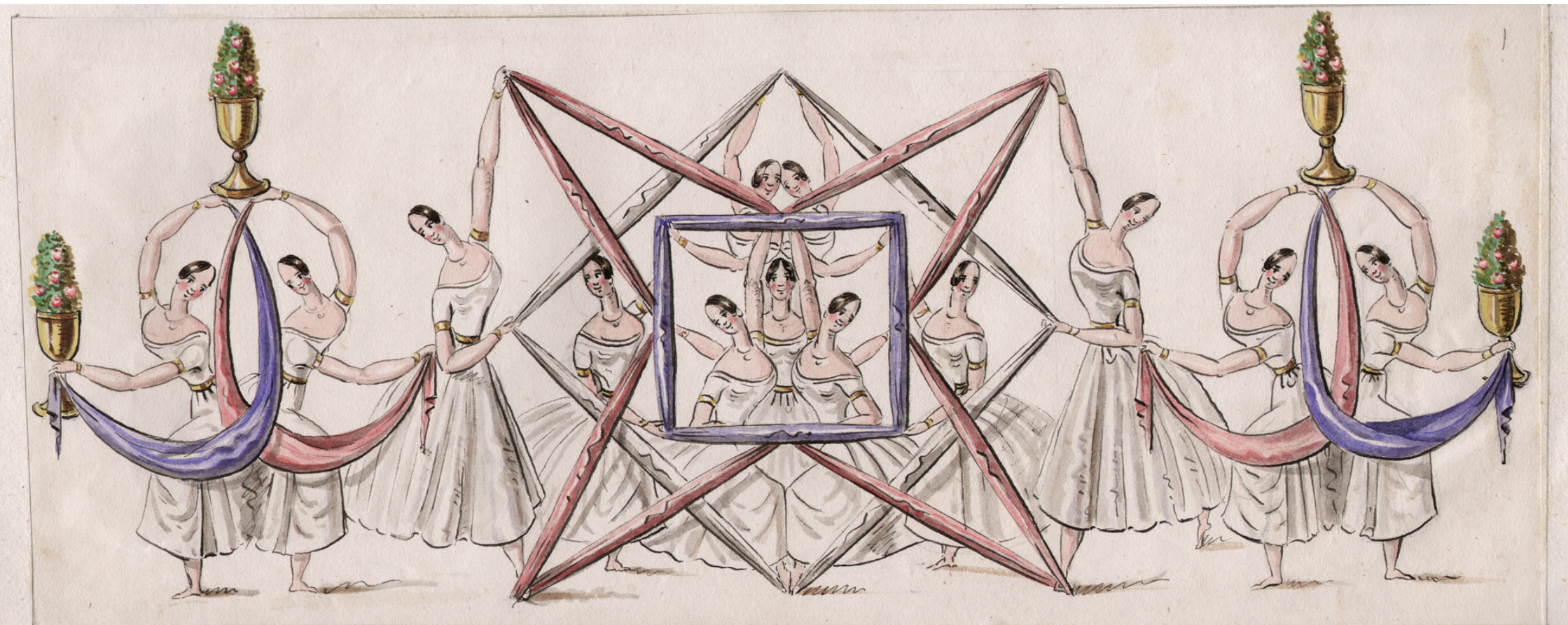


INTERNATIONAL RESEARCH CONFERENCE | 28-30 November 2019 | SALZBURG  
**Times for Change: Transnational Migrations and  
Cultural Crossings in Nineteenth-Century Dance**



## International Research Conference

### *Times for Change*

#### Transnational Migrations and Cultural Crossings in Nineteenth-Century Dance

Salzburg, 28-30 November 2019

Nineteenth-century dance built upon a dense network of transcultural and intercultural relationships among European centers, as well as the exchange of professionals in the theatrical world that created a tangible »ballet industry«. The conventional history of dance often focuses on the historical identity of an institution's past without adopting the multifocal perspective that, to the contrary, constituted the lifeblood of past dance practices. From this situation we see the importance of the study of artistic networks and choreographic practices of the nineteenth century against the backdrop of diverse political systems and socio-cultural contexts. For this reason it is crucial for dance studies to adopt a transcultural approach that focuses on dialogue and reciprocal influences, which various cultures exerted on artists and groups of workers, whose agency shaped dance and music.

Inviting meticulous analytical and transdisciplinary approaches, this conference focuses both on the phenomenon of mobility among artists of nineteenth-century European music and dance theatre, and on the social and political aspects that influenced artistic and cultural developments. It aims to challenge recurring ideas of dance historiography, highlight paths and developments of dance practices in diverse contexts, and initiate transdisciplinary and international exchanges among scholars, thus generating synergies for new research and promoting dialogue for new perspectives.

### Venue and Contact

University of Salzburg  
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## Schedule and Panel Overview

Thursday, 28 November 2019

### Introduction

14:00–14:15 **Nicole Haitzinger, Francesca Falcone, and Bruno Ligure:**  
Welcoming

14:15–14:30 **Irene Brandenburg:** Introduction

### Panel I: Transnational Identities and Biographies

#### Chair: Ingeborg Zechner

14:30–15:00 **Madison U. Sowell:** From Italian Opera Houses to English Music-Halls: How Prima Ballerina Giovannina Pitteri Became Variety Ballet Performer Jeanne Pitteri

15:00–15:30 **Elena Cervellati:** Sofia Fuoco, »simpatica danzatrice«: Cultural Identities of a Nineteenth-Century Celebrity

15:30–16:00 **Tatiana Nikitina:** Austrian Dancers Fanny Elssler and Gabriela Yella: Traveling Career and Stardom Factory in St. Petersburg

16:00–16:30 Discussion

16:30–17:00 *Coffee Break*

#### Chair: Nicole Haitzinger

17:00–17:30 **Valentina Bonelli:** Pierina Legnani, the Queen of the Alhambra Theatre

17:30–18:00 **David Popalisky:** Philippe Taglioni: Ballet Father Finesses Family Fortunes

18:00–18:30 **Jean-Philippe Van Aelbrouck:** A Dynasty of Actors and Dancers: the Hus Family. On the Tracks of Augusto and Pietro, Ballet Masters in Turin, Naples and Milan

18:30–19:00 Discussion



Friday, 29 November 2019

Panel II: Artistic Networks and Circulation

**Chair: Francesca Falcone**

9:00–9:30 **Gunhild Oberzaucher-Schüller:** Multi-Layered Shifting Processes

9:30–10:00 **Stefania Onesti:** French or Italian Identity? Between Italy and Vienna: Antonio Muzzarelli

10:00–10:30 Discussion

10:30–11:00 *Coffee Break*

11:00–11:30 **Annamaria Corea:** The »Beyond Borders« Experimentation of Louis Henry

11:30–12:00 **Roberta Albano / Maria Venuso:** Louis Duport and Domenico Barbaja: the Relationship between Art and Management and the »Case« of *La virtù premiata*

12:00–12:30 Discussion

12:30–14:00 *Lunch Break*

**Chair: Bénédicte Jarrasse**

14:00–14:30 **Theresa Jill Buckland:** Competition and Cachet: Crossing Stage, Salon and Continent in Early Victorian Dance Culture in Britain

14:30–15:00 **Stephanie Schroedter:** Crossing Borders through Nineteenth-Century Music and Dance Cultures: Paris as a Model for Transcultural Practices

15:00–15:30 **Olivia Sabee:** Italian, Austrian, and Portuguese Influences on the Paris Opéra's 1860 *Règlement pour le service du Corps des Ballets*

15:30–16:00 Discussion

16:00–16:30 *Coffee Break*

**Chair: Claudia Jeschke**

16:30–17:00 **Johanna Hilari:** Industrial Ballets: Modes of Circulation of the Ballets *Excelsior* and *Columbia*

17:00–17:30 **Anja K. Arend:** Europe – One and Many: The United States as a European Branch

17:30–18:00 **Debra H. Sowell:** Crossing Boundaries in Time and Space: Insights from the Sowell Italian Libretto Database

18:00–18:30 Discussion

Saturday, 30 November 2019

Panel III: Techniques and Dance Styles

**Chair: Matthew Werley**

9:00–9:30 **Ornella Di Tondo:** The Dances of Nations: *Choix de danses caractéristiques de diverses nations de l'Europe avec les danses exécutées à l'occasion du séjour des hautes-puissances à Vienne pendant les années 1814 et 1815 pour le piano forte* (Vienna, 1816) and the Construction of the New »Europe dansante«

9:30–10:00 **Bruno Ligure:** Violin Conductor's Scores and Pantomimic Encoding in the First Half of the Nineteenth Century: Some Methodological Approaches

10:00–10:30 **Geraldine Morris:** A Journey through Ballet's Nineteenth-Century Technical Styles: How the Century's Aesthetic Culture Created a New Way of Dancing

10:30–11:00 Discussion

11:00–11:30 *Coffee Break*

**Chairs: Anna-Lena Wieser and Irene Brandenburg**

11:30–12:30 **Francesca Falcone / Claudia Jeschke:** Henri Justamant's »Pas des manteaux« (1854): Dealing with a Choreographic Topic of (Trans)National Relevance

12:30–13:30 Discussion and conclusion

## Abstracts and Biographies

Madison U. Sowell

### **From Italian Opera Houses to English Music-Halls: How Prima Ballerina Giovannina Pitteri Became Variety Ballet Performer Jeanne Pitteri**

My presentation proposes a transnational biography of a largely forgotten, highly itinerant, nineteenth-century dancer whose fame spread as she performed across Europe until, upon arriving in England in 1869, she was hailed as »the successor to [Marie] Taglioni«. Born in Venice in 1841, Giovanna Pitteri was as a young dancer listed on programmes by the diminutive form »Giovannina Pitteri«, a nickname she carried with her after leaving Italy for Portugal. Later she travelled to France and Spain, where initially she performed on premier opera house stages. In England she was occasionally known by a French form of her name, »Jeanne Pitteri«, or, more often in music-hall settings, as »Mademoiselle Pitteri«. At New York's Niblo's Garden she was billed as »Mlle Pitteri«. Because of her transnational career, it may appear that there existed more than one dancer named Giovanna Pitteri; however, Giovanna, Giovannina, Jeanne, and Mlle Pitteri were one and the same »Pitteri, the graceful and world-renowned danseuse«. My critical and iconographic approach provides a case study for how an Italian ballerina, trained by Auguste Hus, could emigrate from Italy, where she performed in principal opera houses, to Portugal, Spain, France, England, the USA, and back to France, and could (d)evolve from »prima ballerina assoluta« to a music-hall performer of spectacle-oriented variety ballet.

**Madison U. Sowell** received his Ph.D. in Romance Languages and Literatures from Harvard. At Brigham Young University he served as a department chair, associate dean of undergraduate education, and director of the Honors Program. He was provost at Southern Virginia University before becoming the 2018–19 Rothschild Fellow at Harvard's Houghton Library and provost at Tusculum University. In addition to over 130 articles, essays, and reviews, he has published eight books.

Elena Cervellati

### **Sofia Fuoco, »simpatica danzatrice«: Cultural Identities of a Nineteenth-Century Celebrity**

Sofia Fuoco was an Italian dancer trained by Carlo Blasis at the Teatro alla Scala. She became a celebrated ballerina in Giuseppe Verdi's operas, both in Milan and Paris (where she made her debut in 1846), as well as in full-length ballets created for herself. After Paris, she danced in London and Madrid, but also in dozens of less important cities, until her retirement from the scene in the late fifties. She popularized the sunny spirit of the so-called »Italian style« in Europe. In addition to the mostly positive comments by the press, which praised her amiability, vivacity and warmth, and to the florilegium of praising compositions (quite usual for dancing celebrities), some biographical writings were also published that depict a ballerina with technical skills, temperament and beauty, but also a good-hearted woman. Through the privileged lens of Sofia Fuoco's »small history«, this lecture not only focuses on the critical and biographical multicultural discourses of the time, but also investigates the modes of construction of the artistic identity of a dancer declared as typically Italian and traces strategies of the self-construction.

**Elena Cervellati** is Associate Professor at the Università di Bologna, where she teaches Dance History as well as Theories and Poetics of Dance. She directs the peer reviewed journal *Danza e ricerca* with Elena Randi. Her publications mainly focus on the dancing body in the nineteenth century, the relationships between dance and words, and the Italian »nuova danza«.

Tatiana Nikitina

### **Austrian Dancers Fanny Elssler and Gabriela Yella: Traveling Career and Stardom Factory in St. Petersburg**

This paper aims to explore the artistic path of Austrian dancers Fanny Elssler (1810–1884) and Gabriela Yella (1832–1856) in St. Petersburg. Thanks to the documents in the Historical Archive of St. Petersburg, it is possible to reconstruct the story and the reasons for their arrival in the Russian capital. Their stay also

took place under the direction of the French choreographer Jules Perrot (1810–1892). Being part of a myth of a »French dancer« and of the romantic ballet, the two dancers became the main figures of his performances. Fanny Elssler was the first Russian ballet performer of *Esmeralda*, *The Fairy Goddess*, *Catarina or The Bandit's Girl*, while Gabriela Yella was the first to dance in the Russian version of the ballet *Faust*. How did Russian audiences and critics welcome new dancers? What does the critical discourse say about their practice and dance style?

**Tatiana Nikitina** defended her doctoral thesis *The »Russian« ballet of Marius Petipa: an example of cultural hybridization* at the University Bordeaux Montaigne (within the laboratory CLARE) in November 2018. At present, she is a lecturer in Russian Language and Culture at the University Toulouse Jean Jaurès.

Valentina Bonelli

### **Pierina Legnani, the Queen of the Alhambra Theatre**

As a globetrotter dancer, Pierina Legnani (1868–1930) started at the Teatro alla Scala and danced in France, Belgium and Spain before crowning her career as a »prima ballerina assoluta« of the Russian Imperial Theatres. London also welcomed Legnani for a decade, from 1888 to 1897, as an unrivalled guest at the Alhambra in Leicester Square, where the variety ballet was a popular genre. Legnani performed in eight highly successful productions: *Irene*, *Salandra*, *The Sleeping Beauty*, *Oriella*, *Don Juan*, *Aladdin*, *Sita*, *Victoria* and *Merrie England*. In her twenties, at the time of her London debut, her aunt accompanied Legnani as it was inappropriate and dangerous for a young woman to travel on her own. The male audience celebrated her grace and appearance, but she seemed to devote herself entirely to her art. In long interviews for the national press, she gave insights into the daily life of a dancer and valuable information on the career of an international étoile in the nineteenth century.

**Valentina Bonelli**, journalist and dance critic, is a regular contributor of the magazines *Amadeus*, *Vogue Italia*, *Dance Europe* (UK), and *Dance Magazine* (Japan). As a ballet historian, she translated and edited the books *Memorie di Marius Petipa* (Gremese 2010), as well as *Marius Petipa. Diari (1903-1907)*

(DNZ Media 2018), and wrote »Le ballerine italiane a San Pietroburgo« (in *La danza italiana in Europa nell'Ottocento*, Aracne 2013).

David Popalisky

### **Philippe Taglioni: Ballet Father Finesses Family Fortunes**

Prior to 1900 male ballet artists commonly fathered children and often guided them to financial and artistic fortune. This investigation into fathers in concert dance is informed by contemporary masculinity studies and historic French male codes of honor. Philippe Taglioni led his dancing family to prominence throughout Europe, echoing the political and economic savvy of the Vestris father son duo. Like his father Carlo, Philippe continued his own dance and choreographic career as he trained his daughter Marie and son Paul who shared the stage in Vienna and Paris. Philippe sustained the financial viability of the family enterprise as he strategically launched and managed their prolific careers, especially for Marie. This paper explores how Italian fatherhood expectations influenced Philippe's leadership of his dancing family, which regularly crossed European borders amidst shifting social, political and cultural developments in France, such as the 1803 French Civil Code that reified fathers as head of the family in marriage and *Saint-Simonian* feminists' call for women's sexual and economic freedom.

**David Popalisky** teaches at Santa Clara University and has choreographed, performed and taught throughout the United States, in Italy, Korea, Belize and China. He currently researches fathers in concert dance in the context of evolving cultural expectations for fatherhood over time and in varied national contexts. He has presented at DSA, CORD and NSEE and published articles in *Theatre Topics* and *Physics World*.

Jean-Philippe Van Aelbrouck

### **A Dynasty of Actors and Dancers: the Hus Family. On the Tracks of Augusto and Pietro, Ballet Masters in Turin, Naples and Milan**

In his *Lexique*, Max Fuchs lists 52 occurrences of Hus between 1695 and 1824. He distinguishes two branches of the family: one he calls »the Lyonnais group« (dancers),

and the other »the Breton group« (actors). I will undermine this hypothesis. When the brothers François and Barthélemy became inseparable in 1722, the latter only signed »Hus-Desforges« from 1726, associating the pseudonym of his mother and his maternal grandfather with his name. From then on, the »troop of brothers Hus« travelled all over France between 1726 and 1738. Born in Rennes in 1734, Adelaide-Louise-Pauline Hus, the most famous woman of the family, became a member of the Comédie-Française. In 1736 and 1738 Auguste and Jean-Baptiste Hus were born respectively. The first became a musician, then ballet master from 1760 to 1770 in Turin, the second became ballet master and troupe director through France and the Austrian Netherlands under the name of »Hus-Malo«. In 1759 the two brothers composed the heroic ballet *La Mort d'Orphée* for the Paris Opéra. As for the descendants of Auguste Hus, his son August II was a ballet master in Turin, then man of letters in Paris. The grandson Pietro was a ballet master in Naples and opened the dance school of the Teatro San Carlo in 1812. His son Augusto was a ballet master in Milan.

**Jean-Philippe Van Aelbrouck** received his PhD in Sociology from the Université libre de Bruxelles. He is former director of the General Service for Artistic Creation at the Ministry of the Wallonia-Brussels Federation. Since 1984 he is author of numerous publications in the field of performing arts in the eighteenth century, including the book *Dictionary of dancers, choreographers and dance masters in Brussels from 1600 to 1830*.

Gunhild Oberzaucher-Schüller

### **Multi-Layered Shifting Processes**

This presentation focuses on the different characteristics of stage dance in the middle of the nineteenth century in Vienna, Naples, Milan, Berlin and Paris. To this end, the constituent parameters of a narrative ballet are isolated and compared: the subject chosen and the authorship of a work, the significance of dramatic (mimed) action on the one hand, as well as that of dance on the other hand within the concept of a narrative ballet, the dramaturgic positioning, the tasks and configuration of groups (corps de ballet), pointe work as a stand-alone factor and partnering.

Born in Vienna, **Gunhild Oberzaucher-Schüller** studied Theatre History. After writing her dissertation on Bronislava Nijinska, she taught Dance History at the Universities of Vienna, Bayreuth and Salzburg. From 2003 to 2009 she was curator of the Derra de Moroda Dance Archives at the University of Salzburg. She edited the books *Schrifttanz* (reprint), *Ausdruckstanz*, *Rosalie Chladek. Klassikerin des bewegten Ausdrucks*, *Prima la Danza! Festschrift für Sibylle Dahms*, *Souvenirs de Taglioni*, and *Mundart der Wiener Moderne. Der Tanz der Grete Wiesenthal*.

Stefania Onesti

### **French or Italian Identity? Between Italy and Vienna: Antonio Muzzarelli**

In 1790 Leopoldo d'Asburgo-Lorena, Grand Duke of Tuscany between 1765 and 1790, was designated emperor under the name of Leopold II. During his albeit brief reign (1790–1792), he imported Italian music and dance traditions onto Austrian scenes, renewing the Viennese ballet that had witnessed a period of sharp decline. Antonio Muzzarelli, who has been appreciated on the Florentine scene during Leopoldo's Grand Duchy, was hired as ballet master, together with his wife Antonia Vulcani Muzzarelli and Andrea Vulcani, the latter's brother. Between the end of the eighteenth and the very beginning of the nineteenth century, he staged most of his »repertoire« titles in Vienna, arousing the admiration of the Austrian public who saw in him the rebirth of Noverrian taste and style, backed up – we might add – with more than twenty years of scenic practice in Italy. So what is Muzzarelli's choreographic identity? What can we identify as French influence or »Italian style«? Through the analysis of his main productions in Italy and in Vienna, the paper aims to investigate this composite identity.

**Stefania Onesti** is Adjunct Professor of Methodology of Theatre and Entertainment at the University of Padua (Italy), where she received a Ph.D. in History and Criticism of Musical and Performing Arts. She is a member of the editorial board of *Danza e ricerca*, to which she contributed several publications, and author of *Di passi, di storie e di passioni. Teorie e pratiche del ballo teatrale nel secondo Settecento italiano* (2016).

Annamaria Corea

### **The »Beyond Borders« Experimentation of Louis Henry**

As a choreographer active in the major theatres of Europe from 1805 onwards, Louis Henry (Versailles 1784–Naples 1836) was amongst the most prominent personalities of early nineteenth-century dance, having distinguished himself particularly in the area of Italian dance. This presentation highlights Henry's artistic profile and introduces his body of work by focusing on a few ballets staged in Naples in the first years of his career during the Napoleonic era. How did the young French choreographer use the previous experience in Paris to create ballets in a different socio-cultural context? Starting from the ballet programmes and some contemporary testimonies, the characteristics of his choreographic style will be discussed in order to confirm the definition of his style that Carlo Ritorni described as »entirely Italian«. In this sense, Henry's important contribution to the founding of the dance school at the Teatro di San Carlo, which is based on the French school model, should also be mentioned.

**Annamaria Corea** is Adjunct Professor at Sapienza University of Rome, where she teaches Dramaturgy of Narrative Ballet. Amongst her research areas are twentieth-century narrative ballet (*Raccontar danzando. Forme del balletto inglese nel Novecento*, Rome, 2017), dance in Rome from the 1950s to the 1970s, and pantomime ballet in Italy between the eighteenth and nineteenth centuries.

Roberta Albano / Maria Venuso

### **Louis Duport and Domenico Barbaja: the Relationship between Art and Management and the »Case« of *La virtù premiata***

Louis-Antoine Duport worked in Naples from 1814 to 1820. This period coincided with the shift from the Napoleonic Kingdom of Joachim Murat to the return of Ferdinando IV of Bourbon. These changes involved many aspects of Neapolitan political and cultural life, but also theatrical activities. However, the San Carlo Theatre was managed by Domenico Barbaja who, through many difficulties, succeeded in conducting the transition from one reign to another. In the first year of his production, Duport staged his Parisian successes in Naples, such as *Zephyre ossia l'incostante fissato* (1814) and *Il potere delle dame* (1814), both performed

at the Fondo Theatre. In the same period, he staged *Gli amori di Adone e Venere o sia La vendetta di Marte* at San Carlo Theatre. In order to clarify the relationship between Duport, Barbaja and other artists in Naples, we have analyzed archival sources of the National Archive of Naples and San Pietro a Majella Library. We have also worked with the Neapolitan version of *La virtù premiata* and its reception by the public.

**Roberta Albano** holds a degree in DAMS – Drama, Art and Music Studies (University of Bologna) and teaches Dance History at MIUR. She is a founding member of the Associazione Italiana per la Ricerca sulla Danza (AIRDanza). She was dance critic for *Il Mattino* in Naples. She currently writes for the dance web magazine *Campadidanza*. Roberta Albano also studied ballet and is a professional ballet teacher.

**Maria Venuso** is PhD in Classics at the University of Naples Federico II. She published essays about opera and ballet in the nineteenth century and cultural perspectives in dance. She is currently working on the ballet school of San Carlo Theatre, teaches Dance History at Suor Orsola Benincasa High School and is dance critic for *Gbopera Magazine*.

Theresa Jill Buckland

### **Competition and Cachet: Crossing Stage, Salon and Continent in Early Victorian Dance Culture in Britain**

The popularity of dance in early Victorian Britain is evident in the upsurge of interest in national dances across theatrical and social spheres. The general public was keen to learn, preferably from exponents with the highest cachet of having performed such dances on the London stage, or better still, in the theatres of continental Europe, especially in Paris. Dance teacher numbers expanded rapidly in Britain, fostering competition and professional fears of declining standards. Following the 1840s polka boom, a group of high-profile dancers and teachers sought to protect themselves, the repertoire, and dance execution through emulating the French example of a dedicated professional organisation. Utilising methods of social history, informed by anthropology, this paper will consider the establishment of the first known professional organisation for dance



in Britain (1844), its French and English membership and their activities across stage, salon, casino and pleasure garden.

**Theresa Jill Buckland** is Professor of Dance History and Ethnography in the Department of Dance, University of Roehampton, London. She is author of *Society Dancing: Fashionable Bodies in England 1870-1920* (Palgrave Macmillan, 2011), »Dance and Evolutionary Thought in Late Victorian Discourse« and »Disciplining Terpsichore: Moves towards the Study of Dance in Victorian Britain« published respectively by Oxford University Press (2013) and Routledge (2019).

Stephanie Schroedter

### **Crossing Borders through Nineteenth-Century Music and Dance Cultures: Paris as a Model for Transcultural Practices**

In nineteenth-century Paris, music and dance cultures were closely entwined with socio-political activities. In order to investigate this interplay a twofold approach seems appropriate: 1) A consideration of the social dances that were staged in dance and music theatre productions. 2) An examination of their reception as reflected in tremendously popular arrangements of opera and ballet melodies for non-theatrical environments. From the point of view of perception, aesthetics, and even cognitive music theory, these different layers of choreo-musical activity is of particular interest: one and the same melody could be listened »to« with motion (in the theatre), listened »in« motion (in the ballroom), and listened »as« motion (in the music salon). Against this backdrop I will outline an embodied kinesthetic practice of listening, which could be considered as a transcultural phenomenon that foreshadows choreomusical practices of the twentieth century.

**Stephanie Schroedter** teaches and follows research in Dance Studies and Musicology. Her publications look at interrelations between music and dance in theatre/performances from the seventeenth to the twentieth/twenty-first century. She has organized several conferences, published internationally, and given talks at conferences in Europe as well as in the United States and Canada.

Olivia Sabee

### **Italian, Austrian, and Portuguese Influences on the Paris Opéra's 1860 *Règlement pour le service du Corps des Ballets***

On 18 May 1858, Alphonse Royer, the General Director of the Paris Opéra, sent a circular to the institution's ballet instructors requesting their feedback on the Opéra's dance training regimen and suggestions for improvements with regard to the updating of the Opéra's *règlement*. Royer asked his staff how students were selected for training, what degree of training they ultimately received, and what needed to be improved to better serve the Opéra. Responses from teachers Adice and Sciot provide key insights into the problems plaguing the Opéra's training system during this time, and Adice recommended adopting a system similar to that of the Teatro alla Scala's ballet school. In addition to this correspondence, my presentation will also take into account Arthur Saint-Léon's writings on the problems with the French corps de ballet, which praise Austrian and Portuguese models for mass unison dancing, in order to consider the complex influences on the theorization of corps de ballet dancing in France.

**Olivia Sabee** is Assistant Professor of Dance at Swarthmore College, USA. She works on French and Italian ballet and is interested in how the publishing industry shaped the dissemination and reception of early modern dance texts, the subject of her first book manuscript, *Ballet in the Age of the Encyclopédie*.

Johanna Hilari

### **Industrial Ballets: Modes of Circulation of the Ballets *Excelsior* and *Columbia***

Industrial ballets paradigmatically deal with scientific rationality, industrialization and electrification. Their relevance for dance history lies in the inter-connection of these ballets towards technological and socio-cultural developments at the turn of the nineteenth to the twentieth century.

Focusing on the examples *Excelsior* and *Columbia*, this paper investigates the specific references to fast-paced technological inventions as well as current events like industrial fairs and world fairs. Furthermore, it highlights the modes of circulation both ballets have within two theatrical cultures, the high culture of

opera houses on the one side and popular variety shows on the other. The aim is to throw light on the fragmentary source material and to ask how this condition affects dance-specific research on this period. More generally, the analysis of these two examples questions the marginalized role of industrial ballets in dance historiography.

**Johanna Hilari** is an assistant and PhD candidate at the Institute for Theatre Studies, University of Bern. In her dissertation *Expanded Choreography – Expanded Cinema* she examines the interdependency of filmic and choreographic practices and their distinct relation towards dance historiography. Occasionally she works as a dance-dramaturge.

Anja K. Arend

#### **Europe – One and Many: The United States as a European Branch**

The nineteenth-century dance scene of the United States is mainly shaped by guest performances and the immigration of dancers and choreographers from Europe. Beside their artistic knowledge and experiences, they took their understanding of Europe and its multiple artistic national identities with them. Nevertheless, how is this Europe understood across the Atlantic Ocean? Which aspects of these national identities can be transferred into the »New World«? Does the United States generate a similar or contradictory concept of national European identities in dance as we know it in Europe? The lecture will examine the concept of the »European« in dance as an intermixture of multiple styles and aesthetics related to nation states by looking at an external perspective. The sources used (e.g. letters, descriptions of careers, newspaper articles, administrative documents) originate from the United States but were created by European dancers, choreographers or managers.

**Anja K. Arend** is research assistant at the Institute for Contemporary Dance at the Folkwang University of the Arts, Essen and responsible for the Folkwang Dance Archives. She studied Dance Studies and Musicology and the minor subjects History and Theology at the University of Salzburg. Her research focuses on nineteenth- and twentieth-century dance history.

Debra H. Sowell

#### **Crossing Boundaries in Time and Space: Insights from the Sowell Italian Libretto Database**

In addition to rare dance books and prints, the Sowell Collection contains over a thousand Italian ballet libretti, dating from 1777 to 1900. Information culled from these libretti has now been entered into a database with searchable fields pertaining to a work's identity (title, choreographer, composer, and designer) and production information (city, theatre, season, and year). Further fields devoted to company lists, *ballabili*, literary sources, and royal patronage provide an orderly way to record and track pieces of information across boundaries of time and space, while interconnected tables contain all the theatres and provide entries for each dancer in every one of his or her roles. Based on over 600 libretti from 1815 to 1850, this presentation will share findings in two main areas: the mobility of dancers (tracking performers across regional borders, with attendant gender issues) and the international nature of literary narratives upon which *balli* were based.

**Debra H. Sowell** holds a Ph.D. in Performance Studies from New York University and is a Professor of Humanities and Theatre History at Southern Virginia University. Her book *The Christensen Brothers: An American Dance Epic* (1998) won the 1999 de la Torre Bueno Special Citation. Her articles on the romantic ballet have appeared in *Dance Chronicle* and *Dance Research Journal*. She is a past recipient of the John M. Ward Fellowship from the Harvard Theatre Collection and a former board member and officer of the Society of Dance History Scholars.

Ornella Di Tondo

#### **The Dances of Nations: *Choix de danses caractéristiques de diverses nations de l'Europe avec les danses exécutées à l'occasion du séjour des hautes-puissances à Vienne pendant les années 1814 et 1815 pour le piano forte* (Vienna, 1816) and the Construction of the New »Europe dansante«**

At the Congress of Vienna (1814–1815), where the victorious powers rearranged the new Europe, »characteristic« and/or »national« dances and music offered not only a pretext for direct contact between rulers and diplomats and a lively

performance of national personalities. They also provided an opportunity for musicians, composers and »maîtres de danse« to promote themselves and present new dances, some of which were to form the basis of the new repertoire. The *Choix de danses caractéristiques de diverses nations de l'Europe* represents the outcome of this attempt, and was aimed at both a cosmopolitan and a local audience. Most of the 158 *danses caractéristiques* or *National-Tänze* of the collection came from Germany or Austria but also from France (with choreographic notations of seven *Quadrilles Françaises*), England and Scotland, Russia, Poland, Hungary, Spain, Greece and from the Italian kingdom of Savoy and Piedmont (*Menuet savoiarde*, *Monferrine*), Milan (*Milanois*), Naples (*Tarantelle*). In the lecture, particular emphasis will be given to Italian dances, including the presentation of a music example performed on an original fortepiano.

**Ornella Di Tondo** holds degrees in Ethnomusicology (1986) and Paleographical Archive and Modern History Auxiliary Sciences (1998). She is interpreter, teacher and choreographer in historical and ethnic dances, researcher in Dance History and Ethnocoreology. She was vice-president of the Associazione Italiana per la Ricerca sulla Danza (AIRDanza) (2004–2010), took part in various national and international conferences, and has written many books and articles.

Bruno Ligore

### **Violin Conductor's Scores and Pantomimic Encoding in the First Half of the Nineteenth Century: Some Methodological Approaches**

My paper gives an overview of location of *violon répétiteur* scores in France, Italy and Belgium. As the lack of structured dance notation systems represents an obstacle for the study of early nineteenth-century ballet practices, I will examine some of the main methods of encoding dance and pantomime with which ballet masters create, share and preserve their work. Among other examples, Jean-Pierre Aumer's *Aline, Königin von Golkonda* (Vienna 1818, Paris/London 1823, Brussels 1828) is an emblematic case of study for »travelling sources« and contains multiple encoding approaches worth of interest. Moreover, *répétiteurs* make transnational exchanges visible and are essential for a historical appreciation of early romantic ballet in a wider perspective. Lastly, I will propose

some strategies to sort the documents I have found through mapping and cataloguing. This will be the opportunity to sketch a collaborative research between scholars of different countries.

**Bruno Ligore** is assistant librarian at the Rare Books Department of the Bibliothèque Nationale de France and PhD candidate in Dance Studies at Université Côte d'Azur (Nice). His research areas include the construction of corporeality between the eighteenth and nineteenth century in relation to antiquities, the rise of pantomime and Marie Taglioni. Since 2017, he is executive board member of aCD (association des Chercheurs en Danse).

Geraldine Morris

### **A Journey through Ballet's Nineteenth-Century Technical Styles: How the Century's Aesthetic Culture Created a New Way of Dancing**

Ballet, its technique and choreography, was influenced by the dominant aesthetic and cultural tropes of the nineteenth century; a century saturated with the supernatural and the spiritual. Much of the literature gloried in ghosts and spirits and tales from Hans Christian Andersen, and German writers were absorbed into the dances.

The paper explores the ways in which themes and techniques were transported across Europe, giving rise to different dance styles. The choreographic themes affected the technical training and, equally, changes in technique fed the choice of theme. I examine two ballets from France and Russia and discuss how the technical training and dance content differed between the two countries. Yet, aspects of each style, originally drawn from early nineteenth France, emerged in Denmark and Russia and then became incorporated into the choreography. Social and cultural changes affected the dances and I discuss how the dances absorbed that culture.

**Geraldine Morris** is reader in Dance Studies at Roehampton University. *Frederick Ashton's Ballets: Style, Performance, Choreography* was published in 2012 and an edited book *Rethinking Dance History: Issues and Methodologies* with Lorraine Nicholas in 2018. She has published in several peer-reviewed journals and before entering academia, she danced with the Royal Ballet.

Francesca Falcone / Claudia Jeschke

### **Henri Justamant's »Pas des manteaux« (1854): Dealing with a Choreographic Topic of (Trans)National Relevance**

We consider our lecture to operate as a methodological device for evaluating a particular section of a nineteenth-century dance score. The »Pas des manteaux« as diligently notated by Henri Justamant for his *Paquita* ballet in 1854, offers fresh insights into a complexity of choreographic strategies that vary and exceed – in skill and vision – the corpus of literal and illustrative evidence of dancing (presumable) Spanishness in the course of the nineteenth century. The obvious Hispanomania of Justamant's »Pas des manteaux« quotes, uses, and, at the same time, transfers the nationalized attributes of the topic into quasi-discursive practices. A close reading of the notation and a workshop with students of the Liceo Coreutico and the Accademia Nazionale di Danza in Rome displayed a diversity of artistic concepts and embodied experiences concerning historiographical data of performative knowledge in arranging nineteenth-century group dances. For example: Justamant's compositional modus – as decipherable in the configurations of the score of the »Pas des manteaux« – seems to question the conventional narration/mime/vocabulary of »Spanishness« by experimenting with the virtuosic demands of dealing with costumes as (visual) props as well as crucial tools for presenting energy and constructivist abstraction of bodies and designs on the dance stage.

**Francesca Falcone** taught Dance Theory at the Accademia Nazionale di Danza in Rome (1981–2017). She reconstructed various excerpts of nineteenth-century dance sources and lately co-published *Icônes du Ballet Romantique. Marie Taglioni et sa famille* (2016). Since June 2017 she has been President of the Associazione Italiana per la Ricerca sulla Danza (AIRDanza).

**Claudia Jeschke** is retired Professor of Dance Studies and active as an historian, reconstructor, choreographer, and curator. Her scholarly and practical expertise in dance allows her to focus on historical and theoretical issues as well as on movement analyses and notation. She also specializes in the discursive transfers between the fields of academic and artistic research.