

SACRE
CELEB
RATION



A SPECIAL TOPICS CONFERENCE

SACRE CELEBRATION

REVISITING, REFLECTING, REVISIONING

April 18-20, 2013

York University | Toronto, Canada

CONFERENCE
PROGRAM

Society of Dance History Scholars

SDHS

Advancing the Field of Dance Studies



Social Sciences and
Humanities Research
Council of Canada

Canada

Conseil de recherches
en sciences humaines
du Canada

fine arts

YORK
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I wish you a warm welcome to spring, to Toronto, to the Faculty of Fine Arts at York University, and to *Sacre Celebration: Revisiting, Reflecting, Revisioning*. The inspiration for this conference was provided by the original collaborative process that culminated in the May 1913 premiere of *Le Sacre du printemps* in Paris. It is appropriate that the Faculty of Fine Arts at York University should host this event, building on our interdisciplinary traditions, showcasing the results of collaboration between some of our faculty members and students, and sharing our excellent facilities.

Drawing on the influence and import of this one work on the evolution of western artistic practice, the objectives of the conference include the exploration of new lines of inquiry and the promotion of new artistic and scholarly collaborations. As a result, the conference program features presentations that are linked thematically, with scholars from different disciplinary backgrounds sharing sessions whenever possible, thus creating opportunities for multidisciplinary discussions and debates. The program also includes the York Dance Ensemble's world premiere performance of *Rite Redux*.

Many people have been instrumental to making the *Sacre Celebration* conference first a possibility, and then a reality. I am enormously grateful to the Society of Dance History Scholars for designating this event as a Special Topics conference and for providing administrative and collegial support. I thank Barbara Sellers-Young, the dean of the Faculty of Fine Arts, for her assistance and interest. I also want to acknowledge the much appreciated support from colleagues and staff in the Department of Dance throughout the process, with special thanks to: Claire Wootten, chair; Louise Malisani, administrative assistant; and Jennifer Snider who contributed to our web presence and communications. Louise Wrazen, chair of the Department of Music, generously provided access to Music classrooms, while Paul Holland and Scott Rennick assisted with the details surrounding the use of the Fine Arts performance spaces and facilities. Blake Martin, the local arrangements coordinator, has been invaluable, and I also want to thank all the grad students and volunteers.

The program committee participated in many ways and offered valuable insight at every juncture: my heartfelt thanks to Kate Cornell, Dorothy De Val, Marlis Schweitzer, Constance Valis Hill and Selma Odom.

Finally, I want to acknowledge and thank the Social Sciences and Humanities Research Council of Canada for their support of this gathering through a Connection Grant.

To all our conference guests: I hope you will find your time at the *Sacre Celebration* to be challenging, stimulating, and moving. Enjoy!!

Norma Sue Fisher-Stitt

Conference Chair

Celebrating the *Sacre*

Only two years ago York University was one of our gracious hosts for the 2011 Annual Meeting of the Society of Dance History Scholars; now here we are again to explore the legacy of a crucial work of twentieth-century performance. We owe our visit to the singular energies of Norma Sue Fisher-Stitt, whose concentrated efforts have willed this gathering into being. Everyone in the field, and especially those of us able to attend the events of this *Sacre Celebration*, thank Norma Sue for conceiving and executing this excellent event.

I've had the fortune to see three different versions of the *Sacre* in the last few months -Marie Chouinard's interpretation (1993), the Joffrey Ballet's reconstructed version of the Ballets Russes choreography (1987), and the recent Nederlands Dans Theater offering by choreographer Medhi Walerski and composer Joby Talbot (2012) that reflects on themes of the work. The variety of these offerings surely predicts the variety of papers and presentations we will share and work through together here at York.

So welcome, indeed, to this provocative event that will surely encourage us to re-imagine the ways that dance historiography moves us in unexpected fashion. Thanks to our hosts, our various financial supporters, our keynote speakers and featured performers, and our student volunteers. And thank you, conferees, for your support of SDHS, and your commitment to rethinking our legacies of dance that can - as this event demonstrates - inspire urgent futures of creativity.

Thomas F. DeFrantz

President, Society of Dance History Scholars

Welcome from York's Dean of Fine Arts








Revisiting, Reflecting, Revisioning combines an opportunity to consider the twentieth century history of dance through a focus on Igor Stravinsky's *Le Sacre du printemps* with a celebration of the 25 year history of the York Dance Ensemble. I want to thank Professor Norma Sue Fisher-Stitt for conceiving of this conference in a spirit of collaboration that integrates history with practice and re-conceives the contemporary of the past and the production of Vaslav Nijinsky in relationship to the contemporary of the present in new versions of *Le Sacre du printemps* by the York Dance Ensemble and Kevin "DJ Renegade" Gopie. A celebration of Stravinsky's pivotal work is a thought provoking and joyful entry into spring.

Barbara Sellers-Young, Phd

Dean, Faculty of Fine Arts

CONFERENCE SCHEDULE

Thursday April 18, 2013

paper session  film  forum  roundtable  panel  workshop  performance 

12:00 – 6:00 p.m. Registration/Information Desk open ACE near Price Family Cinema

1:30 p.m. – 3:30 p.m.

ACE 245: How Historians Use the Press: The Fourth Annual Selma Odom Event 

Moderators: Sarah Gutsche-Miller and Hanna Järvinen

This year's Selma Odom Event will take the form of a working group whose focus will be to investigate questions and problems that arise in crafting histories from newspapers, periodicals, and other press documents. Scholarly writing on the reception of works provides telling examples of powerful theoretical and disciplinary alliances. How do our constructions of the past relate to our selection and interpretation of press documents?

All participants will be welcome to join in to explore how the documents have been interpreted in the past and contemplate alternate interpretations. This session will also serve as a forum for a broader discussion of the problems that arise when using the press for dance research.

This event is free and open to all, including *Sacre Celebration* conference participants.

Sarah Gutsche-Miller

Defining Parisian Music-Hall Ballet through Press Reviews

Carol Bishop-Gwyn

How to Describe Maud Allen's Dancing Using Reviews

Ida Meftahi

Ballet in the Iranian Press Discourse

Penelope Reed Doob & Samantha Mehra

Reading vs. Listening to Interviews with Rudolph Nureyev

Selma Odom

Dalcroze Eurhythmics and *Le Sacre du printemps*

Hanna Järvinen

From Dance History to Dance Ontology: Pierre Lalo on *Le Sacre du printemps*

4:15 p.m. – 5:30 p.m.

Faire Fecan Theatre: Conference Opening and Welcome








Faire Fecan Theatre: Keynote Address, Lynn Garafola

“The Rite of Spring at 100”

Since the premiere of *The Rite of Spring* in 1913, scores of choreographic works to the celebrated Stravinsky music have seen the light of day. Like Vaslav Nijinsky’s original, the vast majority have disappeared. Yet the work continues to occupy cultural space. In the introduction to her book *The Archive and the Repertoire*, performance scholar Diana Taylor muses: “Is performance that which disappears, or that which persists, transmitted through a nonarchival system of transfer that I...call the repertoire?” In other words is the cultural relevance of *The Rite of Spring* linked to what Taylor calls “the paradoxical omnipresence of the disappeared”? Or does the cycle of loss and renewal built into the very identity of the ballet—to say nothing of its original scenario—inspire its continuous reinvention? In this presentation I argue that *The Rite of Spring*, precisely because it is a lost ballet, comprises a body of ideas rather than a detailed choreographic script, and that this conceptual freedom allows both for the ballet’s reinvention and for the persistence of ideas associated with the original. With no standard choreographic text the work ventures into realms the score alone cannot take it; it undergoes a process of reinvention that updates and transforms the work, even when the music remains untouched. A reason—perhaps, the reason—*The Rite of Spring* remains so popular a musical text is because it keeps remaking itself as a dance.

5:30 – 7:00 p.m. Opening Reception CIBC Lobby

Friday April 19, 2013

paper session  film  forum  roundtable  panel  workshop  performance 

9:00 a.m. – 10:30 a.m.

SESSION 1A, ACE 245: Ritual and Religion in *Le Sacre du printemps* 

Moderator: Patrick Alcedo

Samuel N. Dorf


Eva Palmer Dances Aeschylus: The Politics of Historical Reenactment When Staging *The Rites* of the Past

Miriana Lausic

Violence, Beauty, and Dasein in *Le Sacre du printemps*

Priya Thomas

Performing Modern Religion: Esotericism and *Le Sacre du printemps*, (1913)

SESSION 1B, ACE 235: Forum on Teaching Approaches for *Sacre* and other collaborative works 

Moderator: Camille Hardy

Balinda Craig-Quijada

Interdisciplinarity in the Liberal Arts: a model for creative collaborative teaching

Selma Landen Odom & Erin McCurdy

Encountering *Sacre* through Role-play

Friday April 19, 2013, continued

10:30 a.m. – 11:00 a.m. BREAK, Martin Family Lounge, ACE 219

11:00 a.m. – 12:30 a.m.

SESSION 2A, ACE 245: Dance and Audience in the Age of the Ballets Russes 

Moderator: Marlis Schweitzer

Sarah Gutsche-Miller


French Ballet in the Age of the Ballets Russes

Alixandra Haywood

Orchestrated “a la diable” but danced by “des anges”: the Parisian reception of *Les Sylphides* (1909)

Joannie Ing

The Rite of Spring: Celebrating One of the Most Infamous Riots of the 20th Century

SESSION 2B ACE 203: Dalcroze Workshop 


Moderator: Darcey Callison

Gregory Ristow

A Eurhythmics Pathway to *The Rite of Spring*

12:30 p.m. – 1:30 p.m. LUNCH

1:30 p.m. – 3:30 p.m.

SESSION 3A, ACE 245: Interdisciplinary Approaches to Choreography & Reconstruction  (ends at 3:00)

Moderator: Anna Hudson

Ama Aduonum

Urban Bush Women: Three Decades of Choreographing an “African” Aesthetic

David Curwen

Jinsha, A Recipe for Interdisciplinary Work Within the University

Mary Fogarty

Remixing the Concept of “Reconstruction” for Popular Dance Performances

SESSION 3B, ACE 235: The Music of *Le Sacre du printemps*: French Impressions 

Moderator: Dorothy De Val

Michael A. MacKenzie

Stravinsky on the Air: Pierre Boulez’s Canadian Premiere and *The Rite of Spring*

Wai Ling Cheong

The Rite of Spring: Rhythmic Rebirth as Delivered by Messiaen and Boulez

Kimberly Francis

Nadia Boulanger’s Interpretation of *The Rite of Spring*: A Work Apart

Vincent P. Benitez

Stravinsky and the End of Musical Time: Messiaen’s Analysis of *The Rite of Spring* and its Impact on Twentieth-Century Music

3:15 – 3:45 pm. BREAK, Martin Family Lounge, ACE 219

Friday April 19, 2013, continued

3:45 p.m. – 5:15 p.m.

SESSION 4A, ACE 235: Contemporary Explorations of *Le Sacre du printemps* 

Moderator: Seika Boye

Breandán de Gallaí



Re-Visioning the *Rite*: An exploration of the expression possibilities of Irish dance

Cynthia J. Williams

Searching in the Darkness: Molissa Fenley's *State of Darkness*

Constance Valis Hill

Flowers of Menace: Stephen Petronio's Radical Postmodernist Reconstruction of *Le Sacre du printemps*

SESSION 4B, ACE 241: *NoBody dance/The Rite of Spring*   (ends at 4:45)

Moderator: William Mackwood

Martine Époque & Denis Poulin

A 3D digital dance film based on MoCap and particle technologies

SESSION 4C, Part 1, ACE 245: Experiencing Dalcroze, Past and Present 

Moderator: Selma Odom

Monica Fagundes Dantas

The Influence of the Dalcroze Method at the Instituto de Cultura Fisica in Porto Alegre, Brazil (1928 – 1937)

SESSION 4C, Part 2, ACE 203: Experiencing Dalcroze, Past and Present 








Monica Dale

Dalcroze Eurhythmics: Experiencing an Aesthetic

5:15 p.m. – 7:15 p.m. DINNER BREAK

7:30 p.m. *Rite Redux* performance, Faire Fecan Theatre

Saturday April 20, 2013

paper session  film  forum  roundtable  panel  workshop  performance 

9:00 a.m. - 10:00 a.m.

SESSION 5A, ACE 244: In Conversation: Kevin 'DJ Renegade' Gopie and Professor Mary Fogarty

Moderator: Constance Valis Hill

Mary Fogarty & Kevin "DJ Renegade" Gopie

An interview: Ballet Boyz, B-Boys and the BBC Filming of *Rite of Spring*

SESSION 5B, ACE 235: Historical Glimpses of *Le Sacre du printemps* 

Moderator: Norma Sue Fisher-Stitt

Hanna Järvinen


The Russian Reception of *Le Sacre du printemps*, 1913

Jane Pritchard

Treasures from *Le Sacre du printemps*. Surviving Material from Productions for Diaghilev's Ballets Russes Held in the Collection of the Victoria and Albert Museum, London

10:00 a.m. - 10:15 a.m. BREAK, Martin Family Lounge, ACE 219


10:15 a.m. - 11:45 a.m.

SESSION 6A, ACE 244: Breaking Workshop 

Moderator: Mary Fogarty


Kevin "DJ Renegade" Gopie

Exploring the Choreographic Process behind the Ballet Boyz' *Rite of Spring* Production

SESSION 6B, ACE 235: Creating *Rite Redux* 

Moderator: Claire Wootten

Carol Anderson, Darcey Callison, William Mackwood, Holly Small, Gregory Ristow & Julia Tribe

SESSION 6C, ACE 245: After *The Rite*: Influence and Legacy 

Moderator: Andrea Roberts

Ronald Altman

Familial Angles: Shapes in *Le Sacre du printemps* Influence *Les Biches*

Elizabeth Kattner

Constructivism and the Birth of Neo-Classicism: An Examination of the Influence of Sculpture and Theatre on the Early Works of George Balanchine

Daniel Rubinoff

Frank Martin's *La nique à Satan* (1929 - 1931): The Dalcroze Connection

11:45 a.m. - 12:45 p.m. LUNCH

Saturday April 20, 2013, continued

12:45 p.m. – 1:45 p.m.

SESSION 7, Faire Fecan Theatre: Two Piano Performance of *Le Sacre du printemps* 🎵

Moderator: Dorothy De Val

Christian Matijas Mecca & Ilya Blinov

Lost Ballets and Concert Dance Music: A Revisited Hearing of *Le Sacre du printemps*

1:45 p.m. – 3:15 p.m.

SESSION 8A, ACE 235: Considering Chouinard's *Rite of Spring* 🗨️

Panel Moderator: Kate Cornell

Participants: Natalie Rewa, Hilary Bryan & Lucy M. May

SESSION 8B, ACE 245: Motion and Gesture in *Le Sacre du printemps* 📄
(ends at 2:45)

Moderator: Carol Anderson

Amy Gajadhar

Kinaesthetic Origins of the Music from *The Rite of Spring*

Alexander Schwan

Disruption in Continuity. The Use of Ornament in *The Rite of Spring*

3:15 – 3:45 pm. BREAK, Martin Family Lounge, ACE 219

3:45 p.m. – 5:15 p.m.

SESSION 9A, ACE 235: Revisioning *Le Sacre du printemps* 📄

Moderator: Kate Cornell

Neil Baldwin

Defining Modern Dance: Martha Graham and *The Rite of Spring* in America

Mariama Diagne

Killing softly: Traces of subtly but radical violence in Pina Bausch's *Le Sacre du printemps*

Angela Kane

Re-assessing Paul Taylor's *Le Sacre du printemps* (*The Rehearsal*)

SESSION 9B, ACE 235: The Ancient Rite: Perspectives on Primitivism 📄

Moderator: Hanna Järvinen

Adalyat Issiyeva

The Origin of Russian Primitivism? Alexander Grechaninov's Arrangements of Asian Songs

Chantal Frankenbach

Adorno, T. Rex, and *Le Sacre du printemps*: Readings of Primitive Biologism in the Dancing Collective

Samantha Mehra

Two Works, Two Eras: Primitivist Themes in *Le Sacre du printemps* and *Kinjiki*

ABSTRACTS:

Friday April 19, 2013

SESSION 1A Ritual and Religion in *Le Sacre du printemps*

Samuel N. Dorf: Eva Palmer Dances Aeschylus: The Politics of Historical Reenactment When Staging *The Rites of the Past*

Roerich, Stravinsky and Nijinsky's reimagining and performance of a mythologized past was not an isolated event. *The Rite* can be seen as part of a larger trend in the performance of ancient ritual in the early decades of the twentieth century. This paper explores these trends by comparing *The Rite* to stagings of Greek ritual by Eva Palmer (1874-1952). In 1927 Palmer founded the first modern Delphic Festival featuring a performance of *Prometheus Bound* by Aeschylus in the ancient amphitheater in an effort to revive the Ancient Greek rites that took place there over 2500 years before. I argue that Palmer's choreography, rituals, music and dramaturgy for *Prometheus Bound* are indebted to the Ballets Russes's reenactment of pagan Rus' in *The Rite*. The study explores Palmer's work through an analysis of her and Roerich's methodolo-

gies for research on ancient Greek culture and our modern theories of historical reenactment. Based on film of Palmer's 1930 festival, Palmer's own autobiography, reviews of *The Rite*, and comparisons to the movement vocabulary and other contemporary stagings of ancient ritual, I demonstrate how Palmer (like the collaborators of *The Rite*) blended the historical sources on ancient music and dance with what she saw as the authentic "spirit" of Greek culture as observed in modern Greek society. I examine how theories of theatrical historical reconstruction in the early twentieth century were heavily influenced by contemporary theatrical and archaeological theory. And like *The Rite*, Palmer's staging redefines ancient dance through the prisms of ancient sources and modern aesthetics.

Miriana Lausic: Violence, Beauty, and Dasein in *Le Sacre du printemps*

Since the original 1913 version, there have been many different interpretations of *Le Sacre du printemps*. Yet, all have commonality in bringing their dancers to the edge of an extreme physical, mental, and emotional effort. Movement in these choreographies is not an abstraction. Rather, it is an experience of life captured in physical challenges and emotional complexity that refers to the meaning of human existence, or Dasein, which translates literally from German as 'being there.' Martin Heidegger conceptualizes Dasein as both noun and verb: as a state of being and a process of becoming that occurs over history and time. It is

interconnected with being, essence, existence, truth, and beauty. Consequently, this paper develops a line of thought around Dasein in *Le Sacre du printemps* by exploring the following questions: How is Dasein performed in both Pina Bausch and Marie Chouinard versions? How is beauty conceptualized within violence and performed through the movement and the musical score? And, finally, what is the relation between truth and beauty in these two choreographies? This paper intertextualizes dance studies, philosophy, and critical theory.

Priya Thomas: Performing Modern Religion: Esotericism and *Le Sacre du printemps*, (1913)

In 1988, dance scholar Judith Lynne Hanna was invited to present a paper at the annual conference of the American Academy of Religion. Hanna's paper, quoting from Mircea Eliade, asserted the sacred in modern art was "unrecognizable... camouflaged in forms, purposes and meanings which are apparently profane. . . no longer expressed in conventional religious language..." (Hanna, 299) Eliade's insight and Hanna's decision to include it in her conference paper were prescient; the proliferation of research on modern religion in the past two decades suggests that early

twentieth century performance is indebted to a particular form of religious subterfuge: esotericism.

This study positions fin de siècle esotericism at the heart of the original Ballets Russes production of *Le Sacre du printemps* (1913). Through a qualitative analysis based in theatrical designer Nicholas Roerich's archival writings, it reinterprets *Sacre* as an embodiment of what theorist Andreas Huyssen has noted is a peculiar and necessarily modern sense of temporality, at once museal and futuristic. As the incarnation of a "primordial event that established the present condi-

tion of humanity," (Eliade and Trask 1987, 101) the performance of *Sacre* constitutes not only a reactualized physical reminder of a sacred myth in which the body becomes a commemorative performance engine, but also the embodiment of a messianic zeal for Promethean tomorrows. Thus, eliding the

ancestral with futuristic, myth with prophecy, *Sacre* rushes forward with "one foot on the gas pedal and the other holding down the brake," continually deploying the dancing body as a site of its own historicity.

SESSION 1B Forum on Teaching Approaches for *Sacre* and other collaborative works

Balinda Craig-Quijada: Interdisciplinarity in the Liberal Arts: a model for creative collaborative teaching

My presentation provides practical ideas on teaching collaboratively across disciplines. Collaborative teaching can take many forms. A guest lecturer might visit a colleague's classroom to cover a single specialized topic, or a semester-long course might be co-taught by two or more faculty from different disciplines, etc. I will discuss my experience in creating such a class as a jumping-off point for discussion.

The course I co-taught with a member of the music faculty, The Union of Music and Dance, illustrates one model of interdisciplinary teaching. This class sought to integrate the study of music and dance by focusing on work that included historic collaborations between composers and choreographers, such as Igor Stravinsky & Vaslav Nijinsky in *Sacre du printemps*, among others. Many choreographers have challenged themselves to confront this seminal score,

so we included other versions of *Sacre*, including those by Pina Bausch, Maurice Béjart and Angelin Preljocaj.

My colleague and I found that interdisciplinary teaching brings to light deeper, broader, and more thoughtful connections. Allowing our students to see professors in dialogue—teaching each other something about their respective fields—successfully modeled the creative collaborations we sought to bring to life. I hope to share what I learned with conference participants and to learn from them as well. I am convinced that co-teaching across department lines can broaden a student's sense of the world, revealing how deeply inter-related most fields of study really are and thus contextualizing their learning in a more holistic and comprehensive way.

Selma Landen Odom & Erin McCurdy: Encountering *Sacre* through Role-play

Finding ways into the vast literature on *Le Sacre du printemps* poses challenges for specialists and novices alike. This presentation on a teaching experiment leads to an open forum in which conferees can share experiences and strategies. In the summer of 2011, Selma Odom led a dance and modernism seminar, in which a group of graduate students delved into an examination of the original *Sacre* using the microhistories of its key stakeholders as an entry point. Everyone involved in the seminar—Selma included—was responsible for researching the involvement of two stakeholders in the Ballets Russes production and reception, with the ultimate aim of participating in a historical role-play session at the end of the term. This interactive and collaborative assignment invited us to inhabit historical figures, taking on their perspectives, postures, and even

mannerisms, through a series of structured improvisatory vignettes that considered how the events surrounding *Sacre* might have unfolded. Within a decentred pedagogical framework, history came alive as we enacted a series of encounters, such as the initial meetings between Stravinsky and Roerich, and Nijinsky choreographing the role of the Chosen One on Nijinska. Throughout the process, as we pieced together historical accounts, critical responses, biographies, and autobiographies (at times, conflicting) with musical and visual sources, the performativity of history was rendered visible. In this paper, Erin McCurdy, one of the students in the seminar, and Selma Odom appraise role-play and microhistory as methods for research. Interwoven are reflections gathered from other seminar members and video documentation of scenes the group devised.

SESSION 2A Dance and Audience in the Age of the Ballets Russes

Sarah Gutsche-Miller: French Ballet in the Age of the Ballets Russes

The turn of the twentieth century has long been considered a dark period for ballet in France. Few ballets are thought to have been staged, and fewer still of any consequence. Only the timely appearance of Diaghilev's Russian ballet saved French ballet from its sterile, petrified state. Or so the story goes. In fact, Paris had a dynamic ballet culture long before Diaghilev ever set foot in the city. While the Paris Opéra only produced lacklustre ballets that threatened a stagnation of French dance, music halls and the Opéra-Comique regularly staged ballets that were imaginative, popular, and sometimes innovative.

My paper presents an overview of Parisian ballet in the years leading up to *Le Sacre du printemps*. I begin with a survey of music-hall ballet and discuss one of

the Folies-Bergère's last productions: Mme Mariquita's *Nitokris* (1911), an exotic ballet about a sacrificed dancing slave girl. I then turn to Mariquita's Opéra-Comique ballets, many of which presaged those of Fokine. Although my focus is on divertissements for revivals of Gluck's operas between 1900 and 1907, I also look at the 1912 opera-ballet *La Danseuse de Pompéi*, which like *Nitokris*, foreshadows elements of *Le Sacre*. This repertoire is central to an understanding of ballet culture in Paris at a pivotal moment in dance history. Mariquita's ballets for the Folies-Bergère and the Opéra-Comique bridged the gap between post-romantic and modern choreography, and formed the backdrop against which Diaghilev's ballets were understood.

Alixandra Haywood: Orchestrated "a la diable" but danced by "des anges": the Parisian reception of *Les Sylphides* (1909)

Like many of the Ballets Russes productions that would follow it, *Les Sylphides* (1909) was roundly condemned by the Parisian press. Nevertheless, while the majority of works that received a similar degree of invective featured dramatic breaks with tradition, *Les Sylphides'* roots in early-nineteenth-century practices lent it a conservative aesthetic. Even more unusual was the counterpoint between the press's virtually unanimous appreciation of the ballet's "delicious" visuals and its condemnation of its orchestrations of Frédéric Chopin's piano works as a "desecration."

This paper seeks to place this curious reception in context by exploring *Les Sylphides* against a turn-of-the-century backdrop of currents of Romanticism, modernism, and nationalism that shaped prevailing thought about composing for ballet and the use of pre-existing music. While *Les Sylphides'* allusions to the ballet blanc delighted critics and tempered their

reaction to Michel Fokine's choreographic innovations, the Russian orchestrations of Chopin's works incensed them. In addition to the score's putative lack of originality, the use of Chopin's music for dance was deemed an "act of vandalism" on an integral part of French musical heritage at the hands of foreign composers. Although the use of pre-existing music can be read as another reference to early nineteenth-century practices, I argue that *Les Sylphides'* innovative lack of concrete narrative shifted the score's role away from articulating the ballet's scenario, thus rendering the connotative associations formerly prized in pre-existing music insignificant. With a score that was neither radical nor functional, *Les Sylphides* stood at the heart of debates surrounding music's changing role at the ballet.

Joannie Ing: *The Rite of Spring*: Celebrating One of the Most Infamous Riots of the 20th Century

The premiere of Stravinsky's *Rite of Spring* on May 29, 1913 at the Théâtre des Champs-Élysées in Paris was a momentous evening for the avant-garde art movement. The event itself—a spectacular combination of Stravinsky's irregular rhythms and unusual dissonances in the music, Nijinsky's strange choreography (i.e. toes pointed inward for the ballet dancers), as well as Roerich's loose, draping pagan costumes and colourful set designs—generated a notorious riot that reverberated through decades to come. Had the

crowds prepared themselves to riot? What did public riots look like in the early twentieth century? What were some factors that may have ignited such public fury? What were some common audience expectations in the early twentieth-century when attending performances? What were prominent ways of expressing dissent and protest at such performances at the time? On the night of its premiere, the *Rite of Spring* followed a performance of *Les Sylphides*, a non-narrative ballet blanc (ballet in a romantic style featur-

ing dancers in white tutus) with music by Frédéric Chopin: did the startling contrast between these two works heighten the unfulfilled expectations — and was it intentionally programmed to do so? By analyzing

various newspaper articles and relevant sources, one can begin to piece together the mob mentality that fuelled the celebrated riot during one of the twentieth-century's most infamous modernist works.

SESSION 2B Dalcroze Workshop

Gregory Ristow: A Eurhythmics Pathway to *The Rite of Spring*

This session will use movement exercises drawn from Dalcroze Eurhythmics to access some of the rhythmic complexities of Stravinsky's score, such as subdivision, changing meter, and unequal beats. These exercises will serve as a departure point to consider the possible approaches Marie Rambert, Dalcroze's pupil who worked with the Ballets Russes, might have taken when assisting Nijinsky and the company during

the composition and rehearsals of the original choreography, as she helped them understand this rhythmically revolutionary score. While we cannot know the exact process, exercises from the Dalcroze traditions that have been handed down orally and in writings from Dalcroze, give us an idea of the methods Rambert may have used with Nijinsky and the company.

SESSION 3A Interdisciplinary Approaches to Choreography and Reconstruction

Ama Aduonum: Urban Bush Women: Three Decades of Choreographing an "African" Aesthetic

When Urban Bush Women (UBW) created its multidisciplinary work, *Shadow's Child* (2001), they had already choreographed other works that fused dance, theater, singing, vocalization, and storytelling — *Shelter* (1988), *Bitter Tongue* (1988), *Praise House* (1993), *Batty Moves* (1994), and *Bones and Ash* (1996). However, it was in *Shadow's Child*, a piece that fuses traditional Mozambican and contemporary dance styles storytelling, song, and theater, that artistic director Jawole Zollar and company members tested themselves; they added puppetry—puppets of insects and costumes of creatures. Furthermore, collaborations with institutions including the National Song and Dance Company of Mozambique and Lincoln Center and

various artists contributed to the piece's mission to address issues of belonging, location, and acceptance. This interplay of collaboration, interdisciplinarity, and creativity in the works of UBW dates back to the company's formative years in the 1980s when artistic director and founder Zollar dared to defy "tradition". Today, after almost three decades of its founding, this holistic vision of fusing the arts to address different issues continues to define UBW.

The paper will examine the interplay of collective action, interdisciplinarity, and creativity in the works of UBW. I will explore, through analyses of a few works, how and why this holistic vision continues to define an Urban Bush Women aesthetic.

David Curwen: *Jinsha*, A Recipe for Interdisciplinary Work Within the University

In the spirit of dance collaboration that Diaghilev started one hundred years ago, this presentation will detail the journey of collaboration, interdisciplinarity and creativity involved in the making of *Jinsha*, an interdisciplinary dance theatre work that premiered on February 2, 2012 at Western Michigan University.

In the beginning, *Jinsha* was much like the spokes of a wheel looking for a hub. These initial spokes were the ideas:

- To create an intensely immersive onstage environment
- To assemble a large creative team from the College of Fine Arts, the Office of Technology and the Department of Family and Consumer Sciences (Fashion wing).

- To experiment with projections on a curved surface.
- To create movement and structure in the theatre above 9' in height.

Fortunately, this creation was moved forward in two principal ways. First, I was able to uncover my central concept in the summer of 2010 after visiting the *Jinsha* archeological dig in Chengdu China, a newly discovered civilization that had been buried for 3000 years. Secondly, I was able to find not only sufficient funds through a WMU College of Fine Arts \$10,000 interdisciplinary grant, but also secure virtually all the creative talent needed within the university community.

In the end, our creative team of 9 artists created a 17-minute work for 13 dancers and 4 singers, framed by 18' high paper trees and dominated by a 9' high mov-

able skate ramp capable of carrying bodies and projected images with equal ease. This presentation is our story.

Mary Fogarty: Remixing the Concept of "Reconstruction" for Popular Dance Performances

At a historical moment when the concept of creativity itself is being challenged (Frith 2012), this paper will reconsider "reconstruction" for popular dance practices. I build on Maaïke Bleeker's concept of the "cover" in choreographic practices, (2012) a modification of Mark Franko's (1989) distinctions between reconstruction and reinvention, to suggest that popular dance performances are often "remixes" of the qualities and values of past performers. Bleeker (2012) suggests that a "cover" differs from reinvention because repertoire and recordings mediate the new work rather than primary sources. I argue that many popular dance performances, especially those of the hip hop persuasion, continue to adhere to the value of "creativity" inherent in the historical emergence of the concept of a "work" of art (early 1800s), even as the "work-concept" (Goehr 1992) is rejected.

For the purposes of addressing the practices of popular dancers, I will suggest that the concept of the "remix" allows for a move or series of movements to be modified or re-imagined without necessarily adhering to the centrality of the "work" and "work-concept" central to art worlds. Performances are, however, evaluated in terms of creativity, an emphasis that can be distinguished from the "work-concept" yet shares a common history. This point will become clear as I describe both the "remix" of Gene Kelly's solo performance in *Singin' in the Rain* (Donen and Kelly 1952) for a televised commercial, as well as discussing the influence of Gene Kelly for hip hop practitioners such as coach and founder of the Soul Mavericks (UK), Kevin "DJ Renegade" Gopie.

SESSION 3B The Music of *Le Sacre du printemps*: French Impressions

Michael A. MacKenzie: Stravinsky on the Air: Pierre Boulez's Canadian Premiere and *The Rite of Spring*

Only one year after Igor Stravinsky's internationally celebrated anniversary year of 1962, Pierre Boulez made his Canadian debut conducting a 50th anniversary performance of Stravinsky's persistently celebrated ballet *The Rite of Spring* on CBC Television's "The Concert Hour." Developed chiefly by Montreal-based CBC producer Pierre Mercure in 1953, "The Concert Hour" presented masterpieces of a wide selection of the classical music canon, but focused on twentieth century works rarely produced in Canada. The operas, operettas, and ballets of Stravinsky, Bartók, the Second Viennese School, Stockhausen, Debussy, Ravel, and Les Six, were scheduled on a bi-weekly average from 1954 onwards. Boulez's performance came amid several high profile performances of *The Rite* during the 1960s, including ones in London, New York, and Moscow.

In this paper I will consider the Canadian performance as unique in being televised. The tourist-like fascina-

tion with distant and exotic places that has underlined much reception of *The Rite* is in some ways maximized by instant broadcasting technology. In light of Canadian media theorist Marshall McLuhan's concept of the "global village," the simultaneity of response thus produced was jarringly unidirectional and confronted an unprecedented audience. Further, Boulez's 1951 analysis "Stravinsky Remains" had already positioned him as an influential commentator on the work's reception. I am interested in the implications of this performance on reception of Boulez's unique and fascinating analytical approach to the work. Consequently, Boulez's Canadian broadcast performance offers a rewarding perspective on one reading of an iconic twentieth century work in an epoch transforming medium.

Wai Ling Cheong: *The Rite of Spring*: Rhythmic Rebirth as Delivered by Messiaen and Boulez

Messiaen's insightful analysis of *The Rite of Spring* (1913) is often praised in a vacuum. For a very long time the details of Messiaen's analysis were known only rather exclusively to his students. Thanks to the dedicated efforts of Yvonne Loriod, who in her wid-

owed years worked tirelessly on an inordinate amount of manuscripts, Messiaen's analysis of *The Rite of Spring* has at last seen the day of light. In 1995, three years after the death of Messiaen, Leduc Alphonse published the second volume of his *Traité de*

rythme, de couleur, et d'ornithologie, chapter III of which contains Messiaen's extended analysis of *The Rite of Spring*. This provides us with concrete proofs that Boulez's exegesis of *The Rite of Spring* in "Stravinsky Remains" (1951), an essay that left an indelible imprint on the reception history of the masterpiece, drew on Messiaen's ideas without acknowledging them. My emphasis, though, is not about Boulez's ungrateful act. Rather, I am interested in bringing to

light factors that might have contributed to these two leading composer-analysts' different and yet equally fascinating analyses of *The Rite of Spring*. In this paper, I shall compare how they at once converge and diverge in their perceptive readings of this epoch-marking work, being driven by factors, musical or otherwise, that led their analytical studies to their logical ends.

Kimberly Francis: Nadia Boulanger's Interpretation of *The Rite of Spring*: A Work Apart

Nadia Boulanger, one of the most authoritative advocates for Igor Stravinsky during his lifetime, was hesitant to emphasize *The Rite of Spring* as significant in the greater context of his career. As with many of Stravinsky's works, Boulanger maintained a complex relationship with *The Rite of Spring*. Present for its premiere, it was she who helped Stravinsky reorchestrate the work's "Danse Sacrale" movement in 1943, and in September 1969, when Stravinsky published *The Rite's* sketchbooks, he sent Boulanger an advance, autographed copy as a birthday present. She spoke about *The Rite* during lecture tours and in her classes, but despite knowing it intimately, Boulanger felt uncertain about advocating for it as central to Stravinsky's oeuvre. Boulanger's earliest, unpublished analytical treatments of the work date from 1925 and

1934, and reveal her fascination with the piece's slippery relationship with tonality. Moreover, Boulanger reveled in the piece's rhythmic characteristics, not because they were novel, however, but because they expanded upon ancient Greek additive rhythmic processes. Indeed, for Boulanger *The Rite* was never a strong exemplar of Stravinsky's forward trajectory, and as early as 1919 she felt it rather dated. One senses her subsequent reticence to freeze Stravinsky's modernist identity as directly connected to *The Rite* at the risk of ignoring his other compositions. Ultimately, the evidence shows Boulanger thought *The Rite* held "a place apart from the rest of his works," thus adding a new layer to the question of the controversial ballet's reception by Stravinsky's peers.

Vincent P. Benitez: Stravinsky and the End of Musical Time: Messiaen's Analysis of *The Rite of Spring* and its Impact on Twentieth-Century Music

Through *The Rite of Spring*, Stravinsky ushered in the end of musical time, as we know it. The work's expansion and contraction of rhythmic cells, irregular accents, rhythmic ostinatos, layering of rhythmic patterns, and asymmetrical groupings contributed to rhythm being an equal partner with harmony in the structuring of music. Struck by the originality of its rhythmic practices, Messiaen analyzed *The Rite* in 1930. This interest in *The Rite* was to have a profound impact on the history of music. Through his work as both a composer and teacher, Messiaen became an important disseminator of Stravinsky's rhythmic ideas in the twentieth century. Messiaen's analysis of *The Rite of Spring* was his most brilliant work as a teacher,

as attested to by numerous former students. Volume II of the *Treatise on Rhythm, Color, and Ornithology* (1949–92) contains an outline of this detailed oral analysis. Although he often analyzed *The Rite* measure-by-measure in class, in the *Treatise on Rhythm* Messiaen provided only the highlights of one interpretation. In this paper, I will examine Messiaen's analysis of *The Rite of Spring* as laid out in the *Treatise on Rhythm*, outlining its contents before delving into the "Introduction" to Part I, the "Augurs of Spring," and the "Sacrificial Dance." To conclude my paper, I will consider the analysis's influence, as well as Messiaen's teaching in general, on Boulez and Stockhausen, two of his most illustrious pupils.

SESSION 4A Contemporary Explorations of *Le Sacre du printemps*

Breandán de Gallaí: Re-Visioning *The Rite*: An exploration of the expression possibilities of Irish dance

This paper addresses the creation of an Irish dance interpretation of Stravinsky's *Rite of Spring*. The work represents a major requirement of an Arts Practice PhD that the practitioner/researcher is undertaking. His company's work (Ériu Dance Company) is a reaction to the commercial show and competition culture genres and draws on the more exploratory model of contemporary dance and physical theatre. The choreographic process is multi-layered and includes but is not limited to the following tiers: the generation of novel movement approaches and vocabulary through a personal improvisational method which draws from the choreographer's habitus; developing a company signature; authoring motifs as well as move exhaustive sequences; and transmission.

The transmission, workshop and performance stages provide rich insights, and it is in this area that the research flourishes. Nurturing a positive, collective engagement with the ensemble is key. Company work begins as the interior depths of the Irish dance per-

former are probed, questioning where the impulse of the movement is located and allowing for alternative channels to open, seeing how the expression breathes in other areas and in other ways. Deep emotional structures are encouraged to surface in evocative movement patterns. There is an emphasis on a more visceral, brutish aesthetic, harnessing the individual gestural signatures of the dancers and encouraging higher level emotions to surface. Themes which appear in the work include: mob mentality; alpha-; beta-; vulnerability; victimism; homoeroticism; and persecution. The opportunities and challenges presented by the making of Irish dance work that challenges the boundaries of the traditional aesthetic are discussed with reference to how the physicality of the dance manifests itself, the reaction of the dancers and its acceptance in the wider Irish/General dance community.

Cynthia J. Williams: Searching in the Darkness: Molissa Fenley's *State of Darkness*

In her description of material contained in the database "Stravinsky the Global Dancer," (Jordan and Lorraine Nicholas, 2003) Stephanie Jordan asserts that there has been "unrelenting global demand" by choreographers for Stravinsky's *Le Sacre du printemps*, comprising a "formidable array of genres: the styles of American and European modern dance, physical theatre, Tanztheater and post-modern Butoh, as well as stylistic mixes incorporating ballet... contemporary as well as historical settings; and a range of ethnographic situations..." Jordan notes that there have been "over 80 uses of the score since 1990," fueled perhaps partly by the Millicent Hodson and Kenneth Archer reconstruction of *Sacre* for the Joffrey Ballet in 1987. The Joffrey *Sacre* inspired American choreographer Molissa Fenley to create what dance critic John Gruen called "a forty-minute miracle of endurance and exul-

tation...a singular achievement within the canon of contemporary dance."

The purpose of my paper is to examine Molissa Fenley's piece, *State of Darkness*. Specifically, I will investigate the ways in which Fenley's version circumvents a stereotypically gendered reading of the Chosen One, discuss how critics and Fenley herself viewed *State of Darkness* as a turning point in her career, and look at how the movement vocabulary of the piece reflects Fenley's images, influences, and her understanding of "the open space of the world." Finally, I intend to look carefully at the ways in which the soloists who have inherited Fenley's role (Boal, Foster, and Moore) elicit uniquely different viewing experiences of the piece through their individually nuanced performances.

Constance Valis Hill: Flowers of Menace: Stephen Petronio's Radical Postmodernist Reconstruction of *Le Sacre du printemps*

'Rarely have I seen an American choreographer meet Stravinsky with such force and deep beauty', wrote Wendy Perron about Stephen Petronio's *Full Half Wrong* (1992), one of five works made to Stravinsky's *Le Sacre du printemps* during a period of fifteen years. Petronio, called the bad boy of contemporary dance,

known for his open homosexuality and for inventing choreography that translates sexuality into movement, has been known for making fast, tough, cynical dances that speak of a culture defined by speed, impersonality, and violence. I am trying to make movement that speaks of the time I am living in, says he.

With a score by Stravinsky, to which was fused a sound collage by Mitchell Lager and projected text (deadpan observations on sex and sexual truisms), *Full Half Wrong* blurred the distinction between victim and victimizer and created a kind of *succes de scandale* in its premiere. Critics were disturbed by the work's brutal sexuality and complained that Petronio's textual aphorisms seemed intrusive next to Stravinsky's colossal music. And yet, it is the disjunc-

tion of sound, image, and movement in *Full Half Wrong* that fractured the audience's viewing of the work to create a surreal schizophrenia. I will examine this radical postmodern work that is fractured and dangerous; that takes place in a world that can be exciting or pleasurable but never perfect; and captures the ritual, almost primordial element of the music while transforming it into a brutally raw and contemporary viewing position.

SESSION 4B *NoBody dance/The Rite of Spring*

Martine Époque & Denis Poulin: a 3D digital dance film based on MoCap and particle technologies

Founders-directors of LARTEch (2000) Denis Poulin and Martine Époque have been creating multimedia stage and screen productions that hybridize dance and technologies since the beginning of the seventies. Their artistic goal is to create choreographic expressions that expand the realm of dance to new territories and outlook. Since 2001, important grants allowed them to experiment motion capture. This research brought them to state their innovative concepts of "*Nobody dance*", "*particle dancers*" and "*dancers' kinetic signatures*". The combination of these three paradigms is the seed of their *Nobody dance/The Rite of Spring* 36 minutes long digital film. Based on the piano version of Igor Stravinsky's music, dance itself is the subject of this film who metaphorically evokes perilous events caused and survived by Man and

Earth in our modern era. As particles are the origin of the universe and life on Earth, and so the witnesses to the original parity between Man and his environment, this film is entirely made of particles whose use transcends and sublimates its intent. With its non-figurative interpreters, *NoBody dance/The Rite of Spring* introduces a dance that is innovative in its aesthetic signature as well as in the technologic tools it comes from, taking Stravinsky's work into the 21st century. Team Époque-Poulin will explain the process they elaborate to create this unusual work and show some excerpts of it. Actually in production, this dance film will be premiered in Montreal on May 29, 2013 to commemorate the centennial of the creation of the Stravinsky/Nijinsky/Roërich masterpiece.

SESSION 4C *Experiencing Dalcroze, Past and Present*

Monica Fagundes Dantas & Janice Zarpellon Mazo: The Influence of the Dalcroze Method at the Instituto de Cultura Física in Porto Alegre, Brazil (1928 – 1937)

This study aims at examining body practices offered by the Instituto de Cultura Física (ICF), in order to understand the role and influence of Dalcroze method in that institution. The research is developed within the theoretical and methodological horizons of cultural history, using imagery and printed sources. The ICF is an educational space founded in 1928 in Porto Alegre, Brazil, for the teaching of bodily practices exclusively for women, which finished its activities in 1937. Nenê Dreher Bercht and Mina Black-Eckert were the creators, principals and teachers of the institute. Of German origin, both carried a career in the sports and arts scene of Porto Alegre, which enabled the foundation of the institute and the inclusion of women in the field of bodily practices. The first two years of opera-

tion of ICF were privileged, a period when the pedagogical and artistic principles of the institute were consolidated, both tributaries of Dalcroze method. The ICF was widely disseminated in Porto Alegre's society mainly through the newspaper *Diário de Notícias*, with the proposal of developing the so expected education in the modern woman's female body. By means of rhythmic gymnastics, animated plastic, choreographic study and improvisation – some of the main practices promoted by the institute –, the ICF created several dance performances presented in the city. Thus, the ICF was responsible for encouraging and training the main precursors of dance in Porto Alegre, and also for the early spread of classical dance classes in the city.

Monica Dale: Dalcroze Eurhythmics: Experiencing an Aesthetic

In large part, *Le Sacre*'s premiere was revolutionary because of its contemporary context. It was a decisive break from another pervasive aesthetic – one rooted in the late 19th century. The contrasts between Emile Jaques-Dalcroze and Igor Stravinsky reflect this schism. As a composer, Dalcroze leans more toward the 19th-century than the 20th. After all, he studied with “late Romantic” composers and was an established, middle-aged composer by the turn of the century. His method, however, remains applicable to music of all styles and eras, and his compositions for teaching shine beyond his other works. They play with various innovative ideas and techniques, yet the musical result is far from Stravinsky.

This session will engage participants in an active experience of Eurhythmics, leading to movement with one of Jaques-Dalcroze's piano compositions. It will illustrate key principles of the Dalcroze method while

contrasting his aesthetic sensibilities with Stravinsky's. The lesson will unfold from basic exercises in beat, phrase, and spatial direction (with the teacher improvising music) toward more complex concepts. Participants will work individually, with partners, and in small groups within a joyful process. Touching on the work of Isadora Duncan will provide several parallels to Dalcroze's work. Her approach to music, movement, costuming, and overall philosophy will interweave to help illustrate overlapping idioms and shared aesthetic ideals. Throughout, the structure will move gradually toward a piece by Jaques-Dalcroze. When first heard, its elements and structure will already be familiar. A simple choreography to the piece will conclude the session.

Saturday April 20, 2013

SESSION 5A In Conversation: Kevin ‘DJ Renegade’ Gopie and Professor Mary Fogarty

Mary Fogarty & Kevin “DJ Renegade” Gopie, an interview: Ballet Boyz, B-Boys and the BBC Filming of *Rite of Spring*

In this session, Kevin “DJ Renegade” Gopie will elaborate on the processes and intentions behind the b-boy choreography for the Ballet Boyz's award winning version of the *Rite of Spring* for BBC television. Kevin Gopie was a co-choreographer for this production and is also the “coach” of the UK national b-boy champions, the Soul Mavericks, many of whom were

featured in the work. Prof. Mary Fogarty attended the live performance of the BBC production in London, England and will also discuss the delivery of the performance and provide context for the production through interviews she conducted with some of the dancers involved. The session will then open up to a general Q&A period.

SESSION 5B Historical Glimpses of *Le Sacre du printemps*

Hanna Järvinen: The Russian Reception of *Le Sacre du printemps*, 1913

Even a century after the premiere of *Le Sacre du printemps*, Russian contemporary sources offer a wealth of material on the Ballets Russes and particularly on Nijinsky's 1913 choreography that are extremely rarely read and never really analyzed in detail. This paper will give an overview of some of these sources, their main points of criticism about Diaghilev's enterprise, and their varied but generally positive discussion on Nijinsky's work that contests much that has been said of *Sacre* in dance history. By ignoring

these sources, dance historians have canonized Diaghilev and his company in ways that prove true many of the concerns of these informed Russian authors. However, I will end the paper with some contrasts with how *Sacre* was discussed in contemporary French and English press to attest that the Russians were actually mistaken in their condemnation of their Western colleagues' interest in dancing or ability to discuss the art form.

Jane Pritchard: Treasures from *Le Sacre du printemps*. Surviving Material from Productions for Diaghilev's Ballets Russes Held in the Collection of the Victoria and Albert Museum, London

In 2013 much will be written and discussed about the myriad productions of *Le Sacre du printemps*. This paper goes back to the first productions to look closely at some of the surviving material from the original Ballets Russes productions held in the Department of Theatre & Performance of the V&A. The collection holds the largest collection of costumes and accessories and I will focus on these, their structure, making and the challenges they would present to the danc-

ers. We also hold most of Valentine Gross's sketches, drawings and pastels which provide the richest documentation of Nijinsky's ballet in performance. Other material will be investigated that enable the understanding of the first performances and conclude with a brief look at the immediate reaction to the innovative ballet not via riots in the Théâtre des Champs Élysées but spoof productions on stage.

SESSION 6A Breaking Workshop

Kevin "DJ Renegade" Gopie: Exploring the Choreographic Process behind the Ballet Boyz' *Rite of Spring* Production

In this workshop, Kevin Gopie will provide participants with a basic understanding of the technical training involved in learning basic breaking skills, alongside approaches to conditioning inherent in his teaching strategies. Gopie will then provide an opportunity for participants to experience his choreographic process for the BBC version of the *Rite of Spring* that he choreographed for the Ballet Boyz's award winning televised version. This will involve considerations of musical form and movement as related to breaking

technique. For this workshop, we will be joined by ten local Toronto youth who have been invited by York University, in partnership with Unity Charity, to contribute to the workshop through their engagement with Kevin's process using their technical and creative proficiency with breaking styles and skills. The youth have demonstrated their involvement in local communities and were selected for their dedication to honing their breaking technique alongside their community leadership skills.

SESSION 6B Creating *Rite Redux*

Carol Anderson, Darcey Callison, William Mackwood, Holly Small, Gregory Ristow & Julia Tribe

The process began with discussion and research into previous versions of *Sacre*; we named our iteration *Rite Redux* – in part to align with the '3 R's' of the conference title, Revisiting, Reflecting, Revisioning – and to indicate our desire to reimagine the work. Darcey Callison, early on in the process, drew attention to the striking similarities between Nicholas Roerich's designs for the original work, and iconic paintings by Canada's Group of Seven. Choreographers and YDE dancers spent an enlightening week with Dr. Gregory

Ristow, his expertise in Dalcroze offering delightful 'ways in' to the complex score.

Rehearsals began in early October, with each of the three choreographers choosing sections of the score to work on. We determined to follow the libretto by taking guidance from the titles of the sections and the progression of the work. We launched with a fertile ground of ideas and possible directions for investigation. At the time of writing this proposal, what will unfold is unknown...but for certain it will be a challenging ride.

SESSION 6C After *The Rite*: Influence and Legacy

Ronald Altman: Familial Angles: Shapes in *Le Sacre du printemps* Influence *Les Biches*

Groundbreaking and controversial at its premiere, *Le Sacre du printemps* stimulated the creation of the ballet *Les Biches* thirteen years later. Following his formula of aligning inter-disciplinary collaborators, Serge Diaghilev facilitated the creation of *Les Biches* by

commissioning Bronislava Nijinska to create the choreography, Francis Poulenc to compose the score, and Marie Laurencin to design the costumes and scenery.

This paper will investigate the collaboration among the creators of *Les Biches*. In their quest to explore

new forms of dance-making, Nijinska, Poulenc, and Laurencin were inspired by their predecessors who created *Le Sacre du printemps*. The paper will demonstrate how the nuanced angularity of Nijinska's choreography was inspired by her brother Vaslav Nijinsky's choreography, and how Poulenc's innovative manipulation of rhythm and tempi was influenced by the compositions of Igor Stravinsky.

In 1989, I had the great privilege of dancing the lead male role in *Les Biches* under the tutelage of Irina Nijinska, daughter of choreographer Nijinska. This profound experience inspired me to investigate the

history of *Les Biches*, and the interactions among the inter-disciplinary collaborators who had made the ballet. My research led me to four primary sources: published letters exchanged between Francis Poulenc and Diaghilev, Stravinsky, and Laurencin; statements in biographies of original cast members; my experience performing the ballet; and conversations with Irina Nijinska. The resulting paper will show how Nijinska, Poulenc, and Laurencin created a post-*Sacre* collaboration enriched by innuendo and double entendre.

Elizabeth Kattner: Constructivism and the Birth of Neo-Classicism: An Examination of the Influence of Sculpture and Theatre on the Early Works of George Balanchine

In 1920, Mariinsky Theatre School student George Balanchine choreographed his first ballet in the artistic hothouse of post-revolutionary Petrograd. This environment provided him the ideal setting to develop his own style; as he incorporated ideas from the surrounding art movements, his early works at times showed stark departures from the classical tradition. Decades after he left the Soviet Union, his work continued to bear the indelible marks not only of Soviet choreographers like Kasyan Goleizovsky, but also of visual artists like sculptors Naum Gabo and Antoine Pevsner. Elements from the stage also began to play a prominent role as the acrobatic movements of theatre director Vsevolod Meyerhold's Biomechanics found their way into his dances.

This paper will examine how Russian Constructivism moved from visual arts and theatre into dance in the first decades of the 20th century and became an integral part of Balanchine's transformation of ballet. By examining oral and written accounts of some of his earliest ballets, *La Nuit*, *Marche Funèbre*, and *Enigma*, it will describe how Balanchine expanded the classical vocabulary through the addition acrobatic movements and overhead lifts. It will show how he changed the idea of group formations by creating three dimensional, multi-leveled sculptures out of the dancers, and by changing audience perspective. Finally, this paper will demonstrate how these elements continued to define not only ballets choreographed by Balanchine decades later, but became permanent characteristics of classical dance.

Daniel Rubinoff: Frank Martin's *La nique à Satan* (1929 – 1931): The Dalcroze Connection

This presentation focuses on the creative affinity between Émile Jaques-Dalcroze (1865-1950) and fellow Swiss composer Frank Martin (1890-1974). Early in his career, Martin forged close ties with Dalcroze's Eurhythmics method, and in 1926, he enrolled in Dalcroze's Geneva-based *Institut Jaques-Dalcroze*. He graduated with a *Diplôme* in 1928 and taught there as a professor of improvisation and rhythmic theory until 1937. During Martin's tenure as professor of rhythmic theory and improvisation at Dalcroze's *Institut*, he composed the score for *La nique à Satan*. Martin conceived of a popular theatre piece that included singing, mime, dance and elaborate costumes. He in-

involved numerous Institut teachers and students in the Geneva première on February 25, 1933. Martin also dedicated the vocal/piano edition of the score to Dalcroze. This talk will explain how the songs in Martin's composition resemble some of the prominent aspects of Dalcroze's Eurhythmics method. The eurhythmic subjects of irregular beats, anacrusis rhythms, complementary rhythm and bodily gesture correspond with important aspects of Martin's score. The presentation also includes footage from a 1998 performance of *La nique à Satan* by the Swiss ensemble, *Choeur d'Avully*.

SESSION 7 Two Piano Performance of *Le Sacre du printemps*

Christian Matijas Mecca & Ilya Blinov: Lost Ballets and Concert Dance Music: A Revisited Hearing of *Le Sacre du printemps*

Second only to *The Nutcracker*, Igor Stravinsky's *Le Sacre du printemps* is perhaps the most widely known and immediately recognizable ballet score among both dance and music audiences. How then, can a work with over two-hundred different choreographies and one hundred commercial recordings be a lost ballet? The reality is that all ballets are, in some form, lost, a byproduct of the ephemeral nature of the medium, where the dance exists in the moment it is performed and ceases to exist upon its conclusion, or upon the passing of its creator. When we hear a musical excerpt from any score composed for dance and identify it as a ballet, we are in fact referring to only one-half of an intended whole. Dances are often lost in the collective memories of both dancers and audi-

ences, whereas the contents of the musical score can be experienced repeatedly and in many cases, on-demand. As we imagine any of the two-hundred choreographic stagings of *Le Sacre* we may have personally experienced, through the aural experience of the musical score as performed in this session, we can consider the ballet as lost as the whole-ness of the combined work can be recalled only in our imagination. In this paper I will discuss certain challenges in preserving both choreographies and the performance practices of creating live music with dance. We will demonstrate this with a performance of *Le Sacre du printemps* in Stravinsky's original arrangement for two-pianos.

SESSION 8A Considering Chouinard's *Rite of Spring*

Panel Moderator: Kate Cornell, Participants: Natalie Rewa, Hilary Bryan & Lucy M. May

Marie Chouinard stands out as one of Canada's most successful and internationally recognized contemporary choreographers. Her solo and group works often explore identity and gender in dance with a focus on the visceral body. She used Nijinsky's stylized movement language in her phallic and animalistic interpretation of *Afternoon of a Faun*. In 1993, she dove further into Nijinsky's mystique creating her *Rite of Spring*; it was acclaimed in the press as a masterpiece and will be remounted in 2013.

This panel will deconstruct Chouinard's *Rite* from three different perspectives in order to explore its significance. Panelists will consider the somatic, the visual and the performative elements of the work. "Chouinard has unraveled a surprising, even staggering *Rite of Spring*. Vigorous, wild body movements, tinged with an exceptionally eloquent primitivism, something strong and earthly that shakes your very soul." Raphaël de Gubernatis, *Le Nouvel Observateur*, Paris, 1994

SESSION 8B Motion and Gesture in *Le Sacre du printemps*

Amy Gajadhar: Kinaesthetic Origins of the Music from *The Rite of Spring*

Stravinsky's use of improvisation as a tool in his compositional process was quite extensive. This is illustrated in the various sketches in André Meyer's sketchbook of *The Rite of Spring* (particularly the *Dance Sacrale*) which was written in two staff notation and can be accepted as evidence of Stravinsky's quick pianistic renderings. In addition, many of the motives and the melodic and harmonic innovations of *The Rite of Spring* originated from various kinaesthetic gestures employed in Stravinsky's extemporisations, which were, in turn, based on his pianism which was eccentric and personal, partially in accordance to his own physicality (hand width, finger length etc...). Although there are no visual recordings of Stravin-

sky's extemporisations relative to the *Rite of Spring* and the keyboard choreography employed in its creation, the keyboard works and the four-hand piano reduction of *The Rite of Spring* gives insight into Stravinsky's pianism and his methods of shaping musical ideas by his own hand. This paper will provide a comparative analysis of the basic keyboard choreography employed in the four-hand piano reduction of *The Rite of Spring* (in relation to the original orchestral score) with the kinaesthetic gestures utilized in various keyboard works by Stravinsky including the 1904 *Piano Sonata in F Sharp Minor*, the *Quatre Études, Op. 7* (1908), the *Sonate pour Piano* (1924), the *Serenade in A* (1925) and the *Sonata for Two Pianos* (1945).

Alexander Schwan: Disruption in Continuity. The Use of Ornament in *The Rite of Spring*

Vaslav Nijinsky's choreography for *The Rite of Spring* was structured by movement patterns based on simple geometrical forms – such as circles, triangles, lines and angles – which his dancers incorporated with their bodies and limbs. Repeated over and over again, the patterns were gradually transformed or harshly interrupted by other choreographic figures, thus reflecting the repetitive character of Igor Stravinsky's music as well as the use of ornament and colour in Nicholas Roerich's costume design. The non-mimetic character of these ornamental patterns is also strongly related to Nijinsky's own abstract paintings as well as to the rise of abstract art in Paris of 1913, namely the work of Sonia Delaunay-Terk and František Kupka.

Applying to *The Rite of Spring* new theories of ornament focusing more on generative and perceptive aspects rather than on the decorative functions of

ornament, I will ask: what is the relationship between the narrative – the sacrifice of an individual person for the sake of the community – and the use of ornamental patterns in Nijinsky's choreography? To what extent do abstract ornamental patterns generate narrative, emotional, and even political references? Looking back on *The Rite of Spring* in the knowledge that it premiered only one year before the outbreak of World War I, does its aesthetic relationship between disruption and continuity ultimately mirror a political impact? Is its use of ornament only connected to a potential continuity of decorative transformation and a lack of representation? Or does the modus of ornament generate narrative, emotional, and even political references?

SESSION 9A Revisioning *Le Sacre du printemps*

Neil Baldwin: Defining Modern Dance: Martha Graham and *The Rite of Spring* in America

When Leopold Stokowski began planning for the first fully-staged performance of *The Rite of Spring* in America, the maestro himself insisted that Martha Graham re-interpret the central role of *The Chosen One*, with full awareness there would be scant resemblance to the defining balletic portrayals of Marie Piltz and Lydia Sokolova. Stokowski interceded between Leonide Massine and Graham once rehearsals began as she “quit” several times and insisted upon wearing a loose-fitting red rehearsal dress and letting down her raven hair. *The Rite of Spring* premiered in Philadelphia on April 11, 1930, and at the Metropolitan Opera House in New York City on the 22nd and 23rd. The audience stood and cheered for “Martha Graham...at the pinnacle of her powers,” John Martin wrote in *The New York Times*, “reveal[ing] her tech-

nical virtuosity without losing the dramatic and emotional intensity which have characterized her entirely individual art.” I will contextualize this breakthrough performance by examining two important events that closely-bracketed Graham's *Rite of Spring* debut. The first was the premiere of her solo work, *Lamentation*, on January 8, 1930, at Maxine Elliott's Theatre in New York. And in her very first published manifesto about how modern dance should look, an incisive essay published in September, 1930, *Seeking an American Art of the Dance*, Martha Graham prophesied: “Our greatest dance form...will eventually be an orchestration of various physical rhythms and spiritual melodies...The answer to the problem of the American dance, on the part of the individualists who point the way is, ‘*Know the land.*’”

Mariama Diagne: Killing softly: Traces of subtly but radical violence in Pina Bausch's *Le Sacre du printemps*

With their immolation demonstrated at the Paris Opera in 1913 choreographer Vaslav Nijinsky and composer Igor Stravinsky triggered a yet not intended scandal. The choreographic presentation of a human sacrifice on stage nowadays not merely reminds us at rituals that civilized societies definitely have overcome. It also conveys subtly nuances of interpersonal violence that persist in societies until today. My paper wants to investigate the deeper cultural reasons behind the scandal of *Le Sacre du printemps* by taking a look at the movement material Pina Bausch used in

her choreography 1975 with the Wuppertaler Tanztheater: The stage is covered with mud. Therefore the dancers, two groups of men and women, perform on a slippery and unsafe ground and their movements undergo an unbalance that requires a permanent stem against gravity. What kind of movement quality and peculiar mode of violence encounters with the music in her *Sacre*? In my lecture I will focus on movements seen in the second act of Bausch's danced opera *Orpheus et Eurydike* (1974), “Gewalt” (violence). Somehow the tender force shown

by this choreography re-emerges in *Sacre*, hence “Gewalt” could be considered as prototype. In order to highlight this tender force I will withdraw a line between these very different pieces and trace their choreographic roots. Walter Benjamin enunciates in

Angela Kane: Re-assessing Paul Taylor’s *Le Sacre du printemps* (*The Rehearsal*)

I have written about Paul Taylor’s choreography on several occasions previously and on *Le Sacre du printemps* (*The Rehearsal*) specifically. I am now working on a very different research project but the call for papers for the *Sacre Celebration* was so enticing that I felt compelled to return to thinking about Taylor’s interpretation. I believe his re-envisioning of the Nijinsky-Stravinsky original departs radically from the primitivist-inspired versions by other 20th-century choreographers. My paper will probe Taylor’s narra-

his “Zur Kritik der Gewalt” the idea of a “reine” (pure, sacer) violence – a concept that might come across with Bausch’s pieces where interpersonal violence seems to be a main issue.

tive and musical choices, most particularly, his relocation of the sacrificial rite to a uniquely American context and his intertextual manipulation of themes – silent movies, a detective story and autobiographical references to his own dance company. His use of Stravinsky’s four-hand piano score will also be explored in terms of structural dance-music correspondences and in how Taylor introduces character doubling and recapitulation in a score with little repetition.

SESSION 9B The Ancient Rite: Perspectives on Primitivism

Adalyat Issiyeva: The Origin of Russian Primitivism? Alexander Grechaninov’s Arrangements of Asian Songs

Igor Stravinsky’s contribution to Primitivism in music has been widely acknowledged. Much less is known, however, about the early twentieth-century contributions of other Russian composers to the musical representation of so-called “primitive” cultures of Russia’s Asian ethnic minorities. Several musical elements associated with Stravinsky’s *Sacre du printemps* (the prominence of rhythm, ostinato-driven formulas, repetition, simplicity of thematic material combined with discordant harmony) are found in compositions of another Russian composer, Alexander Grechaninov. In his arrangement of a Teptiar’ folksong, composed for an ethnographic concert organized by the Music-Ethnographic Committee, Grechaninov created a cultural connection between Russia’s past and an Asian present by using the musical vocabulary associated with the “primitive pagan Rus” (Cui) and semi-wild Asia.

In this talk I compare Grechaninov’s arrangements of Teptiar’, Bashkir, and Tatar folksongs. I suggest that these songs exemplified hierarchies of values established in ethnographic literature and shaped the perceptions and responses to Asian subjects living in the Russian empire. I argue that the goal behind Grechaninov’s representation of Russia’s Asian “primitive” subjects differed from that of pagan Russia in Stravinsky’s *Sacre du printemps*. Grechaninov’s arrangements sought to present a culturally appropriated and recontextualized depiction of Russia’s Asian neighbours and to promote an image of Russia as a multiethnic yet united state. This talk therefore contributes to the discussion of artistic works produced in Russia prior to *Sacre du printemps* and enriches our understanding of how the tradition of representing the “primitive” developed in Russia.

Chantal Frankenbach: Adorno, T. Rex, and *Le Sacre du printemps*: Readings of Primitive Biologism in the Dancing Collective

The well-known uproar at the premiere of *Le Sacre du printemps*, while often attributed to Stravinsky’s radical departures from conventional harmony and meter, can also be viewed as a revolt against the use of the human body as an accomplice in these innovations. The implications of Nijinsky’s choreography resonated in ensuing evaluations of *Le Sacre* as well. Stravinsky’s participation in the stage productions of the Ballets Russes broadly linked his music and his

reputation to dance, creating lasting consequences for its judgment as musical art. His collaboration with movement threatened nineteenth-century notions of correct musical listening that were based, in part, on separations of the savage from the civilized in musical culture. Associations of rhythm and dance with “savagery” in the writing of Nicholas Forkel and Eduard Hanslick advance “correct” musical listening as a cultural advance over the crudities of dancing, setting a

standard for musical perception that rejects the physical force of collective movement. Raw physicality appears again in conjunction with *Le Sacre* in Disney's 1940 film, *Fantasia*, which further pairs Stravinsky's music with themes of biology, evolution, and the violence of an ancient, dehumanized sacrifice. This paper examines associations of primitivism and biologism

with the ritualistic forces of dance, bringing criticism by Jacques Rivière, Theodore Adorno, and Richard Taruskin to bear on Western notions of dance as a collective activity that interferes with inward, intellectual, transcendent – even, as Adorno would say, moral – listening.

Samantha Mehra: Two Works, Two Eras: Primitivist Themes in *Le Sacre du printemps* and *Kinjiki*

Though separated geographically, culturally, and temporally (by nearly fifty years), Nijinsky's *Le Sacre du printemps* and Butoh forefather Tatsumi Hijikata's *Kinjiki* share numerous parallels, the most significant being that the initial performance of these initially controversial works caused a dramatic shift in the aesthetic and corporeal approaches to choreography in their specific contexts, and beyond. Here I explore the parallels between the two works, pointing toward the primitivist themes in both Nijinsky's and Hijikata's works, namely the centralizing of sacrifice and ritual; the choreographic investment in an anti-civilization movement vocabulary; and the motif of ancient folk culture. Drawing these parallels brings a paradox to the fore: in returning to themes of primitivism, both Nijinsky and Hijikata created works which have come to represent domain-shifting, forward-moving modernism.

BIOGRAPHIES

Ama Oforiwa Aduonum is an Associate Professor of Music. She teaches courses in Black Music, World Music, and Women in Music. Dr. Aduonum earned her PhD in ethnomusicology at The Florida State University. She has conducted extensive research with Urban Bush Women focusing on diasporic memory, performance, and politics of interaction. Her articles have been published in *Women's Studies: An Interdisciplinary Journal*, *Encyclopedia of Hip-hop Literature*, *Encyclopedia Africana*, *The Drama Review*, and the *Yearbook for Traditional Music*. Harrock Hall Music published her book, *African Stories and Rhythms for Children* (2004).

Ronald Altman is a dance-costume designer whose work accompanied his dance career which spanned over twenty years. For Western Michigan University, he recently created costumes for Megan Slayter's restaging of Loïe Fuller's *La Mer* and David Curwen's *Ginshaw*. Other works include full-length production designs for *La Bayaère*, *The Stone Flower*, *The Sleeping Beauty*, and dance productions in Iceland and Japan. He is currently pursuing degrees in Dance and English at Western Michigan University.

Neil Baldwin, PhD, author and cultural historian, has published many works of nonfiction and biography over the course of his career. As Professor in the Department of Theatre & Dance at Montclair State University, he has created a new undergraduate seminar and critical discipline he calls 'Danceaturgy,' through which – in close collaboration with Dance Division faculty and BFA students – he explores the arc of the annual themed repertory from the inside out. Dr. Baldwin presented his paper on *Danceaturgy* at the 2011 SDHS Meeting in Toronto. He is currently at work on a biography of Martha Graham.

Vincent Benitez is Associate Professor of Music at the Pennsylvania State University where he teaches undergraduate and graduate courses in music theory and analysis. He is the author of *Olivier Messiaen: A Research and Information Guide* (Routledge). He has published articles on Messiaen in *Music Analysis*, *Messiaen the Theologian* (Ashgate), the *Dutch Journal of Music Theory*, the *Journal of Musicological Research*, the fourth volume of the *Poznan Studies on Opera*, *Music Theory Online*, and the *College Music Symposium*, as well as reviews of books devoted to Messiaen in *Performance Practice Review*, *NOTES*, and the *Indiana Theory Review*.

Ilya Blinov received his musical training at Nizhny Novgorod State Conservatory, and completed his master's degree at Bowling Green State University and a Doctorate in Piano Performance at the University of Michigan. Performances include an appearance at the Shostakovich Festival in Rome and Venice, Italy, and at the Yamaha Center in Paris, France. In August 2012, Dr. Ilya Blinov joined the piano faculty at Susquehanna University.

Hilary Bryan Certified in Laban Movement Analysis (LMA), Hilary interprets critical discourse through the body, drawing new connections between movement and critical thought. She teaches Critical Studies at the California College of the Arts and LMA at Moscow Institute of Therapeutic Arts and Association of Dance Movement Therapy (Russia). A doctoral candidate in performance studies at the University of California Davis (Practice as Research program), Hilary writes on contemporary re-imaginings of *The Rite of Spring*.

Wai Ling Cheong is Professor at the Music Department, The Chinese University of Hong Kong. She received her PhD from Cambridge University, where she studied with Derrick Puffett. Her scholarly works on music composed in the twentieth century and, more specifically, those on the music and theoretical writings of Olivier Messiaen have been published by *Acta Musicologica*, *Journal of the Royal Musical Association*, *Music Analysis*, *Perspectives of New Music*, *Revue de Musicologie*, and *Tempo*.

Kate Cornell is the Director of the Canadian Society for Dance Studies. Her research focuses on dance as an expression of Canadian culture. Kate volunteers across the sector, notably she is a member of the Board of Directors of the Society for Dance History Scholars.

Balinda Craig-Quijada directs the dance program at Kenyon College where she teaches contemporary modern dance, dance history, ballet and choreography. She received an MFA from The Ohio State University and taught at OSU from 1998-2000. She served on the Board of The American College Dance Festival for twelve years, most recently as director of the East-Central region. Craig-Quijada shared her research on Interdisciplinary Teaching at NDEO and is author of the children's book *Dance for Fun!*

David Curwen is an Associate Professor in the Department of Dance at Western Michigan University (Kalamazoo, MI), and the Director of The Western Dance Project. Since joining WMU in 1995, Mr. Curwen's choreography has been cited for excellence by numerous regional and national organizations. In the spring of 2011, Mr. Curwen and his wife, Sharon Garber, became the first Americans to teach ballet at Sichuan University in Chengdu, People's Republic of China.

Monica Dale is an American dancer, pianist, and Dalcroze specialist. She holds a BA from Connecticut College, MM in Piano Performance from Ithaca College, and the Dalcroze License. Her dance background includes studies at the Graham, Joffrey and Cunningham schools in New York, and work as a performer, choreographer and teacher of ballet and modern dance. Monica founded MusiKinesis, co-founded the Institute for Jaques-Dalcroze Education, and has published several books on Eurhythmics.

Monica Fagundes Dantas earned her PhD from *Études et pratiques des arts*, at the *Université du Québec À Montréal*. She has a Master's in Human Movement Sciences at Federal University of Rio Grande do Sul (UFRGS), Porto Alegre, Brazil, and has been a professor at UFRGS since 1995, teaching in the Physical Education and in the Dance Programmes (undergraduate level) and in the Performing Arts Programme (Graduate level). She is also a contemporary dancer.

Breandán de Gallai is course co-ordinator of the PhD Arts Practice at the University of Limerick. As part of his PhD research he completed two major works - *Noctú*, which was nominated for 2 Drama Desk awards in NY ("Outstanding Choreography" and "Unique Theatrical Event"), and *The Rite of Spring*, which premiered at the Fleadh Fringe in August 2012. Breandán also holds a BSc in Physics and an MA in Ethnochoreology and was Principal Dancer of Riverdance for 7 years.

Mariama Diagne's Ph.D. Project at the Free University of Berlin under Prof. Dr. Gabriele Brandstetter was on the early work of Pina Bausch. As Assistant researcher at the Institute of Theatre and Dance Studies, Free University Berlin, she studied dance as history, Romantic and Classical Ballet, and German Tanztheater, and has written as a freelance dance critic in Berlin. She has also studied classical ballet and modern dance at the Dance Theatre of Harlem, New York City.

Samuel N. Dorf is Assistant Professor of Music at the University of Dayton. He received his PhD in musicology at Northwestern University. His dissertation focused on the nexus of music and dance in the performance of Greek antiquity in Paris between 1870 and 1935. He has published on reception of Isadora Duncan, representations of Sappho in fin-de-siècle Parisian opera and ballet, and the use of dance in Maurice Emmanuel's opera *Salamine* (1929).

Époque_ Poulin Tandem: Montmorencien émérite, multidisciplinary artist, Denis Poulin has created since the 70s' works in photography, dance and cinema before devoting himself to the practice of digital medias and technochoreography. Professeure émérite de l'UQAM, Martine Époque is an emblematic figure of the Québec dance scene whose choreographic work and contribution to the development of the Quebec contemporary dance earned her the Prix du Québec Denise Pelletier 1994.

They direct the *Laboratoire de recherche-cr ation en technochoregraphie* (LARTech) that they founded in December 1999. Their recent works make use of technologies of motion capture and fluids treatment as means of enhancing the danced movement instead of the dancer's bodies. Their digital cinechoreography "*NoBody dance: the prototype*" belongs to the exhibition *Beyond the image* produced by *Museum of Nature and Sciences* of Sherbrooke City and their digital photograph *Sequence No 7 de Grande fresque* is part of the permanent collection of *Le Cirque du Soleil*.

Mary Fogarty is Assistant Professor in Dance at York University. In 2013, she will be a Visiting Scholar at New York University. Her recent publications include "Each One Teach One: B-boying and Ageing" in *Ageing and Youth Cultures*; "Breaking Expectations" in *Continuum*; "A Manifesto for the Study of Popular Dance" (2010) in *Conversations (SDHS)*, and a forthcoming chapter: "Gene Kelly: The Original, Updated" in the *Oxford Handbook of Dance and the Popular Screen*.

Kimberly Francis is Assistant Professor of Music at the University of Guelph where her research is supported by a SSHRC research grant. She has won numerous awards, including most recently the American Musicological Society's "Teaching Fund Award," and has published in *Musical Quarterly*, *Women and Music*, the *Revue de Musicologie*, and *Music Theory Online*. Dr. Francis is currently completing a monograph on Nadia Boulanger and Igor Stravinsky as well as an edition of their correspondence.

Chantal Frankenbach holds a bachelor of arts in dance from the University of California, Irvine. She received her Ph.D. in music from the University of California, Davis and currently teaches at California State University, Sacramento. She received an AMS 50 Fellowship to complete her dissertation titled "Disdain for Dance, Disdain for France: Choreophobia in German Musical Modernism." An article on Eduard Hanslick's writing about dance is forthcoming in *Rethinking Hanslick: Music, Formalism, and Expression*.

Amy Gajadhar is an active music teacher and pianist whose research interests include piano pedagogy, music semiology, Trinidadian Calypso and the history of improvisation in Western Art Music. After receiving an undergraduate degree in music from the University of Western Ontario, Amy completed an Artist Diploma and a Master of Music degree in Piano Performance and Pedagogy. She is currently enrolled in the PhD Musicology program at York University.

Lynn Garafola, Professor of Dance at Barnard College, is a dance historian and critic, the author of *Diaghilev's Ballets Russes* and *Legacies of Twentieth-Century Dance*, and a regular contributor of articles and essays to both scholarly and general interest publications. She is the former editor of the book series "Studies in Dance History" and the founder of the Columbia University seminar Studies in Dance.

Professor Garafola has been the guest curator of several exhibitions at the New York Public Library for the Performing Arts, including "Diaghilev's Theater of Marvels: The Ballets Russes and Its Aftermath." Currently, Professor Garafola is serving on the International Advisory Board of the Routledge Encyclopedia of Modernism and working on a book about the choreographer Bronislava Nijinska.

Kevin Gopie has a long history in Hip Hop. He began as a first generation dancer in the UK - popping, breaking and locking back in 1982 - and then started scratch DJing and producing in 1987. A veteran of over 25 years of involvement in hip hop music and dance, he is known and respected as a dancer, choreographer, teacher, and DJ. He is the founder and coach of the UK national breaking champions, Soul Mavericks, and he currently is a Visiting Lecturer in Dance, Institute for Performing Arts Development, University of East London, UK.

Sarah Gutsche-Miller is a SSHRC postdoctoral fellow with Lynn Garafola at Barnard/Columbia. She completed her PhD at McGill in 2010 with the dissertation "*Pantomime-Ballet on the Music-Hall Stage: The Popularisation of Classical Ballet in Fin-de-Siècle Paris*." This research forms the basis of her forthcoming book, *Parisian Music-Hall Ballet* (University of Rochester Press). She has published papers about music-hall ballet in essay collections and has presented papers at many conferences in North America and Europe.

Alixandra Haywood is currently pursuing doctoral studies in musicology at McGill University, where she is also a sessional course instructor and research assistant. She holds previous degrees in musicology from the University of Cambridge, and music performance from the University of Toronto. Her research focuses primarily on ballet in the late nineteenth and early twentieth centuries, and explores issues of national identity and transatlanticism, interdisciplinary collaboration, and music and the body.

Joannie Ing is a second-year PhD candidate at York University with an interest in classical contemporary music. She graduated with a Master's degree in music composition from York University. Her thesis, titled "Addicted to Beauty: Piano Music from Poetry," consists of four original piano pieces inspired by poetry and a discussion of the role of the artist in society.

Adalyat Issiyeva is a PhD. Candidate (McGill University), working on political implications of Russian nineteenth-century oriental art song. This project is supported by FRSC and SSHRC. Issiyeva participated in a number of conferences organized by AAASS, AMS, CUMS, and CESS. Forthcoming article: "'Connected by the ties of blood': Musical Scales in the Quest for the Russian/Asian Identity," *Revue de CEEES* (December 2012). Research interests: Russian music; Orientalism; Nationalism; Ethnography, Central Asian music and politics of representation.

Hanna Järvinen holds degrees in Cultural History and Performance Studies. Her 2003 dissertation dealt with the transformations in dance authorship in the figure of Vaslav Nijinsky and she has since specialized in the epistemological concerns of dance history. She has published in e.g. *The Senses and Society*, *Dance Research* and *Dance Research Journal*.

Angela Kane is Professor and Chair of Dance at the University of Michigan. She has recently completed a monograph on Paul Taylor's choreography (University of Michigan Press, 2013-14) and an entry on Taylor for the Routledge *Encyclopedia of Modernism*. Since moving from London to the United States in 2007, she has secured two successive NEA grants, respectively for the restaging of Laura Dean's *Impact* (1985) and Taylor's 1980 work, *Le Sacre du printemps (The Rehearsal)*.

Elizabeth Kattner completed her PhD at the Free University Berlin. Her current research focuses on recovering the earliest works of George Balanchine by examining both oral and written histories of the young choreographer in the Soviet Union. At the University of Michigan-Flint she teaches ballet, dance history and dance education.

Miriana Lausic is a PhD student in Dance Studies at York University as a recipient of the Ontario Trillium Scholarship. Previously she earned an MFA in Choreography from the University of North Carolina at Greensboro and a degree in History from the Pontificia Universidad Catolica, Santiago de Chile. Her choreographies were presented at the John F. Kennedy Center for the Performing Arts, Wolf Trap, the Lincoln Theatre, and Carter Barron Amphitheatre in Washington, DC.

Michael MacKenzie is a musicologist and PhD candidate at York University and holds a Master's Degree from the University of Toronto. His diverse research interests include the oeuvre of Glenn Gould; jazz and popular music; and twentieth century media theory. Michael recently completed his Master's Degree with funding from the Social Science and Humanities Research Council of Canada. His most recent work is a study of *The Rite of Spring* in the context of broadcast media.

Lucy M. May Lucy began dance training at Dance Fredericton in New Brunswick. Her professional studies were completed at LADMMI in Montreal and the Rotterdam Dance Academy in the Netherlands. She has danced for DanseKpark, la Compagnie Capriole, Meyer-Chaffaud Dance Company, Lucie Grégoire Danse and Mélissa Raymond, among others. She also taught at LADMMI from 2008 to 2009. She joined COMPAGNIE MARIE CHOUINARD in 2009.

Erin McCurdy is a PhD candidate in the Communication and Culture program at Ryerson and York Universities. As a choreographer Erin has contributed to numerous festivals including the Guelph Contemporary Dance Festival and the Toronto International Dance Festival, and her dance-based video art has been screened at the Continental Drift International Short Film Festival. Erin holds an MA in Communication and Culture and a BFA in Performance Dance. Her research focuses on dance and museums.

Christian Matijas Mecca - Associate Professor of Dance and Music at the University of Michigan, Christian earned degrees in harpsichord and early music performance at the University of Southern California and has been presented at conferences in Europe, Asia, and North America. His work on dance/music reconstructions and his original compositions for dance have been the subject of articles in *Dancing Times* (UK), *Dance Magazine*, *Dance Teacher*, and *DanceSpirit*.

Samantha Mehra (BFA, MA, PhD Candidate) is a Toronto-based writer, dancer, and emerging scholar. She holds a BFA in Contemporary Dance, and a Masters in Dance Studies (York), where her research pursuits included dance criticism, burlesque, and butoh. She has written for *The Dance Current*, *Dance Collection Danse Magazine*, the *Forum For Modern Language Studies* (Oxford Journals), and *The Canadian Encyclopedia*. Mehra is currently pursuing a PhD in Canada's first dance doctoral program at York University, with an emphasis on dance criticism in Toronto.

Selma Odom, Professor Emerita at York University, is a dance historian and writer. She was founding director of the MA and PhD programs in dance and dance studies, the first offered in Canada. Her articles and reviews have appeared in many publications since the 1960s, and she co-edited the anthology *Canadian Dance: Visions and Stories* (2004). Her long-term research focuses on practice, identity, and oral transmission in the Dalcroze method. An article-in-progress is called "Dalcroze Eurhythmics in the Creation and Reception of *Le Sacre du printemps*."

Jane Pritchard is Curator of Dance for the Victoria and Albert Museum where she curated Diaghilev and the Golden Age of the Ballets Russes 1909-1929, versions of which toured to Canada and Spain. She was Archivist for Rambert and English National Ballet. Her exhibitions include *Les Ballets 1933* and *Chris Nash Photographs*. She has contributed to journals, books, dictionaries and catalogues and curated seasons of dance films. Her latest book is *Anna Pavlova Twentieth-Century Ballerina*.

Natalie Rewa is on the editorial board of *Theatre Research in Canada/Recherches théâtrales au Canada* and was the Managing Editor of *Canadian Theatre Review* from 1987 to 1995. Articles by Natalie have appeared in *Women on the Canadian Stage: The Legacy of Hrosvit* (R. Much, ed.); *The Performance Text* (D. Pietropaolo, ed.); and *The Potentials of Space* (C. White, ed.). The main focus of Natalie's current research is scenographic design in Canada since the 1970s.

Gregory Ristow is assistant professor of music and director of choral activities at the DePauw University School of Music, where he conducts the Chamber Singers and University Chorus and teaches classes in choral conducting and choral literature. In the summers, he is on the conducting faculty and serves as Instructor of Dalcroze Eurhythmics at the Interlochen Arts Camp. Previously, he was director of choirs at Lone Star College-Montgomery (2004-2009), where he received the 2008 faculty excellence award, and at the Rochester Institute of Technology (2009-2011). He served as instructor of Eurhythmics at the Eastman School of Music from 2009-2011, for which he received the Edward Peck Curtis teaching award, the University's highest such honor. He has taught Eurhythmics to students of all ages, from preschool through adult, and translated many of Dalcroze's writings from French to English.

Alexander Schwan is a research fellow at the Institute for Theatre Studies of Freie Universität Berlin. He studied Protestant Theology, Jewish Studies and Philosophy in Heidelberg, Jerusalem and Berlin as well as Theatre Directing at the Academy of Music and Performing Arts Frankfurt/Main. His PhD project was entitled *Room-Writing, Graphism in Postmodern and Contemporary Choreography*. Areas of interest include postmodern and contemporary dance, dance and religion, floriography.

Priya A. Thomas is a doctoral student at York University researching corporeal morphologies in performance. Trained for 21 years in Bharata Natyam by the primary pupil of Balasaraswati, her own performance career was shaped by her dual identity as dancer and musician. She holds a BA in Religious Studies from McGill University and an MA in Dance from York. She has contributed to the anthology *Fields in Motion: Ethnography in the Fields of Dance* and to *The Routledge Encyclopedia of Modernism*.

Constance Valis Hill has taught at the Alvin Ailey School of American Dance and New York University's Tisch School of the Arts. Her book, *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers* (2000) received the ASCAP Deems Taylor Award. Her most recent book, *Tap Dancing America, A Cultural History* (2010) received the de la Torre Bueno Prize for best dance scholarship and was supported by grants from the John D. Rockefeller and John Simon Guggenheim foundations. She is a Five College Professor of Dance at Hampshire College.

Daniel Rubinoff earned a PhD in musicology from York University in 2012. He was the recipient of a three-year SSHRC Josef-Armand Bombardier CGS Doctoral Scholarship, and also was awarded research grants to conduct archival research at the Institut Jaques-Dalcroze in Geneva and the Frank Martin Archive in Amsterdam. He has published many articles in the *American Dalcroze Journal* and *Being Music/The Canadian Dalcroze Journal*. His Dalcroze work has also appeared in Korean and Swiss journals and he has actively involved in Dalcroze research related to seniors and children. Rubinoff has studied Dalcroze Eurhythmics at the Juilliard School in New York and at the Longy School of Music in Cambridge, MA. He gives lectures and workshops on Dalcroze throughout Canada. Currently, he is Adjunct Professor of Performance and Music Theory at York University.

Cynthia Williams (MFA, Connecticut College, BFA University of Utah) is a Professor of Dance at Hobart and William Smith Colleges where she teaches modern dance technique, dance history, improvisation, and composition. A choreographer and lighting designer, Cynthia's current research projects include interviewing contemporary choreographers Jane Comfort, David Dorfman, and Doug Varone, planning a somatics conference with William (Bill) Evans for June, 2013, and developing movement/body awareness experiences for young cellists.

The Society of Dance History Scholars (SDHS)

The Society of Dance History Scholars advances the field of dance studies through research, publication, performance, and outreach to audiences across the arts, humanities, and social sciences. As a constituent member of the American Council of Learned Societies, SDHS holds wide-ranging annual conferences; publishes new scholarship through its proceedings and book series; collaborates regularly with peer organizations in the U.S. and abroad; and presents yearly awards for exemplary scholarship, including the de la Torre Bueno Prize®.

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Membership in SDHS is open to all persons and organizations interested in advancing the field of dance studies through research, publication, performance, and outreach to audiences across the arts, humanities, and social sciences. Annual dues are competitive with similar organizations and are reduced for students and for seniors and retirees. Additional contributions at any level beyond the basic membership are always welcome. Individual membership fees are tax-deductible to the extent provided by law as contributions to a not-for-profit organization. The membership year is the same as the calendar year, 1 January through 31 December.

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The Society of Dance History Scholars is proud to offer awards for scholarship in the field of dance studies: the de la Torre Bueno Prize®, the Gertrude Lippincott Award, the Selma Jeanne Cohen Award, and the Graduate Student Travel Grant. Winners are announced at the SDHS annual conference. Specific details about SDHS awards can be found at sdhs.org/awards

- de la Torre Bueno Prize®
- Gertrude Lippincott Award
- Distinction in Dance Award
- Selma Jeanne Cohen Award for Students
- Graduate Student Travel Grants
-

Upcoming Conferences

The annual conference of SDHS draws dance scholars and scholars in related fields from around the world. Typically meeting in June on a university campus, SDHS members gather to share information and ideas, to attend performances, and to engage one another on the state of the field. In addition to formal papers presenting current research, lecture-demonstrations, and roundtable discussions of special topics, the society's eight working groups hold informal meetings to discuss their own special interests. Papers are published in the conference proceedings at the discretion of the authors. Graduate students are encouraged to attend and to apply for the Selma Jeanne Cohen Award for outstanding papers, as well as for travel funds through the Graduate Student Travel Grant. One highlight of the conference is the awards ceremony, where recipients of the de la Torre Bueno Prize® and the Gertrude Lippincott Award are honored along with the graduate student winners. de la Torre Bueno Prize®. Upcoming Conferences Include:

- **Dance ACTions—Traditions and Transformations.** The University of Science and Technology, Trondheim, Norway, June 8–11, 2013. Joint conference with Nordic Forum of Dance Research (NOFOD)
- **Decentering Dance Studies: Moving In New Global Orders.** Mission Inn Hotel & Spa, Riverside, California, November 14–17, 2013. Special Joint conference with Congress on Research in Dance (CORD)
- **Conference 2014:** University of Iowa, Iowa City, Iowa. October 8–11, 2014

SDHS Contact Info:

Ashanti Pretlow
Account Manager

Society of Dance History Scholars
3416 Primm Lane
Birmingham, Alabama 35216

Telephone: (205) 978-1404

Facsimile: (205) 795-7120

Web www.SDHS.org

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DANCE at YORKU



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BA Cross-cultural Dance Studies

BFA Performance/Choreography | Dance Education |
Concurrent BFA/BEducation | Joint Diploma/Degrees with the
Professional Training Program at The School of Toronto Dance Theatre
and the Teacher Training Program at Canada's National Ballet School

Graduate Studies

MFA Contemporary Choreography | Dance Dramaturgy

MA Dance History | Ethnography | Education | Combined MA/MBA

PhD Dance Ethnography & Cultural Research | Dance History & Heritage Studies

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