from the Berea College Country Dancers will travel to eleven Central and South American countries on a tour sponsored by the United States Department of State in the Intercultural Exchange Department.

The tour is administered by the Intercultural Exchange Service of the American National Theater Academy in New York. ANTA must pass on all entertainment groups and recommend them to the Department of State. The Berea group is the first of its kind to be sent.

About sixty cities in the following countries will see the program: Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Columbia, Ecuador, Peru and the Dominican Republic. Although the sixteen students have been studying Spanish with the hope of meeting young people like themselves on the trip, the State Department is supplying an interpreter. Lucile Gault, who is one of the musicians, will also act as interpreter.

From a letter we received from Ethel Capps, who will accompany the group, the musicians who will go besides Lucile Gault, are Raymond McLain and Mr. and Mrs. Otto Wood. Raymond McLain is arranging a group of English ballads for recorder, especially for the tour. Other instruments will be bass fiddle, drum, harpsichord, string bass and accordion.

The program will include playparty and singing games, Kentucky set running, American square dances, New England contras, English country dances, English traditional dances and Morris and Sword. Traditional English processions will be used for stage entrance and exit. Besides the dancing, there will be singing - solo and group - of Kentucky mountain ballads and hymns.

The Abbots Bromley Horn Dance is one of the special features. And a traditional Mummer's play will also be included. One can imagine the odd shapes and sizes of the luggage with Hobby Horse and antlers, besides Morris Hats, complete with flower bunches and ribbons, posies for the girls, and all the other props that, combined, give these dances their particular flavor.

As part of the preliminary preparations for the tour, May Gadd worked intensely with the Morris dancers and the group as a whole both at the Berea Christmas Country Dance



Jan Murphy (on floor), Chris Rogers and Clair Ross on chair and Garnett Slone, standing.

School and for several days following it. Ethel Capps writes, "Their work with her enriched their repertory considerably, her advice, judgement and good taste all were most helpful in getting the program together. I cannot say enough for her assistance."

Miss Gadd also wrote a paper on "Folk Dance in World Culture", parts of which will be used in the program notes. At the end of it, she quoted Douglas Kennedy's conclusion to his book England's Dances, Folk Dancing Today and Yesterday, which, although written of England, applies to the contribution the Berea College Country Dancers will surely make through their tour:

"The dances and folk-airs are not just out-of-date anachronisms. They are old friends waiting to be recognised. I believe that there never has been a time ... in history when the people stood in more need of refreshment at the springs of their own traditions and of the new life that these can give."

(Photographs and part of the above information taken from an article by Mary Jane Gallaher: the Louisville Courier Journal March 4, 1962)

REHEARSING FOR TOUR

The Berea College Morris dancers, accompanied by the Man-Woman, in "Brighton Camp", one of the dances they will perform on their South American Tour. Photograph by Mary Jane Gallaher.



MORRIS DANCING IN OCTOBER

During Douglas Kennedy's visit last Fall, he spent one day at the Potomac School in McLean, Va. This spirited group are doing "Bromsberrow Heath" Morris dance for boys. Photo courtesy of the Northern Virginia Sun.



MORRIS DANCING ON SHAKESPEARE'S BIRTHDAY

On April 23rd, The British Travel Association held a Spring Festival at their booth in Grand Central Station. As part of the festivities, CDS was invited to give a demonstration of Morris dancing. Members of the side led by John Bremer, far left, clockwise, were Howard Seidel, Adam Nott, Jack Shimer, Leonard Harris and Eric Leber. Not shown in this photograph by Cyril Morris, were Ed Wharton as Cake Bearer and Russ Houghton as the Hobby Horse.



In Memoriam

WILLIAM KIMBER

Kenneth Loveless writes in the March 1962 issue of English Dance and Song:

William Kimber, the well-known Morris Dancer and exponent of the Chromatic Anglo Concertina was found dead in the little house that he had built for himself many years ago, at Headington Quarry, Oxford, soon after noon on Boxing Day. He was in his ninetieth year.

Cecil Sharp used to say that Kimber was "a bricklayer by trade, and a dancer by profession" - and this was a very true statement. His first meeting with Sharp was on Boxing Day (strange coincidence) 1899. The Headington men were out of work because of the hard winter, and so the Morris Men (although it was not the proper season) went out in order "to earn an honest penny". At Sandfield College, on the London road, they danced to William Kimber's playing; and Sharp, intrigued by the music, asked Kimber to go back the following day, and play to him. He did so, and thus began a friendship which was only broken by Sharp's death in 1924.

From that first meeting sprang Cecil Sharp's great work of recovering so many of the Morris, Sword and Country Dances of England, and teaching and lecturing about them - and his right hand man in all the pioneering work was always Kimber. He used to say that he never once failed Sharp when he was needed. While Sharp lectured, Kimber would dance jigs and

demonstrate steps and play the concertina. This instrument he learnt by ear from his father - he knew nothing of music ...

"Those are the notes you play, and you don't play any other" he used to say ... He was always true to that maxim himself...

He lived to unveil a memorial plaque on the wall of Sandfield College sixty years to the very day when Sharp had called out to him; and a road at Headington Quarry is named after him; but his real memorial is in the hundreds of Morris dancers he has taught and influenced, and in the brilliance of his playing, which to my knowledge was quite



Photograph by W.Fisher Cassie

unequaled even to within a few weeks of his death. His sense of rhythm, his wonderful natural ability to use the right chord and the proper use of the bellows which so many Anglo players seem to know nothing whatever about - all these are things that I and many others will long remember.

On a cold and bleak day, 30th December, we who loved him, laid him to rest beside his wife and a daughter, in the little churchyard at Headington Quarry. ... my mind was taken back through the centuries to our great tradition of English Dance and Song, and the simple music of the countryside which this noble old man had done so much not only to preserve, but to perpetuate.

I salute his memory. We shall not look on his like again.

RUTH HODGKIN

December 25, 1961

Ruth Hodgkin's death came as a shock to many of us who met her at Pinewoods last year.

Although she had taken no active part in the dancing recently, her connection with the CDS goes back many years. She and her husband, John, danced with a group in Philadelphia.

Our thoughts are with John and the two children, Meg and Christopher.



PINEWOODS

ADDITIONAL STAFF

An internationally-known singer, who has been a pioneer in the revival of folk song in America, may be a guest at Pinewoods. If his schedule permits, we look forward to having him sing and advise others on singing and accompanying.

A TRIP TO PARIS

18th Century Country Dance

Labanotation by Mireille Backer

© 1959

2 measures of music = 1 measure of dance

Labanotation diagram for "A Trip to Paris" (18th Century Country Dance). The diagram shows a sequence of moves from bar 1 to bar 13, with corresponding diagrams for each bar.

Bar 1: 1st couple skip around 2nd - M 1 W 1

Bar 2: 1st couple skip around 2nd - M 2 W 2

Bar 3: 1st couple skip around 2nd - M 1 W 1, M 2 W 2

Bar 4: 1st couple skip around 2nd - M 1 W 1, M 2 W 2

Bar 5-8: (Read up) Set (Read up) Repeat

Bar 9: turn single

Bar 10: 1st corners cross M 2 W 1

Bar 11: 2nd corners cross M 2 W 2

Bar 12: Hands four half way M 1 W 1, M 2 W 2

Bar 13: 1st couple cast 2nd " move up M 1 W 1, M 2 W 2

End of round: 2 1 2 1 2 1 2 1

36th ANNUAL SPRING FESTIVAL



At Hunter College on May 5, CDS members and friends from far and near gathered to participate in a full program led by May Gadd.

Under lacy willow leaves strung from gay May baskets and nests with young birds, all joined in or watched the special dances and demonstrations.

MORRIS SIDE IN BLEDDINGTON TRUNKLES

Six visiting groups took part in the dances announced for those entering as a group.



May Day music by recorder players heralded the Hobby Horse, Fool and Dancers. After the Wheatley Processional, lines formed for Dargason. Then Haste to the Wedding, ending with the Dancers in circles around the Maypole and all present joining in with All in a Garden Green.

RECORDER TRIO

Dick Schulze, Johanna Kulbach and Eric Leber made a delightful trio playing "The Merry Month of May" and "Where the Bee Sucks".

DARGASON

It was a Festival we shall long remember.

(These photographs were taken by CDS member Gerhard Steinfeld.)



Spring Weekend

March 30 - April 1, 1962

Weeks ahead, this popular Spring Weekend was fully registered. It was a record response and not only couples and single women but also single men had to be refused because of lack of space.

Everyone participated vigorously in a complete and rewarding program directed by May Gadd. Her practiced hand gave us a varied program of dancing and folk singing led by Lee Haring and Eric Leber and held on Saturday afternoon during tea time. Although Phil Merrill had to be absent, the music was well done by Elizabeth Copstein and Jimmie Quillian.

Classes in Morris, Sword and Country dancing demonstrated their knowledge for all to see at the final program on Sunday afternoon, and it was obvious that a great deal of learning had taken place. It was a pleasure to see a large number of dancers who are not able to dance with us regularly on Wednesday nights.

There was a good Square Dance "workshop" led by Fred Bosworth to bring us English-type dancers up-to-date on the latest in Western and other calls. The recorders got their hour (in the rain, not the sun) on Saturday afternoon and squeezed in some cheerful notes at other opportune moments. Our teachers, May Gadd, Genevieve Shimer, John Bremer and Fred Bosworth should have felt well rewarded for the effort they put in, because everyone worked hard and went home feeling happier, cleverer, and taking a few Charlie-horses along with them for lack of real exercise since the last Hudson Guild Farm Weekend in the Fall. The usual good meals were served to an appreciative group by Mr. Curt Ream, our genial host at the Farm.

ALICE HUTTENBACH

WELCOME

The Country Dance Society of America wishes to extend a warm welcome to Mr. Stephen Pratt, appointed as Administrator to The English Folk Dance and Song Society on the retirement of Mr. Douglas Kennedy, who remains as Artistic Advisor. All of us who visit England will look forward to meeting Mr. Pratt and we wish him all success in his very important new position.

MAY GADD

New York Activities

The Winter dancing started brilliantly with the Christmas Festival, held at the West Side Y.M.C.A., where snowflakes and greens at the doorways, the Kissing Bough and red and green streamers added much to the festive air for the capacity crowd. Really, it was almost a Pinewoods reunion - what nicer Christmas present? The Mummers and the Boars Head ceremonies provided colorful and beautiful pageantry between the dancing sessions. Music was very special with Phil Merrill leading and an orchestra of violins, recorders, drum and concertina, to enhance a very special program. We all left with gala hearts and were appropriately greeted by gently falling snowflakes when we returned to the "outside world".

A record number of dancers have enjoyed both the Wednesday night classes and the Saturday night events. As Genevieve Shimer pointed out at the February members' dance, the absence of heavy storms this season has contributed to our success - but most of all we should give credit to the careful tailoring of the sessions to the abilities of the group each time by May Gadd.

In January one Saturday night was brightened with a gay Twelfth Night Dance which featured many specialities; "Merrill's Muddle, or, The Music will tell you", and an interlude with individuals costumed to represent the names of dances, such as "Lads a Bunchem" - a lassie leading three laddies tied up with a fine piece of string, "Saturday Night and Sunday Morning" - Russ Houghton in a bathrobe with towel and soap and Frances in her best "Sunday-go-to-meeting" hat and prayer book in hand. Genevieve Shimer was M.C., Eric Leber the Lord of Misrule and John Bremer the Clown.

Another January feature was square dancing to Ralph Page's fine calling, and his many followers turned out to swell the numbers.

February brought an evening of dancing for experienced dancers and one for members only, which appealed to many of our old timers and also gave us an opportunity to listen to reports from May Gadd, National Director, and Genevieve Shimer, Executive Committee Chairman, as to what the Society is doing and what its goals are. This proved enlightening to both new members and old.

In March out came the costumes for a Masked Party, enabling the dancers to "be themselves" - or someone else - and prizes were awarded to Jennifer and Eric Leber for their imaginative creations depicting The Sleeping Beauty and The Prince, with

John Bremer coming in a close second as Saint George. The Square Dance in March was called by Dick Forscher and was most enjoyable.

April gave us a Country Fair, complete with prizes for the best home-made cakes, and games; and there were a variety of members on hand to call the dances, including May Gadd, Mireille Backer, John Bremer, Peter Leibert and Anne Soernssen.

This year the Society feels most grateful to a very active committee consisting of Sue Salmons, Chairman, Alice Huttenbach, Ann Spenser, Alice Wood who have been chiefly responsible for these very successful Saturday night parties.

After the Spring Festival, our season wound up with a Folk Music Concert in May, which drew a small but appreciative audience. Conflicting folk music events kept the attendance on the light side but those who did come were treated to an evening of fine music led by Robin Roberts and John Gibbon with Lee Haring as M.C. Recorder Players will meet for a final Get-together (there are now four groups playing under the Society's auspices) and Eric Leber and Martha Bixler will give them a short concert.

ALICE HUTTENBACH
GENEVIEVE SHIMER

CENTER NEWS

Berea, Ky. The most important news from Berea is the Latin American Tour to be presented by members of The Berea College Country Dancers. An account of this appears elsewhere in this issue. A letter from Ethel Capps comments: "We did have our Festival on April 4 - 8 and it was most successful both in numbers and in quality of performance. About 200 took part. This year we opened with the Gisburn Processional. When all were in concentric circles, the dancers turned, faced the audience and sang the May Day Carol, holding their branches of flowers. This was impressive. In addition to the dancing this year we included some singing of some Mountain Hymns by the Hindman and Decoy group, at the final evening of the Festival. Incidentally this final evening was very well attended with people from all over the country present. A large audience this year. Musicians for the Festival were Ruth White who has played for all 27 Festivals, Raymond McLain, and on the last evening, Mrs. Elisabeth Peck of the college joined in with her violin... excellent music this."

Boston, Mass. The Center's activities since Christmas have included some special events in addition to the regular Wednesday and Thursday night classes. There was a

fine St. Patrick's Day Square Dance, with Hervey Gardner calling the squares and Louise Chapin the contras. The annual Mad Hatter's Party brought out a spirited crowd to dance under the direction of Louise Chapin and Louise Winston. Prizes for the maddest hats, and an enormous mystery rabbit, added to the fun of the evening.

Members of the Boston Centre took part in the New England Folk Festival, appearing in a program of English country, sword and morris dances.

The Center also sponsored a concert in April by John Langstaff, singing traditional songs of England and America. Many old and new members turned out for this event which is reviewed by Evelyn K. Wells in another part of this issue.

(These notes have been garnered from the Center's "Newsletter", a new venture this year issued monthly in the form of several pages of news items and reviews of events. Ed.)

Brasstown, N.C. Our thirty-third annual Dance Course will be held June 17-23, 1962 at The John C. Campbell Folk School, Brasstown, North Carolina.

"Brasstown" may suggest a mining town - it is only a crossroads, there is neither brass nor town. The School is in a beautiful mountain valley in far Western North Carolina. We have a farm and garden, and a pond for swimming. It is a delightful way to enjoy country living, and share in American Squares and Contras, English and Danish Country Dances, Singing Games, Folk Songs, Recorders, Dance Orchestra, Folklore Discussions, and to do some woodcarving and puppetry.

The Dance Course will be followed by a four-day Recorder Workshop, our third, June 24-29.

We are fortunate to have Philip Merrill, Music Director of the Country Dance Society, and Eric Leber, Recorder Director of the Country Dance Society, help with both of these courses. In addition to the regular Folk School staff will be Marie Marvel and Edna Ritchie of Kentucky, and Rachel Grubbs of Knoxville, Tennessee.

For further information, write to: Mrs. Marguerite Bidstrup, John C. Campbell Folk School, Brasstown, North Carolina.

Dayton, Ohio THE MIAMI VALLEY FOLK DANCERS are featuring English Country Dancing in their annual Folk Dance Concert this year. The concert is held

at the Art Institute of Dayton, Ohio, and is sponsored by the Chamber of Commerce. This costumed demonstration of nationality dances and folk songs draws "standing room only" audiences and, since it promotes folk dancing, is especially fun to do.

Our English segment of the show features Sword and Morris dancing by our men. The Morris Men will be wearing the traditional bells and after their presentation of "Lads A Bunchun" will dance Winster Gallop by themselves. They will then choose ladies from the sidelines. The dance will be repeated with men and women dancing it together. "Gathering Peascods" comes next with its lilting music and lovely style.

We shall also be dancing two Scandinavian and three German dances, an Hawaiian Canoe Dance with bamboo poles, three Israeli love dances, and some fiery, fast dances from Rumania and Yugoslavia with a Slovenian and a Greek dance for good balance. In our folk-sing it doesn't seem right unless we can teach our audience a new song. This year it is the English Pulling Chantey, "Won't You Go My Way".

Of course our concert, as well as our Thursday night dances, wouldn't have nearly the spark and fun they have without Grace Wolff. She seems to transmit her enthusiasm to everyone she meets and the audiences at the Art Institute have loved every minute of it. With one wave of her arm she has the whole audience folk singing and singing rounds they've never heard before. This, as any song leader knows, is a fete beyond compare.

And, if anyone asks what the theme for our concert is, the only true answer any one of us can give is "Grace".

Judy Weaver for the
MIAMI VALLEY FOLK DANCERS

Media, Pa. Media Country Dance Group meets at the Third Street Meeting House for English Dancing on the fourth Saturday of the month. The next dance dates are March 24 and April 28.

New Haven, Conn. The group enjoyed an influx of teenagers during the recent school vacation, and admired the way they watched a set of Dargason a few moments, then danced it. No conflict of head and feet

at that age, or counting of steps.

We are meeting about once a month at present.

Roberta W. Yerkes

Tolland, Conn. We are having our Spring Dance Party on Friday, April 26th, and would be delighted to have members of the Society from other towns join us, as we know a number plan to do. As usual, we will dance from 8 to 10 p.m. and then have a supper party at the Parsonage, (ladies are requested to wear interesting shoes and gentlemen, remarkable shirts).

Regular classes will continue on the second and fourth Fridays of the month.

Frank and Joy Van Cleef

The Editors wish to thank the Centers and Affiliated Groups for their prompt response to postcards sent from Headquarters requesting news. We regret that we have been unable to prepare THE COUNTRY DANCER in time for many of the announcements to be current.

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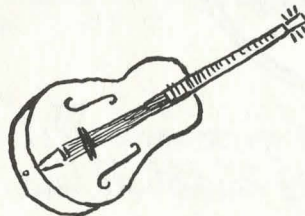
LEE HARING

SHARP'S ARRANGEMENTS TO APPEAR FOR GUITAR

Cooperation by three CDS members promises soon to bring the songs of Cecil Sharp to today's folk singers. They are producing a collection of transcriptions for guitar of Cecil Sharp's piano arrangements of folk songs. Within a year, folk singers unfamiliar with the piano will be able to reproduce the taste and charm of these arrangements.

The project began at Pinewoods Camp during Folk Music Week in 1961. Four musicians - Art Schrader, Dick Best, Lee Haring and Howard Vogel - found that they had each independently thought of the same idea. "How good it would be," they thought, "if people who play the guitar instead of the piano were able to use Sharp's arrangements." At that moment, realizing that they would never pursue the project alone, they resolved to collaborate. In the intervening months each co-editor has chosen his songs, and several are already finished - "Blow Away the Morning Dew", "The Brisk Young Widow", "I'm Seventeen Come Sunday". Although Art Schrader has withdrawn because of other work, he hopes to contribute to a later volume. Meanwhile the other three are completing this first collection. Publication will be arranged this summer.

At the start of the project the editors agreed to accept no remuneration for it. They had all met at Pinewoods; Cecil Sharp, as the main influence behind the formation of CDS, was responsible for their meeting. They therefore decided to contribute all royalties to the CDS for a Pinewoods scholarship fund or some similar purpose. Cooperation is producing a collection that probably would never have appeared otherwise, and the efforts of a few are dedicated to the good of the many.



Book Reviews

SOME BRIEF NOTES ON RECENT BOOKS

Day, James. Vaughan Williams. The Master Musical Series, ed. Sir Jack Westrup. 228 pp. New York, Farrar Straus and Cudahy, 1961. \$3.50

A small handbook devoting some chapters to the life of Dr. Vaughan Williams, others to detailed musical analysis, with interesting illustration of his use, both deliberate and unconscious, in his composed works, of folk themes (sparked, perhaps, by the first song he collected, "Bushes and Briars"). Helpful quotation from his own lectures, writing, or correspondence. Frequent reference to folk music, especially in Chapter VIII. Mention of his long friendship with Cecil Sharp, and his presidency of the English Folk Dance and Song Society from 1946 to his death in 1958. Surprisingly, no mention of his equally distinguished presidency of the International Folk Music Council from its beginning in 1947. Discerning critical appraisal of the background, personality, ideals, working methods and influence of a great English composer. Impressive index of composed works written over a span of sixty-five years. The events of his life synchronized in parallel columns with those of the musical world. Several photographs.

Leach, MacEdward, and Coffin, Tristram P., eds. The Critics and the Ballad. Carbondale, Southern Illinois University Press, 1961.

A reprint of fifteen important essays by distinguished scholars of the last sixty years, on aspects of the ballad - definitions and theories of origin, meter and music, connection with literary tradition. Invaluable in bringing to the attention of the scholar, at whatever stage of his interest, articles from hard-to-come-by periodicals, or those perhaps buried in his own pile of clippings. Good reading for first acquaintance, good re-reading for brushing up. A useful service performed, and a handsome book.

Friedman, Albert B. The Ballad Revival - Studies in the Influence of Popular on Sophisticated Poetry. Chicago, University of Chicago Press, 1961.

"Revival" is used here to indicate the gradual acceptance of popular poetry by the world of letters, from Tacitus down, through Sidney, Addison, Percy, Wordsworth and the

Romantics, Scott and the Gothic revivers, to the collectors and literary imitators of more recent times. A scholarly study with much illustration. No discussion, however, of the music of the ballads.

E.K.W.

RECORD REVIEW

British Traditional Ballads (Child Ballads) in the Southern Mountains. Sung by Jean Ritchie. Edited by Kenneth S. Goldstein. Folkways Records FA 2301, 2302.

These twenty ballads are a wonderful sampling of mountain singing, unusual texts, beautiful tunes (some wandering in from other songs), Scottish idiom and vocabulary intermixed with Kentucky localizings, occasional closeness to other local variants, and unconscious changes from recent print - to mention only a few points of interest.

Although this is always Jean Ritchie singing a song she has made her own, she has caught and transmitted the style demanded by the particular ballad (her father's majestic "Lord Bateman", her mother's straightforward "Merry Golden Tree", her cousin Ellen Field's play-party-like "Old Bangum"). In Justus Begley's broadside-descended "Sweet William and Lady Margaret" her dulcimer imitates his long banjo interpolations. Indeed, she gives us almost a cross-section of mountain singing styles, matter-of-fact, meditative, or gay. There is the beautiful "Unquiet Grave", with its held notes and hymn-like tune, the refreshingly free rhythmic treatment of the usually sing-song "Lord Lovel", the inimitable embellishment of single notes in almost every song, notably "The Two Sisters". Other tunes from other songs haunt us - the echo of "Cedar Swamp" in "False Sir John" (could any tow songs be more unlike?) or of "Brother Green" in "The Wife of Usher's Well". And the melodic possibilities of the many pentatonic tunes are worth exploring, by playing them on the black notes alone on the piano.

It was from Jean's sister Una, and her cousin Sabrina, Uncle Jason Ritchie's daughter, that Cecil Sharp heard "Nottamun Town" and "The Little Devils". Nine of these twenty ballads come from Uncle Jason, and a study of them makes one eager to know more of his sources. Some of the best tunes are his, and some of the most interesting texts, which are at times startlingly close to the Scottish versions; yet Jean is sure that he never had a copy of Child. The final verse of the Scottish "Wife of Usher's Well", when the sons "bid farewell" to "the bonny lass that kindles

my mother's fire", has survived here, unique I believe in American versions, as has the place name of Usher's Well, though that sort of thing is the first to change in tradition. "Bucklesfordberry" (Little Musgrave's bower), is found only in two early Child variants and in none of Sharp's Appalachian ones, holds its own here along with obvious mountain changes.

Goldstein's substantial notes and bibliography, designed for lay and scholar, deal with literary backgrounds, with, unfortunately, no discussion of the equally important tunes. Other points might have been helpful to anyone beginning to study ballads - for instance, the habit of unaccompanied singing, the use of the dulcimer (in four of these ballads), and the wise teaching of traditional songs at schools like Hindman and Pine Mountain, which accounts for the songs Jean learned from the brothers and sisters who brought them home from these schools. (It should be mentioned, in connection with the scholarly apparatus provided by the notes, that they deserve better proof-reading than Folkways has provided.)

A wonderful picture on the brochure of forty Ritchies of several generations, gathered for a family reunion, is unspoken comment on where these songs came from, and on their future among all the little greats-and-grands in the group, to say nothing of all of us who are learning and singing the Ritchie songs more and more. It is good news, incidentally, that "Folk Legacy", Sandy Paton's new company, will soon issue a record made by Edna Ritchie.

EVELYN K. WELLS

A review copy of FOLK DANCING by Dick Kraus, Macmillan Co., New York. \$5.95, has been received and will be reviewed in the next issue.

LIBRARY ON LOAN

We are most pleased to announce that one of our members, Bob Paul, has graciously lent his library of folksong, folk dance and general background material while he is stationed with the Navy in Cuba.

Some of the books will be taken to Pinewoods Camp for reference this summer. All will be available at the Headquarters Office for consultation.



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