

COLONIAL DANCE IN EUROPE, EUROPEAN DANCE IN THE COLONIES

Friday 8th to Sunday 10th November 2019

EADH, Portingaloise Cultural and Artistic Association, and Ginasio/Armazém22

PROGRAMME

Fri 8 Nov

Optional activities: City tour (extra fee applies)

10am Shuttle departs from Vila Nova de Gaia to Porto (across the river), for guided tours:

- a. Igreja Ordem Terceira de São Francisco (Gothic, Baroque and Rococo)
- b. Palácio da Bolsa (stock exchange, Neoclassical palace)

12.45pm Shuttle to Porto uptown, riverside scenic route

1pm Lunch break, free choice (lunch not provided)

2pm Walking tour past Igreja do Carmo and historical city centre

- c. Igreja dos Clérigos

3.30pm Shuttle back to V.N de Gaia or walk across iconic Dom Luís I bridge

4pm Free time

5.30pm Guided tour of Corpus Christi Convent, in V.N. de Gaia

6pm Opening performance '500 years of dancing in Portugal and its colonies', Convento Corpus Christi, with Ensemble Portingaloise, Bando do Sarunyo, Ricardo Barros, Tiziana Leucci, Semente, and NEFUP.

7.30pm Opening cocktail reception at Armazém22

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#### Sat 9 Nov

CONFERENCE: academic activities at Armazém22

9am welcome and coffee

9.15am opening address

9.30am **paper 1** Jane Gingell, ' "Diabolical Practices": Intercultural trends in Spanish music and dance in the 16<sup>th</sup> century'.

10am **paper 2** Catarina Costa e Silva, "Bayamo, bullimo cus pé..." – Dance elements in 17<sup>th</sup>-century polyphonic repertoire of Santa Cruz de Coimbra'.

10.30am **paper 3** Mary Collins & Rachel Brown, 'Catching the Canary'

11am coffee

11.15am **demo 1** Jane Gingel and dancers Konrad Przybycien, Lenka Horlova and Blanka Ferjentsik Wernerova, 'Chacona & Zarabanda'.

11.45am **paper 4** Davide Vecchi, 'Domenico Zipoli and the dance – Dance music of an Italian Jesuit in the New World'.

12.15pm **workshop 1** Davide Vecchi, 'Dancing to Zipoli's music'.

1.15pm lunch

2.15pm **paper 5** Christine Bayle, '*L'Europe Galante*, between clichés and influences'

2.45pm **paper 6** Tiziana Leucci 'The Portuguese travel accounts of the origin of the Indian dancing character of the "Bayadère" in European literature and stage plays'.

3.15pm coffee

3.30pm **paper 7** Susan Hamlin, '*Les Indes Galantes*, an opéra-ballet rediscovered: *Les Sauvages* on the French stage'.

4pm **paper 8/demo 2** Edith Lalonger, ' "Les sauteriers de la petite noblesse de la Nouvelle-France" ', with demonstration of 'Danses Québécoises'.

4.45pm coffee

5pm **AGM** [5.45 end]

6.30pm Performance 'Feliz Centenário, Mr Cunningham' by advanced students of Ginasio, at Armazém22

8pm Conference dinner at 'The George' restaurant (private dining room) at Sandeman (extra fee applies)

Sun 10 Nov

CONFERENCE: academic activities at Armazém22

|         |                   |                                                                                                                                                                                                |
|---------|-------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9.30am  | workshop 2        | Tiziana Leucci, 'Indian Classical Dance'                                                                                                                                                       |
| 10.30am | paper 9           | Anne Daye, 'The "National dance" of Ireland: promotion and confusion, 1614 – c.1914'.                                                                                                          |
| 11am    | coffee            |                                                                                                                                                                                                |
| 11.15am | paper 10          | Ricardo Barros, 'From the "Terreiro" to the "Paço" – the extraordinary journey of the Lundú over the centuries, continents and social strata'.                                                 |
| 11.45am | paper 11          | Isabelle Calabre, 'The Quadrille, creole dance of "Toute-Monde" '.                                                                                                                             |
| 12.15pm | workshop 3        | Ricardo Barros, 'The 19 <sup>th</sup> -century Lundú Quadrille'.                                                                                                                               |
| 1.15pm  | lunch             |                                                                                                                                                                                                |
| 2.15pm  | paper 12          | Lisa Fusillo, 'Re-examining cultural identities in ballet after a hundred years: the "Spanishness" of <i>Le Tricorne</i> '.                                                                    |
| 2.45pm  | paper 13          | Jane Pritchard, 'Roshanara?'                                                                                                                                                                   |
| 3.15pm  | coffee            |                                                                                                                                                                                                |
| 3.30pm  | paper 14          | Dorothea Sauer, 'Modern Dance in Brazil? Liselott Trinks and her Wigman Adaptations in Joinville                                                                                               |
| 4pm     | paper 15          | Anita Makuszezwska, 'Tracing memories of submission and defiance in the Soviet ballet adaptations of Hikmet's <i>Legend of Love</i> and Aitmatov's <i>Legend of Donenbai Bird - Mankurt</i> '. |
| 4.30pm  | workshop 4        | Anne Daye, 'The Irish Ceilidh'.                                                                                                                                                                |
| 5.30pm  | final remarks     |                                                                                                                                                                                                |
| 5.45    | end of conference |                                                                                                                                                                                                |

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ABSTRACTS

- Jane Gingell, ' "Diabolical Practices": Intercultural trends in Spanish music and dance in the 16th century'.

From 1482 onwards, Spanish conquests saw colonial rule establishing in vast areas of South America. Though the conquistadores planned to exploit the native peoples for labour, in many areas the native population was decimated not only through warfare, but also from susceptibility to European disease.

The Spanish solution to this labour shortage was to import slaves from elsewhere; and thus began the three-way slave export route of the sixteenth century. Ships sailed from Europe to Africa to pick up African slaves; then from Europe to America to take them to their place of servitude; then back to Europe, with a cargo of goods – and sometimes also natives – from the New World.

This sad story nevertheless had tremendous cultural repercussions in Europe, and especially in Spain. The slave trade opened the door for an extraordinary interchange of music and dance influences between Spain, Africa and America, resulting in some of the most popular - and notorious - dance forms of the era, such as the Chacona and Zarabanda.

This paper explores the emergence of these extraordinary multi-cultural confections, and looks at possible influences from early African and American forms.

- This paper will be complemented by a demonstration 'Chacona & Zarabanda' by Konrad Przybycien, Lenka Horlova and Blanka Ferjentsik Wernerova.

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- Catarina Costa e Silva, ' "Bayamo, bullimo cus pé..." – Dance elements in 17<sup>th</sup>-century polyphonic repertoire of Santa Cruz de Coimbra'.

Testimonies of dance are frequent in modern Portuguese society from 15<sup>th</sup> to the 18<sup>th</sup> century, in both popular and erudite culture as well as in both profane and sacred contexts. One of the most interesting examples is the presence of dance elements in the polyphonic repertory at the monastery of Santa Cruz de Coimbra of the 17th century, where the coexistence of both Latin

and vernacular texts was frequent, even in liturgical context. This happens, for instance, in the 'Negros' – polyphonic religious repertoire in the called 'língua de negro' - where African words as well as rhythms sound like dance. These references can consist of choreographic directions in the score, characteristic dance rhythms, titled dances or even some particular indications of dance movements in the sung text (like to jump or to tap). In this study we want to show some of these elements, speculating about the possibility of having real dance added to performance in the liturgical context in Coimbra in the 17th century. This is a preliminary study full of interesting questions: was there actual dancing during the celebration? Who danced? What was its place? And, most difficult of all: what kind of dance, what movements?

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- Mary Collins & Rachel Brown, 'Catching the Canary'.

The nature of colonisation inevitably implies an exchanging, mixing or blending of cultural influences. It is hardly surprising, therefore, that dance styles from the ruling nations of Europe became established in the New World. Equally, the characteristic dances of the new colonies were bound to be of interest to genteel society in the 'civilised world'.

One of the most notable dances associated with the colonies of the New World was the Canary, as Arbeau proclaimed in this dance treatise *Orchesographie*:

'... some say it is from the Canary Islands, others say it was performed in a court masque where the dancers were dressed as the Kings & Queens of Mauritania, or in the form of savages with plumed feathers dyed in different colours. They danced different passages... some galliard passages, less strange than others (which were) strange, bizarre with a strong wild feel.'

Although choreographic and musical evidence is scant, it is possible, by combining both sources, to determine some factors which indicate the character and style of the original dance and which show the differences between the European and Colonial aesthetic.

Through an examination of both music and choreography, this paper will search for the criteria which shine a light on the New World and hint at its fascination for western society.

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- Davide Vecchi, 'Domenico Zipoli and the dance – Dance music of an Italian Jesuit in the New World'.

In the outline of the early 18th century music, Domenico Zipoli is a well-known Italian composer of keyboard and vocal music. He studied in Florence, Naples, Bologna and Rome, where he became organist of the Chiesa del Gesù in 1715. In 1716 he printed a collection of keyboard music, *Sonate d'intavolatura per organo e cimbalo*, and in the same year he moved to Spain as a novice of the Society of Jesus, then to Paraguay in Spanish colonial America, where he taught music to the Guaraní people, bringing Italian vocal polyphonic and keyboard music styles to the New World.

In particular, *Sonate d'intavolatura per organo e cimbalo* is divided into two parts: the first one about sacred organ music, the second one consisting of partite and suites for harpsichord, made up of dance music. He probably also saw dance lessons, which was an important part of Jesuitical teaching method. So, he brought Italian and European dance music style to South America, influencing local people.

This paper aims to analyse dance music in *Sonate d'intavolatura per organo e cimbalo* by Domenico Zipoli, evaluating dance influences, weighting its stylization degree or not, in order to understand if this music is intended for listening only or perhaps dancing too.

- This paper will be complemented by a workshop 'Dancing to Zipoli's music'.

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- Christine Bayle, 'L'Europe Galante, between clichés and influences'.

The Ballet *L'Europe Galante* (1697) by André Campra is a good example of the influence of 'La Grande Tradition', but more interesting still is to observe the use of the clichés which increasingly come to characterize stage productions (both ballet and opera) after the death of Lully, and notably found in *L'Europe Galante*.

As these entertainments are no longer reserved for the nobility, the sophisticated and educated courtiers, the sometimes quite subtle references to both the court tradition and the vast opus of classical mythology therein contained need to be comprehended by the new audiences, now comprising both the aristocracy and the bourgeoisie. This paper shall highlight how such clichés were employed to fulfil that function.

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- Tiziana Leucci 'The Portuguese travel accounts of the origin of the Indian dancing character of the "Bayadère" in European literature and stage plays'.

This paper will focus on the arrival and on the impact of Portuguese merchants and colonial army in the west coast of India, at the beginning of the 16th century.

Firstly, it will contextualize in modern history the presence of Portuguese officers in the Asian country by analysing their knowledge and the spreading of their understanding of Indian culture and other local socio-religious traditions both in Portugal and in other European countries. It shall focus particularly on some 16<sup>th</sup>-century Portuguese authors who wrote quite extensively about Indian temple and court dancers, called by them 'bailaderas', by also describing their specific roles within the local royal and temple traditions.

The paper will conclude by observing the European adoption of the Portuguese term 'bailaderas' in order to denote both the Indian dancing girls as well as the related literary and theatrical character of the Indian temple dancers on the Western stage.

- The paper will be complemented by a Classical Indian Dance workshop.

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- Susan Hamlin, '*Les Indes Galantes*, an opéra-ballet rediscovered: *Les Sauvages* on the French stage'.

Although French colonization in North America came after that of rival conquerors – Spain, Portugal and England – the projected European fantasies and expectations concerning the indigenous population of 'savages' preceded the arrival of the François in the New World. Once confronted with the reality of the Native American lifestyle, the Rousseauian ideal of the 'noble savage' spread throughout popular French literature and art. Jean-Philippe Rameau's *Les Indes Galantes*, composed in 1735, and specifically the final entrée, 'Les Sauvages' (added in 1736), contributed largely to this image of the Amerindian.

Forgotten for over a century, the opera-ballet was rediscovered in 1925 and has since become a classic in French opera repertory. Choreographers in a variety of dance styles have had a hand in its re-interpretation, beginning with Serge Lifar at the Paris Opera in 1952.

Each artist has approached *Les Indes Galantes* according to their unique perspective, resulting in a collection of diverse renditions of the final ballet, 'La Danse du Calumet de la Paix'. In this paper I will examine how this ballet has lent itself, from its inception up to the present day, as a vehicle in the evolution of the image of the "other" on the French stage, while offering an analysis of the semiotics of the periods during which it has been performed through distinct choreographic styles.

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- Edith Lalonger, ' "Les sauteriers de la petite noblesse de la Nouvelle-France" '.

In their modest residences of the Nouvelle France, the governors, intendants, officers, and the petite bourgeoisie did not fail to organize balls resembling as much as possible the pomp of the court of France. The governor of Frontenac, for example, particularly appreciated dance and always found the opportunity to promote it. Despite the difficulties caused by the rudimentary life of the Nouvelle-France, the pleasure of dancing at court was always present. Several documents attest to it, such as collections of dances, correspondence, and numerous iconographic documents.

When Nouvelle France ceased to be in the hands of the French court, the nobles, officers and petite bourgeoisie (losing their titles of nobility) became ordinary people and mingled with the peasants by sharing their dances. Little by little, the noble dances became the dances of the people.

Until the twentieth century, those dances continued to fill the winter evenings. There were minuets, contredanses, cotillons, quadrilles and rigaudons. How did they develop and how can they be traced today?

- This paper will include a demonstration of 'Danses Québécoises'.

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- Anne Daye, 'The "National dance" of Ireland: promotion and confusion, 1614 – c.1914'.

Sources for the early history of Irish dancing are limited, but a little-known insight is found in *The Irish Masque at Court*, text by Ben Jonson, of a performance at the Jacobean court on 29th December 1613 and 3rd January 1614. One of four masques

performed that season to celebrate the wedding of a favourite of the king, this one had a political motive. Its principal message was the promotion of the 'plantation' of Ulster by English and Scottish Protestant settlers: an early form of colonial policy by the British, contemporary with the first successful settlement in America of Jamestown. The masque, a form of dance theatre, celebrated the low and high culture of the Irish nation, referencing the 'rinnce fada' as a typical dance.

Despite the good intentions of the Jacobean settlement, it contributed to the troubled history of British colonial rule in Ireland. As with other European nations, by 1900 the Irish were seeking to rediscover and promote a national identity. This led to a search for Irish national dances, and once again the 'rinnce fada' became a touchstone for Irish practice.

This paper will seek to untangle the confusions in the narrative of Irish social dance from a dance historical perspective, by which European-wide fashionable dances are given a local identity and adopted as exclusive to a nation.

- The paper will be complemented by a workshop on the Irish Ceilidh.

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- Ricardo Barros, 'From the "Terreiro" to the "Paço" – the extraordinary journey of the Lundú over the centuries, continents and social strata'.

The year is 1807. Threatened by Napoleonic invasion, the Portuguese Prince Regent D. João VI flees and settles court in Rio de Janeiro. As the courtiers mingle with the locals (in surreal ceremonies and liaisons which reflect how unusual the royal family was), we witness how the lascivious 'Lundú', formerly prohibited by the church, gradually made its way onto the noble salons. This paper will accompany its continuing mutation over the centuries – from the initial absorption of Iberian influences to the later recapturing of its African roots – as well as its adaptation to distinct cultures and varying levels of 'modesty', denoting the melting pot and cultural blending that permeated Brazilian society in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

- The paper will be complemented by a workshop on the 19<sup>th</sup>-century Brazilian Lundú Quadrille.

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- Isabelle Calabre, 'The Quadrille, creole dance of "Toute-Monde" '.

Originating from England, the Quadrille was introduced and popularised in France as soon as the 18<sup>th</sup> century before being imported to the West Indies and Guyana by the colonists who went on performing it between themselves. It was adopted under the name of 'Quadrille' in Guadeloupe, that of 'Haute Taille' in Martinique and that of 'Boulangère' in Guyana while being transformed by the slaves and their descendants who notably mixed it with moves and rhythms informed by their African origins.

This presentation, supported by video documents, will therefore focus on the double status of a dance which in its forms, history and practice still very much alive today embodies the colonial past, European cultural dominion but also a remarkable artistic creativity that is the living symbol of "tout-monde".

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- Lisa Fusillo, 'Re-examining cultural identities in ballet after a hundred years: the "Spanishness" of *Le Tricorne*'.

In celebration of the centenary of the 1919 premiere of *Le Tricorne*, this paper offers an examination of the context of the ballet through a contemporary lens. As the current discussions about cultural appropriation, colonization and representations of "other" in choreographic choices, many 19<sup>th</sup> and 20<sup>th</sup> century ballets are under scrutiny for inappropriate cultural representations. Relative to the conference theme, the gap between appropriation and colonization, with specific attention to acculturation, is explored in *Le Tricorne*. The research poses that a celebration of cultural identity can supersede perceptions arising from questions of appropriation.

The Spanish-themed ballet, *Le Tricorne*, was one of the iconic ballets created for Serge Diaghilev's *Ballets Russes*. Choreographed by Léonide Massine, the collaboration included sets designed by Pablo Picasso and music composed by Manuel de Falla. The ballet was based on the novel *The Three-Cornered Hat* by Pedro Antonio de Alarcón. While the ballet remains in the repertoire of several major ballet companies throughout the world, it is, in fact, a ballet created by a Russian choreographer and Russian producer with Spanish collaborators and a Spanish libretto. Cultural representation becomes a complex issue a hundred years after the fact. Evaluating circumstances and the social and political climate at the time the ballet was created, the presentation focuses on the topic of cultural representation as cultural appropriation or acculturation in *Le Tricorne*.

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- Jane Pritchard, 'Roshanara?'

Roshanara (Olive Craddock 1894-1926) was promoted as 'India's greatest dancer' yet her name is now virtually unknown even where she performed in Europe, India and the USA. This paper serves to restore the reputation of a forgotten dancer if not to the status of greatest but certainly as an interesting artist and reassess her contribution to the revival of Indian dance. Anglo-Indian by birth and upbringing, her stage career in London begins in 1912 when she stepped into the long-running Kismet while Nancy Denvers took a break and was invited to give five performances as Zobeide in *Schéhérazade* for the Ballets Russes! Thereafter she presents largely solo performances of Indian-inspired dance. The division of her career into working in Europe and the USA, where c.1918 she joined Adolf Bolm's 'Ballet Intime' noted for its multicultural mix, and her short life has hampered lasting recognition. Nevertheless, she was a significant figure contributing to the resurgence of and understanding of South Asian Dance in the West in the early twentieth century.

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- Dorothea Sauer, 'Modern Dance in Brazil? Liselott Trinks and her Wigman Adaptations in Joinville.'

Ms Trinks studied music, dance and dramaturgy in Brazil and Europe and devoted himself to the ideas of Wigman and Laban. In 1956, she founded a ballet school in Joinville, her hometown, where her parents Adolf and Eve support the 'Sociedade Musical Lyra', later 'Sociedade Harmonia-Lyra', a Culture Society that led by her father. In 1974, Liselott founded a festival for modern dance there. Allegedly, she knew Mary Wigman and Rudolf von Laban and had contact to Harald Kreutzberg. In Joinville, she taught the modern dance, yoga, Laban movement and rhythmic probably according to Jaques-Dalcroze Method. This paper will explore the life of this German dancer and how she influenced the dance scenario in 20<sup>th</sup>-century Brazil.

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- Anita Makuszewska, 'Tracing memories of submission and defiance in the Soviet ballet adaptations of Hikmet's *Legend of Love* and Aitmatov's *Legend of Donenbai Bird - Mankurt*'.

The aim of this presentation is to shed some light on the evolution of the 20<sup>th</sup>-century Soviet ballet theatre in which dance adaptations of literary works of Nazim Hikmet and Chingiz Aitmatov not only enable dance researchers to question the consequences of the post-revolutionary totalitarian cultural policy but also reveal the ways choreographers restore through dancing body memory, historical heritage and national identity of submitted ethnic groups (Mozur, 1995). This paper proposes the closer study of affinity between literature and dance from the perspective of the USSR history of the 1960s and the 1980s by examining two choreographic masterpieces of the Soviet ballet - Yuriy Grigorovich's *Legend of Love* created in the period the Cold War era and the pre-perestroika masterwork of the Leningrad's school of choreography, Lebediev's *Legend of Donenbai Bird - Mankurt*. Although both choreographers drew librettos on the Persian and the Central Asian epics, their creations stood in opposition to the mainstream of oriental repertoire of the classical ballet. The investigation on how literature and dance enter into various kinds of intermedial encounters and cultural alliances (Marcsek-Fuchs, 2015) at turning points in modern history help us to understand how dance makers trace memories of submission and defiance in the art of choreography.

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