



## CLASS DESCRIPTIONS

### July 27, Thursday: Pre Workshop Special!

#### **Hubert Hazebroucq: Ballroom dances Beyond Notation: some examples from Taubert (1717)**

This session will focus on the relation between notation, verbal explanations and performance, using some examples by Taubert in 1717. His notated Courantes and Minuet cannot be correctly understood without reading their accurate descriptions including ornamentation and variations, questioning the status of the scores, and proposing a diffracted interpretation according to optional levels and genres.

### July 28, Friday

#### **Session 1: Alan Jones and Ken Pierce: Menuet step notations by Jean Favier and Jean-Etienne Despréaux**

In our serious enthusiasm to decode dance from bygone eras, we may forget the value of play. Ken Pierce and Alan Jones will playfully examine the notation systems of Jean Favier and Jean-Etienne Despréaux and reveal what is most important, according to the creators, to record. There are also some shared perspectives in these two systems!

#### **Session 2: Caroline Copeland: Chasing Answers: Discoveries, Questions and Approaches To Constructing Ignatius Sancho's Minuets and Country Dances.**

How would the free and enslaved African diaspora dance at the all Black balls held in London during the era of Ignatius Sancho? Caroline Copeland will share her research (and questions) regarding this topic and will show her approach to constructing two of Ignatius Sancho's dances.

#### **Session 3: Catherine Turocy: Technique Class, 1779**

This movement class will be inspired by the step descriptions of Gennaro Magri (ca. 1735-1780), choreographer at the Teatro San Carlo and author of the *Trattato teorico-prattico del Ballo* (1779). Wear comfortable clothing and have a chair handy!

## July 29, Saturday

### **Session 1: Mark Franko: Why a Theory of Spectatorship is important to historical performance.**

The artist must know notation but also go beyond it and embody the aesthetic of the period. How do we approach performance? Mark proposes that we approach performance through a theory of historical spectatorship. What did the historical spectator experience and how can we reproduce/approximate these effects on/in the contemporary spectator. This has been at the core of his idea of historical *construction* (not reconstruction) for some time. In this talk, he will use the ideas of José Antonio Maravall in his *Culture of the Baroque* to discuss his ideas of suspension and incompleteness in relation to the movement aesthetic of *fantasmata*.

### **Session 2: Melinda Sullivan: Reflections on My Career in Early Dance**

Boston Early Music Festival Dance Director (and much more), Melinda will be sharing her thoughts and experiences in early dance.

### **Session 3: Aimee Brown: New Notation for Baroque Musicians and Dancers**

What if, like ornamentations, a musician could write into the score the qualities of the dance as it is aligned with the music? This newly developed notation system does just that and more! This class will involve moving.

## July 30, Sunday

### **Session 1: Darren Royston: Laban and the Minuet**

Did you know Rudolf von Laban in his 1926 book, *Choreographie*, used the minuet to explain movement principles related to Labanotation? Darren Royston will enlighten us on this subject.

### **Session 2: Tyde Richards: Fencing, Natural Magic and Dance at the Court of Louis XIII**

Historical fencing specialist and dance enthusiast Tyde Richards will present his research on the connections between fencing, natural magic and dance suggested by the lavishly illustrated 17th century fencing treatise by Gérard Thibault produced under the aegis of Louis XIII. This session will include a movement exercise that embodies the theories presented.

### **Session 3: Wrap up Session**