

Philochoros

The Royal Uppsala University
Folk Dance Society
Sweden



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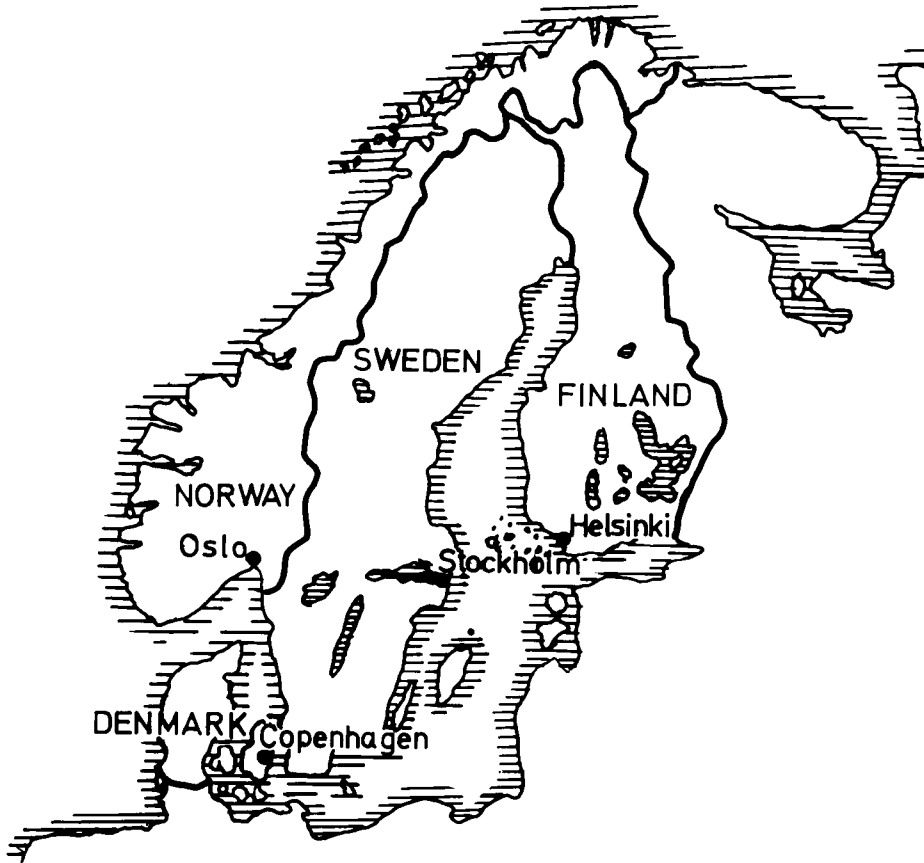
Photo: Lars-Gunnar Emerius

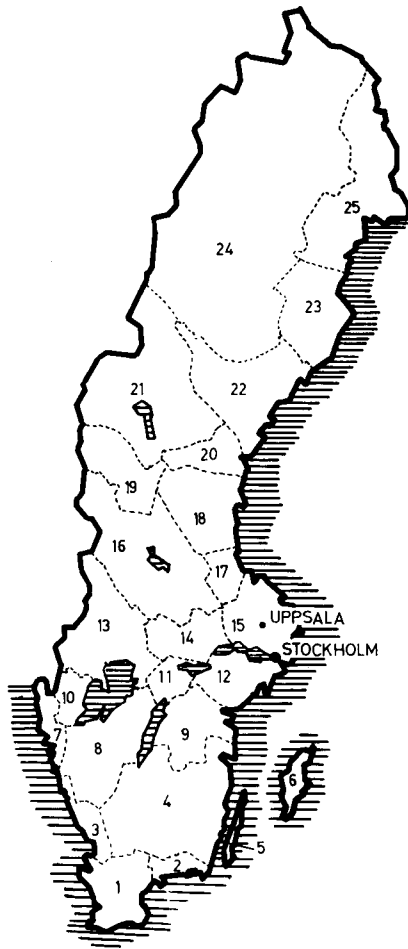


Philochoros' Tour in the U.S.

28.6 — 22.7 1976

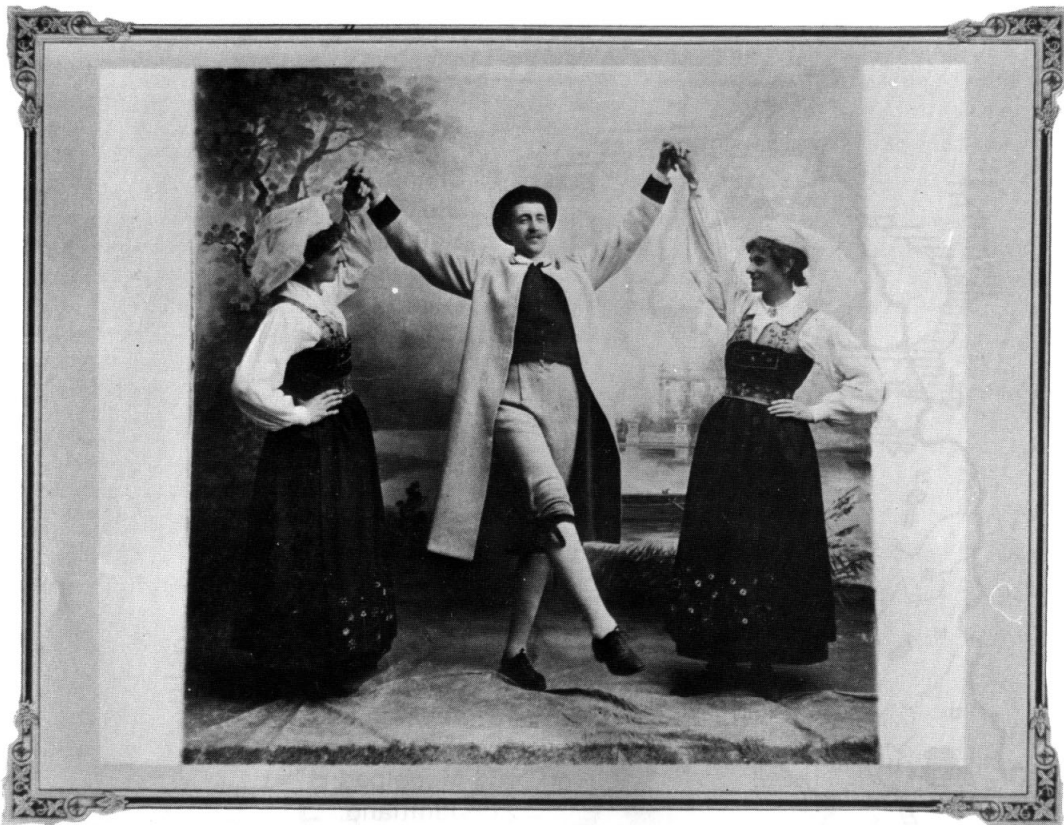
Scandinavia





1. Skåne
2. Blekinge
3. Halland
4. Småland
5. Öland
6. Gotland
7. Bohuslän
8. Västergötland
9. Östergötland
10. Dalsland
11. Närke
12. Södermanland
13. Värmland
14. Västmanland
15. Uppland
16. Dalarna
17. Gästrikland
18. Hälsingland
19. Härjedalen
20. Medelpad
21. Jämtland
22. Ångermanland
23. Västerbotten
24. Lappland
25. Norrbotten

Philochoros 1880—1976



"Vingåkersdans". A composed dance from the middle of the 19th century, made for the Opera Ballet. This picture from the Philochoros archives was taken during the society's tour in 1899, and shows three men (two of them are dressed up as women) dancing the dance. During the first 40 years only men could join the society.

Philochoros, which is the oldest folk dance society in Sweden and probably even in the world, was founded by some students at the University of Uppsala in 1880. The name Philochoros is greek and means "dance loving". At first, only male students could join the society.

The limited number of female students at that time would not have satisfied the need, in any case.

During the first years, Philochoros gave several performances at the City Theater in Uppsala.

The shortage of women was solved by dressing the shortest men up in women's costumes. The society received considerable attention, but also faced some difficulties. For example, it was considered unsuitable for students to spend their time and energy on something as unimportant as dance.

In 1883, the society went on its first tour, stopping to perform at 35 places in Sweden. The tour took the shape of a research expedition as the members documented dances and music, and bought several regional costumes.

In the days of the national romantic period during the last decade of the 19th century, Philochoros experienced a "golden age". The society had started to become well-known and went on a number of tours in Sweden and Denmark, and on two occasions performed at the Royal Dramatical Theater in front of the king Oscar II. At the beginning of the 20th century when the former king Gustav VI Adolf (the present king, Carl XVI Gustaf's grandfather) was a student at the University of Uppsala, he was often a guest at the festivities arranged by Philochoros. He was later voted honorary member.

Besides several "genuine" dances, the repertoire of dances on the society's program during the first decades consisted largely of dances of folkish character, composed by a ballet master at the Opera House in Stockholm. The "genuine" dances were often arranged in the romantic spirit of the times for the stage, and members of Philochoros even composed dances themselves. A large part of this early repertoire was adopted by the folk dance movement that was starting to develop in Sweden, following the model set by Philochoros, and these dances have lately become the most frequently perfor-

TEATER.

Tredje representationen af Studenternas Dansförening

gäfvos

Söndagen den 8 Maj 1881

till förmön för föreningens instruktör,
Herr Carl Peschel-Barowiak.
Prolog.

1:sta afdelningen:

Uppvisning i Balettskola.

2:dra afdelningen:

1. **Dalans**, pas de deux, Svensk karaktärsdans.
2. **Militärdans**, pas de deux, Polsk karaktärsdans.
3. **Saylor boys**, pas de dix, Engelsk karaktärsdans.

3:de afdelningen:

De båda Direktörerna.

Komed i 1 akt. Fritt från Pyttas.

Personerna:

Philos, föreläsare för ett huslös.
Thorsen, hans dotter.
Olson, skådespelare.
Fadren.
Fruen.
Calle, krypare.
Barna, soppjättarna.

Händelsen tilldraget sig i en småstad.

4:de afdelningen:

En vandrares sista dröm.

Prolog, Svensk pantomim med musik och sånger i 1 akt af Carl Peschel-Barowiak.
Musiken af Axel Knappeström.
Personerna:

Arsenal, vandrares.
En gosse.
Fruen.
Perke.
Sjögren.
Tjko.
Alvén.
Klara.
Ardman.
Viktorin.
Gosse, pojkar m. s.

Händelsen tilldraget sig i samma staden.

Svenska Skådespelare och sångare i Uppsala. I pantomimen framkommer Valde gränsvärd i 24 personer, pas de deux af Egon och Pyttas samt Gullpapp af 21 personer.

Biljettpriiserna äro:

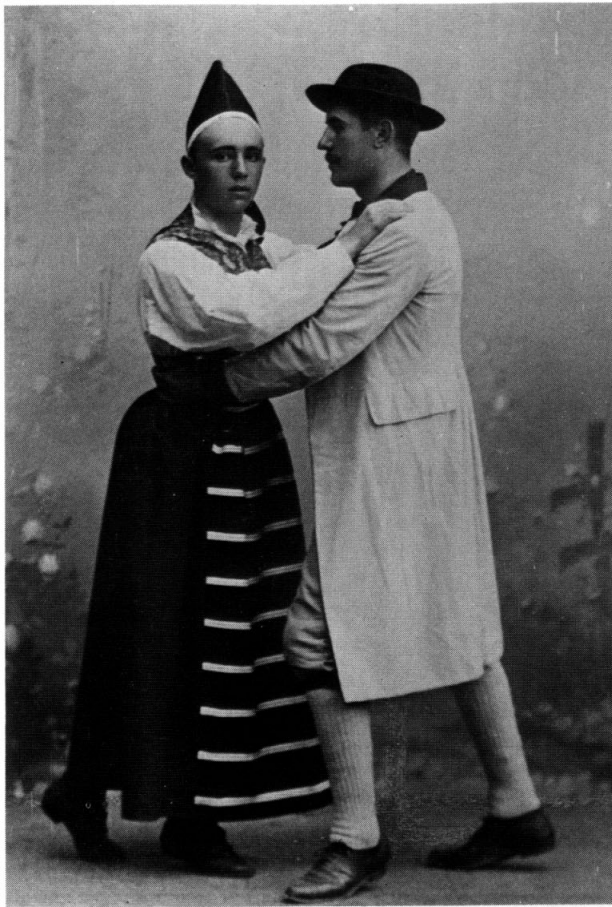
| | | | |
|------------------------|---------|-----------|------|
| Andstuder | 200 kr. | Andstuder | 1.00 |
| Perken | 1.50 | Andstuder | 0.50 |
| Fruen, redans lörd | 2.00 | Andstuder | 0.50 |
| De öfriga skådespelare | 1.00 | Andstuder | 1.00 |
| Fruen, redans sönd | 1.50 | Andstuder | 0.50 |
| Skådespelare | 1.00 | | |

Biljetterna säljas speksamlingens i bettet af Carl Peschel-Barowiak & Caisa Lagerholm till 43 ö. n. n. kränker de försändes tillgas till 43 ö. n. i bettet af Carl Peschel-Barowiak & Caisa Lagerholm. Föreläsningens sista dagens förest. med tillgång af 5 ö. n. per biljett. Utgifter å 10 ö. n. och bettet till pantomimen å 15 ö. n. bettet af tillgå i biljettsamlingens sista dag vid ingången. Biljetterna gälla endast för den dag till vilken de äro köpta. Öfrarne öfver 43 ö. n. i bettet tillgas till 43 ö. n. och bettet tillgas till 43 ö. n. n.

Till denna representation gälla de såda biljetterna.

Uppsala, tryckt hos Karl Mellnerstedt, 1881.

This is the oldest remaining bill from a performance at the Uppsala City Theater in 1881. The society was at that time still known as The Students' Dance Society, the name Philochoros did not appear until 1884.



"Daldans" is a dance from 1843 composed for the Opera Ballet. This picture, taken in 1891, shows two men dancing.

Philochoros has its own cabin, called Stornoret, where many of the society's activities take place. In 1952 Philochoros came into possession of this house, which dates back to the early 19th century and used to be the main building at a farm.

med "folk dances" to the point of almost overshadowing the "genuine" dances.

A completely new view on folk dancing has meant that Philochoros' dance repertoire is currently concentrated on the "real" dances (which are still a part of the living traditions in certain regions). The old dance compositions are now kept only as curios. However, we do not want to completely forget them; they do belong to dance history.

At present, Philochoros has quite an extensive range of activities, counting approx. 300 members of which approx. 180 are active members. The purpose of the society is to maintain the folk dance heritage among the students at Uppsala. Regular dance sessions are held on 3 different levels. Performances and annual festivities are among some of the activities. Tours in other countries are made more or less every other year. So far, Philochoros has visited most of the European countries. However, 1976 is the first year we have had the pleasure to visit the U.S.



Swedish Folk Dances

Due to their origin, most of the dances placed under the title of Swedish folk dances really should be classified as foreign imports. This fact, however, is not unique for Sweden nor dance in general. The same cultural currents have influenced the life patterns in all of Europe, but the different nations have adopted to varying degrees certain parts of this common culture,

and thereafter developed these parts to a regional variant. The origin of the European folk dances is therefore the same, but all the nations, Sweden as well, have something which is their own. This brief summary of Swedish dance history is meant to illustrate these two characteristics.



Medieval Dances

The original form of the oldest Swedish dances, which can be dated, comes from the Middle Ages. Simple dances which were danced on a line or in a circle, at that time spread outward from Provence in France through the chivalrous culture. Musical instruments were probably not used, but the dancers sang as they danced. In Scandinavia, these dances have been best pre-

served on the Faroe Islands but actual remains can also be found in Sweden, for example "long dances" from Orsa and Sollerön in Dalarna.

Dances during the 18th Century

The great French fashionable dance, the menuet, which came to dominate the European dance activity beginning at the end of the 17th century and continuing for a long time there-

Quadrille from Ekeby in Skåne



after, has not left many traces in the Swedish folk dances. But it is common in Denmark and Finland. Instead the English "contra-dances" (which are called country-dances in England) became popular at the European courts toward the middle of the 18th century. The usual formation consists of two lines facing each other, the women in one line and their partners in the other line facing them. Through the Swedish court these dances found their way out among the peasants where they later were developed in various ways. Some examples are: "Engelska för tre par" (English dance for three couples) and "Väva vadmal" (The Swedish Weaving Dance). The "contra-dances" are primarily found in the coastal regions due to their receptivity of new ideas from the European continent, and they never penetrated into the more conservative inland areas in the central and northern parts of Sweden. The quadrille, a French variant of the "contra-dances" consisting of couples in square formation, was mostly danced in Skåne in the southern tip of Sweden.



Jämtpolska

The Polska

The most widely spread dance in Sweden is without a doubt the polska. As the title suggests, it originally came from Poland, probably as early as at the end of the 16th century. Since then the polska has been subjected to influences from other dance forms and consequently has been modified so much that the polska now remaining has few of the original aspects left. The polska exists in Denmark, Norway and Finland and can be considered as a typical Scandinavian dance. In Sweden, where it is danced in 3/4 time, it has developed into many distinctive local variants. They differ greatly from area to area and often they only have the name in common. The oldest forms of the polska are danced by one or two couples who pivot in place. Another elderly dance form is represented by the "bakmes" (reverse-dance)

where the couple turns around its own axis counter-clockwise (which explains the name of the dance).

The Couple Dances of the 19th Century

During the 19th century most of the couple dances were revolutionized by the new way of dancing counter-clockwise round the room that was introduced through the waltz. The polska which so far had only been danced on the spot developed in many regions in accordance with this new way of dancing. Quite a few new couple dances, such as the schottische and the polka, came to Sweden during this period. However, as a rule all of these dances were adapted to the different local traditions both in the manner of dancing the dances and the manner of playing the music.

Standing (from the left):

Vanja Jarl Liljegren

Göran Liljegren

Elisabet Anderson

Svante Anderson

Birgitta Anderson

Arne Fäldt

Margareta Jennische

Per Jennische

Absent:

Ulla Beckman

Håkan Brugård

Milica Seculić



Dancers



Sitting (from the left):
Brita Lindell Asplund
Lars Asplund
Birgitta Melin
Mats Wahlberg
Gunilla Wallin
Lars-Gunnar Emerius
Margareta Sjöqvist
Micael Tallberg
Birgitta Emerius
Göran Lindqvist

Swedish Folk Music

The notion "folk music" covers a large area which is difficult to define. Characteristic of folk music, however, is that it usually has no known composer. Furthermore, the folk music continues to live more or less without being printed or written down. Learning to play by ear is the secret. The music played a very important part in the typical rural society existing until the end of the 19th century. Almost every village had its

own musicians. Few men in the rural society of yesterday played such a colorful and important role. Their music was used at weddings and dances and on many other events and was seldom pure concert music. A distinctive form of music was used by the herdsmaidens to call the cattle home from the woods where they were scattered. They sang using a very ancient and special voice technique and could be heard

The fiddlers: Stig Sjödin, Barbro Pettersson and Lennart Ögren.



miles away standing on top of a mountain. Cow horns and goat horns were also used for this purpose. The most common instrument is the fiddle, but different flutes and the key-harp (dating back to the Middle Ages) have also been used.

The folk music in Sweden shows many differences in style according to regions. Even within a relatively small geographic area such as the districts of Dalarna, Uppland and Hälsingland there are many dialectal styles. A fiddler seldom plays a tune "straight". He improvises and embellishes his playing with ornamentations and syncopations, both melodic and rhythmic,

the sum of which determines (or more precisely is determined by) the musician's particular regional dialect. It is quite possible to identify a traditional fiddler's home district by the way he plays. Old Swedish fiddle music is basically solo music, but when two fiddlers play together it is seldom in unison. A second harmony is normally improvised by one of them.

In the past decade the interest in folk music has increased enormously, to the extent of almost becoming a popular movement. The old fiddlers teach their art to a great number of future fiddlers from the younger generation.

Swedish Regional Costumes

The folk costumes in Sweden have many variants in the different parts of the nation. The region's financial situation giving access to different types of fabrics, as well as the means of communication with the other regions, from where certain impulses caused modifications of the costume, have helped to determine the actual form of the costume. The fashion of the upper classes has greatly influenced the manner of dressing among the peasants. In a wealthy region the people could afford to keep up with the fashion, while those living in the poorer regions had to keep the traditional garments. Perhaps they could occasionally afford to add a fashionable detail to the old costume. Therefore, one costume can be composed of fashions from different centuries. This way of combining the style and fashion of separate eras is a characteristic of folk costumes. A folk costume is never a carefully prepared unit of garments as

the fashions usually are. However, the bonds to tradition and the reluctance to changes, characteristics of the old rural society, stopped the vanity from being too easily adopted along with the fashions. (An example of the influence of social pressures.)

The costume also varied within the boundaries of one region. Different garments were used in the winter and in the summer, for holidays and special occasions, for every day use, etc. Therefore, a folk costume is not a uniform that has only one style.

Toward the end of the 19th century after the break through of the Industrial Age the use of folk costumes started to diminish in most places of the country. Now they are used in the traditional manner only in certain parts of Dalarna and by the Lapps in the north of



Women's costumes from Mora, Rättvik and Mockfjärd in Dalarna.

Sweden. However, the costumes are still in many places commonly used for special occasions. The great interest in folklore which has developed lately, has also helped to encourage the use of the folk costume and many Swedes now buy or make their own region's folk costume.



This costume from Rönneberga in Skåne is an example of how garments from different eras can be joined to make one single costume. The cap, which is composed of five wedges, is extremely old and one of the oldest men's head pieces known. The starched high collar decorated with embroideries and laces is a model from the Renaissance and is commonly found in Skåne. The neck scarf made of silk was first used at the beginning of the 19th century.



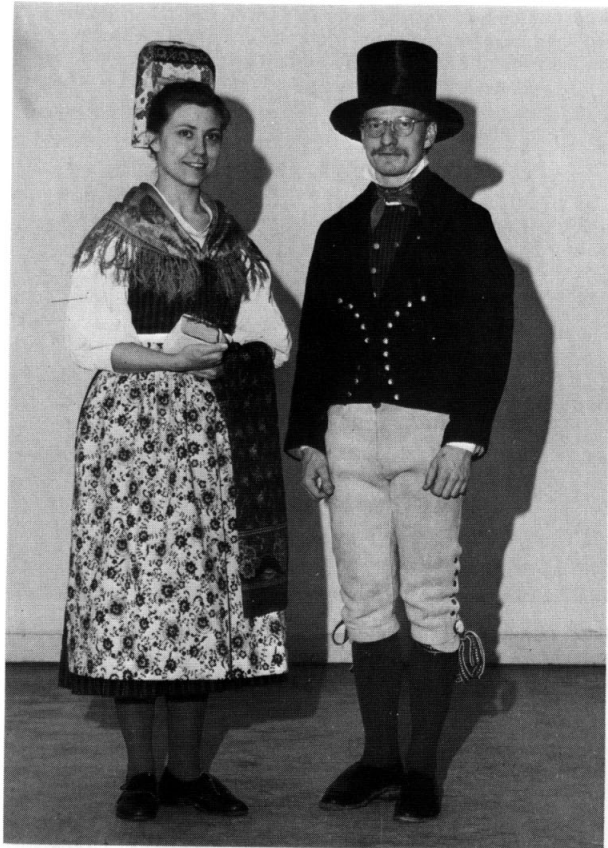
Winter costume for married woman from Mockfjärd in Dalarna. A head scarf covering the usual head piece, a short fur jacket and a hide skirt (here, hidden by the apron).



These exquisitely embroidered "half-gloves" that were used with the costume for holidays and special occasions by the women from Mockfjärd are only meant to be ornaments.

Only the young girls and brides had their hair let down or uncovered. Normally, it was put up and covered by a head piece. The married women were almost never allowed to show their hair. This is a typical hair arrangement — here with the costume for unmarried woman from Mora in Dalarna.





This unusual head piece is unique for the women's Sunday costume in Häverö.

Sunday dress from Häverö in Uppland. Most of the costumes have special variants for attending church. The women often had special head pieces, at times made of more expensive material. Furthermore, the shawl and the apron were often replaced by the best they had. Here we see a silk shawl and an apron made of printed cotton; both were in old times expensive pieces of merchandise. Hats of various types like this older top hat, accompany the men's Sunday costume in many parts of the nation. The men had to wear a jacket or a coat, that were not supposed to be taken off even in the summer when the women normally took theirs off.



Uppsala

Uppsala was in the old times a center for the king and the heathen culture. In Gamla Uppsala (Old Uppsala), just north of the actual Uppsala, there are three large burial mounds, where three mighty heathen kings were buried almost 1,500 years ago. In the 12th century when christianity had conquered heathenism, Gamla Uppsala became the seat of the archbishop (1164), and the fact that a cathedral was built here proves the importance of this place. The construction of a new cathedral, which was to be the largest church in Scandinavia, was started in 1280 in the actual Uppsala. The site of the

nation's capital eventually changed to Stockholm, which developed toward the end of the 13th century. Uppsala continued to be the church capital and up to 1700 all the Swedish kings were coronated in the cathedral.

The first Scandinavian university was founded in Uppsala in 1477 (15 years before Columbus came to America). Today, it is the largest university in Sweden, counting 20,000 students, and naturally has an influence on the city. One of the most famous professors at the university was the great botanist Carl Linnæus, who

The Uppsala cathedral, a gothic building, is the largest church in Scandinavia. The construction was started around 1280 but the inauguration did not take place until 1435 since the construction job was very demanding. Two kings and many other famous Swedes, for example Carl Linnæus, are buried here. The cathedral has recently been inaugurated once again after an extensive restoration during five years.





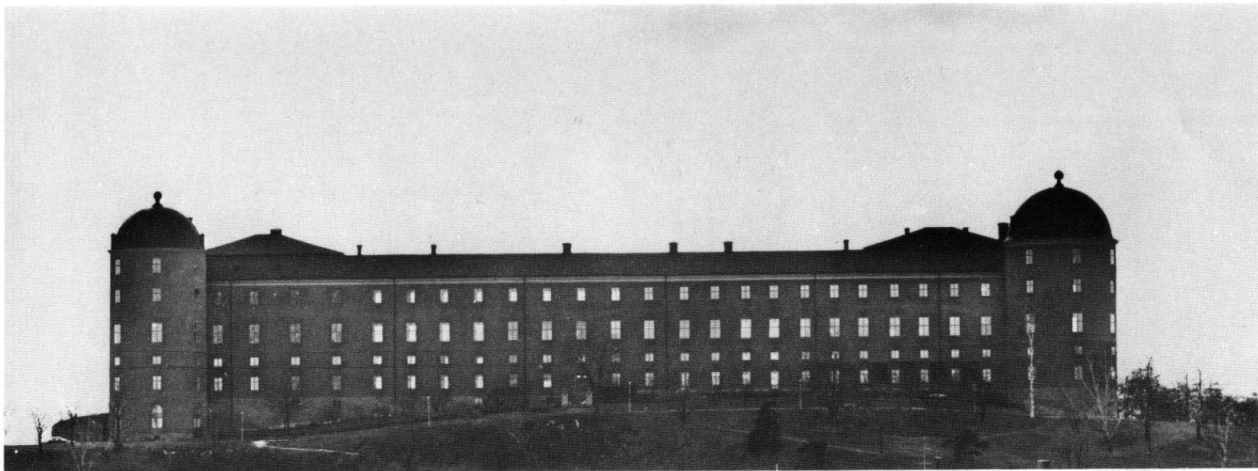
The university. Founded in 1477, it is the first university in Scandinavia. The present main building was completed in 1887.

gathered students from different parts of the world toward the middle of the 18th century. Many festivities are planned for next year (1977) when the university celebrates its 500th anniversary.

Still a small town during the 19th century, the city has developed considerably thanks to the commerce and the industry and today it has 140,000 inhabitants and is ranked the fourth largest city in Sweden.



The university library. The library, known as Carolina Rediviva, is the largest library in Sweden and holds approx. 30,000 manuscripts and more than 2 million books. Everything printed in Sweden can be found here. The most precious treasure is the "Silver Bible", a Gothic translation of the Gospels, written at the turn of the 6th century with silver letters on purple parchment.



The Uppsala castle is situated on a hill overlooking the city. It was constructed as a royal fortress in 1549 but was soon rebuilt as a Renaissance castle. During the great city fire in 1702 it was badly damaged but eventually it was reconstructed. The castle, which since the time of the fire no longer has been used as a royal palace, now contains the residence of the district governor.

Gamla Uppsala (Old Uppsala), situated just north of Uppsala, was a royal capital as early as in the 5th century and a center for the heathen culture. The three royal burial mounds from that time are the most striking ancient monuments in Sweden. Due to a devastating fire in 1240, only half of the original church, which served as cathedral in the archbishop's diocese from 1164 to 1280, is still standing today.

