

E V E N T S

CONCERT PROGRAM - JULY 28, 2001

Ballet of the Nuns from Robert le Diable (1831)

Choreography	August Bournonville after Filippo Taglioni
Music	Giacomo Meyerbeer
Directed by	Valarie Mockabee with Chien-Ying Wang from the Labanotation score by Ann Hutchinson Guest
Coach and Consultant	Karen Eliot
Lighting	John Bohuslawsky
Helena	Chien-Ying Wang
Robert	Joshua Monten
Corps de Ballet	Maisah Hargett, Carrie Houser, Heather Huebner, Rebecca Inman, Karen Klaverkamp, Jessica Lindberg, Cynthia Nehr, Jeannine Potter, Jenny James Robinson, Alissa Schirtzinger, Katy Tombaugh, Jessica Tupa

Valarie Mockabee and Karen Eliot collaborated on a reconstruction of excerpts from the nineteenth-century opera-ballet, *Robert le Diable*, by Giacomo Meyerbeer. This 1848 version by August Bournonville, was notated by Ann Hutchinson Guest in 1997. Originally created in 1831 by Filippo Taglioni, the female lead, H el ena, was danced by his daughter, Marie. This 1831 ballet is famous because it represents one of the first times lighting, set design, choreography and costuming functioned together to create the mysterious, magical, gothic, otherworldliness of the Romantic ballet, and it served as the direct inspiration for the more famous ballet, *La Sylphide* of 1832. The "Ballet of the Nuns" helped to establish the predominance of ballerina Marie Taglioni, and signaled new developments in ballet technique and the use of pointe work. As a result of Marie Taglioni's phenomenal presence on the stage, ballet came to be thought of as an aerial technique and the ballerina was associated with a supernatural creature who was ethereal, always moving, and who seemed to float on air on the tips of her toes. August Bournonville, a brilliant dancer, writer and choreographer who trained in Paris and danced at the Paris Opera as a leading *danseur*, staged a version of Taglioni's original for the Royal Danish Ballet in 1848. Unlike Taglioni though, Bournonville, working in his native Denmark, left scholars a legacy of essays, memoirs and choreographic notes from which to work. In the 1980s pianist Knud Arne Jurgensen, from the Royal Danish Ballet, asked Ann Hutchinson Guest to help notate these works from Bournonville's notes and the resulting score for *Robert Le Diable* has been published as a textbook in the Language of Dance Series.

In reconstructing the ballet for our dancers, we have attempted to learn more about the Romantic Ballet style by bringing it into physical understanding. Our dancers looked at lithographs to determine such elements as the *ports de bras*, use of the head, inclinations of the torso, etc. We read various articles about the Romantic Ballet as well as Bournonville's accounts of the ballet of his day. Our dancers wrote journals to note

the process of learning what at times felt very awkward and different. Because of the rapid tempi which are required, we were able to assume that the nineteenth-century pointe shoe was not very stiff and the dancer was able to move fluidly through the demi pointe. This assumption led to the next, which is that the dancers never posed for very long in any one position, which might have contributed to the dancers' look of lightness and etherealness. Bournonville himself acknowledged that he had a brittle *plié* and we thus realized that his choreography was devised to allow him to bounce right out of his very short demi *plié*, contributing to a sense of buoyancy and otherworldliness. A variety of mime gestures are used, which were difficult for our dancers to embody and to memorize, but which were familiar to nineteenth-century audiences. These readable gestures literally replace words and, along with recognizable musical motifs, they helped audiences of the day to understand complicated story lines. Though these gestures and musical motifs have largely fallen out of favor today—an era which prioritizes abstraction and formalism—strong gestural and musical supports to clarify plot and character developments were highly characteristic of the Romantic and then later, the Classical Ballets.

Passin' Through (1959)

comin', lookin', gettin', losin', gainin', goin'

Choreography	Don Redlich
Music	folk medly arranged by Pete Seeger (1955)
Performed and reconstructed by	Anne D'Aversa from the Labanotation score by Heidi Biegel (1985-1986) by arrangement with the Dance Notation Bureau, Inc.
Costume design	Nancy and Anne D'Aversa
Lighting	Elisha Clark as recreated by John Bohuslawsky

For my honors research project, I utilized Labanotation to reconstruct modern dance choreographer Don Redlich's signature solo, *Passin' Through*, choreographed in 1959. *Passin' Through* incorporates Broadway jazz, mime and modern dance. It reflects Redlich's influences, such as Hanya Holm, Helen Tamiris and Daniel Nagrin, all who choreographed for both concert dance and musical theater. His intricate use of character, quick footwork and strong stage presence helped to make *Passin' Through* Redlich's "signature" solo work. Of primary significance to the field of dance, *Passin' Through* has never been reconstructed from score and offered the chance to view a dance which had not been seen in over thirty years. It presented the opportunity to check the score for accuracy and the responsibility to correct inaccuracies for future restagings. It provided the opportunity to work directly with the choreographer. Personally, it gave me the opportunity to read a dance from score and evaluate my potential as a professional practitioner of Labanotation.

I began work in spring 2000, by reading parts of the score and embodying the movement with the music. I spent four days in Sante Fe last summer interviewing

Redlich about his life, the choreographic process of *Passin' Through* and his character in the piece. By spring quarter 2001, I had gained a grounded sense of Redlich's stage personality and movement style as well as his character in *Passin' Through*. In April, I traveled to New York to have Redlich check the score through performance; later that month, I performed *Passin' Through* at Sullivant Hall. I provided an addendum of inaccuracies encountered during the reading process for future reconstructors. I also documented the coaching process as well as my performance on video, providing a record of a different performance interpretation which was coached by the choreographer. Elisha T. Clark, lighting designer for my project will supply a light plot that will accompany the addendum for the score of *Passin' Through* to be filed in the Dance Notation Bureau Archives.

Chair/Pillow from Continuous Project--Altered Daily (1970)

Choreography	Yvonne Rainer
Music	Ike and Tina Turner
Directed by	Rachel Boggia, Carrie Houser, Jessica Lindberg, Paul Ocampo, under the supervision of Valarie Mockabee from the Labanotation score by Barbara Katz
Lighting	John Bohuslawsky
Dancers	Rachel Boggia, Anne Burnidge, Karen Eliot, Ron Estes, Carrie Houser, Kristin Horrigan, Jessica Lindberg, Jennifer Pommiss, Jeannine Potter, Karl Rogers, Leslie Seiters

Yvonne Rainer premiered *Continuous Project Altered Daily* in 1969, at the Pratt Institute. It was performed as a ninety-minute continuum, one idea flowing into the next. Later, at the Whitney Museum of American Art in New York, Barbara Dilley, Becky Arnold, Steve Paxton, David Gordon, Douglas Dunn, and Yvonne Rainer performed what was the definitive version of *Continuous Project-Altered Daily*. As the company toured with the work from 1969-1970, they began to improvise in the heat of performance and during rehearsal. At the end of 1970, Rainer agreed to step down as "leader" of the company, and the members renamed the company "Grand Union." The Grand Union formed from investigations Rainer and the company conducted in the creation of *Continuous Project-Altered Daily*. 1970, Don McDonagh reviewed the work for The New York Times, he stated:

The overall structure of the piece was a field of nonclimatic activity in which the performers carried, caught and tumbled over one another in friendly competitiveness. ...At times a sequence of dance phrasing would catch on from one to another with an almost contagious joyfulness. Other moments were arid and drained of freshness. The juxtaposition of both were acceptable within Miss Rainer's voracious embrace of all movement full of its own weight and justification.

In spring 2001, the Intermediate Notation class at Ohio State University embarked on a class research project. They learned Rainer's *Chair/Pillow* from *Continuous Project-Altered Daily* by reading the Labanotation score by Barbara Katz. In addition, they researched Rainer's life and times surrounding the work. Each class member had a particular focus-Rainer's life, other works, philosophies, world and culture surrounding the late 1960s and early 1970s, etc.-- for his or her research agenda. Armed with this knowledge, the class taught others the movement as well as the ideas surrounding Rainer's explorations in *Continuous Project Altered Daily*. Today you see a group of performers who have learned the work in one rehearsal and improvised together only twice. This is one way that we explore history. We enjoy learning history through the body, and reliving landmark works through notation.

The Desperate Heart (1943)

Choreography	Valerie Bettis
Text	John Malcolm Brinnin
Music	Bernardo Segáll
Directed by	Valarie Mockabee from the Labanotation score by Rita F. Amer by arrangement with the Dance Notation Bureau, Inc.
Coached and Checked by	Rosalind Pierson
Lighting	John Bohuslawsky
Dancer	Valarie Mockabee
Actor	Deb Colvin-Tener
Pianist	Natalie Gilbert

Valerie Bettis choreographed *The Desperate Heart* in 1943, and performed it on a shared program sponsored by the Dance Observer with Virginia Hall Johnson, Erick Hawkins, and Pearl Lang. Horton Foote recited the text by John Malcolm Brinnin during the first performance. Choreographed during World War II, the solo incorporates the themes of lost love and the frustration of not being able to forget. John Martin, the dance critic of the New York Times, established the custom of drawing up a roll of honor at the end of each season and mentioning those works which he felt were outstanding. *The Desperate Heart* was named in August 1943, to this list. An even greater praise came from Louis Horst who was Martha Graham's musical director and a father figure to the whole world of modern dance. He called it "the finest solo work in the entire modern dance repertory of this decade and it takes its rightful place alongside the solo masterpiece of a previous decade, Martha Graham's *Frontier*" (McDonagh, 1976).

For my reconstruction of *The Desperate Heart* in 1997, I enlisted the help of performers, researchers, and notators. Alongside the team, I gathered various media that enhanced the project as well as delved into the recent past to interview and learn about another performer's experience. In the fall of 1997, I self-directed the solo from

Rita Amer's uncorrected 1979 score. Odette Blum who had supervised Rita in her process, checked my reading and Rosalind Pierson, former Bettis dancer who performed the work in 1979, coached my performance. With the help of these two women I began to make corrections in the score. With the help of graduate assistants Kate Monson, Jessica Lindberg, and Jamie Jewett I was able to finish the corrections for Amer's score as well as create a CD-ROM on *The Desperate Heart*.

This project was made possible by a College of the Arts Level II grant, faculty development grant and a Dance Preservation Fund grant.

Dances to the Music of Chopin

Prelude Op. 28 #7, Mazurka Op. 33 #3, Mazurka Op. 33 #2, Mazurka Op. 68 #2

Choreography	Isadora Duncan (1878-1927)
Music	Chopin
Rehearsal consultant	Lori Belilove
Lighting	John Bohuslawsky
Pianist	Natalie Gilbert
Performer	Katie Teuchtler

The performance of *Dances to the Music of Chopin* was realized largely through my experiences with Lori Belilove, Founder and Director of the Isadora Duncan Foundation for Contemporary Dance in New York, NY. In January 2001, I attended Belilove's ten day Winter Intensive where I first learned about the Duncan technique, repertory, history and saw Lori Belilove & Co. company perform. In the following months I learned three of the dances from Labanotation score in Nadia Chilkovsky Nahumck's book *Isadora Duncan: the dances*. Belilove then visited the Dance program at Ball State University in March to work with me on the solos. I premiered these solos April 19-22 on the Ball State campus and am pleased to have another opportunity to perform them again.

This performance made possible in part by the Indiana Arts Commission, with funds from the Indiana General Assembly and the National Endowment for the Arts.

Brahms Waltzes (1961)

Opening, Soft Extensions, Stretch and Snap, Shuffling Feet, Tie Hynnie, Fast Chainnes, Dramatic Falls, Seven-Up, Finale

Choreography	Charles Weidman
Music	Johannes Brahms, "Waltzes" opus 39 as played by Gina Bachauer
Directed by	Ligia Ravenna Pinheiro from the Labanotation score by Kay Dunkley by arrangement with the Dance Notation Bureau.
Coached and Checked by	Rosalind Pierson
Lighting	John Bohuslawsky
Costumes	Courtesy of Kenyon College
Dancers	Kelley Gallagher, Fiona Neale-May, Monica Stein

The process of reconstructing *Brahms Waltzes* focused primarily on Pierson's version. I used the Labanotation score as the primary source, combined with Rosalind Pierson's expertise and coaching to arrive at the version and style danced by the Weidman company in 1965.

Portions of this project were made possible by a grant from the Dance Preservation Fund with support from Wittenberg University.

Passacaille d'Armide (1713)

As reconstructed by	Catherine Turocy
Music	Jean-Baptiste Lully
Dancer	Karen Klaverkamp

After learning this dance from Catherine Turocy, I used Labanotation to notate the upper body movements from a performer's perspective.

Currently, I am finishing my thesis which discusses this notation process and how it aided my understanding of Baroque dance. This project was for partial fulfillment of the Master of Fine Arts degree from the Department of Dance at The Ohio State University.

Hungarian Dance - Pontozo, Legenyés, Mezősegy

Choreography	Traditional Hungarian Folk Dances
Music	Traditional
Lighting	John Bohuslawsky
Dancer	Peter Levai

These pieces are traditional Hungarian folk dances that can be performed in one block or separated. *Pontozo* and *Legenyés* are quick solos traditionally performed by men. *Mezősegy* both slow and fast are traditionally performed by a man also.

Pontozo and *Legenyés* were notated by Janos Fugedi, The slow *Mezősegy* was notated by Peter Levai, and the faster *Mezősegy* by Agoston Lanyi.

New Dance: Variations and Conclusion (1935)

Choreography	Doris Humphrey
Music	Wallingford Riegger
Directed by	Elisha T. Clark, Kimberly Jensen, Mira Kim, Mei-Chen Lu, Julie Morgia, Summer Schultz, Meghan Western from the Labanotation score by Els Grelinger (1949) with additions and alternate versions by Ann Hutchinson and Lucy Venable Performance of this work, directed from the Labanotation score, is by arrangement with the Dance Notation Bureau, Inc.
Lighting	John Bohuslawsky
Dancers	Jaclyn Augustyn, Alexa Chermak, Dorian S. Ham, Maisah Hargett, Jessica Lindberg, Mikhail Kaschock, Sarah Morris, Jeannine Potter, Jessica Tupa, Ashlee Willaman

"Variations and Conclusion" from Doris Humphrey's *New Dance* was staged by Sheila Marion's Directing from Score class as a year-long process. It began in Autumn 2000, with selection of the score, after the directors considered a number of possibilities for the project. In Winter, six of the directors learned one variation each, while the seventh took responsibility for the group work. The directors then performed their variation and practiced teaching it to the group. In addition, the directors formulated questions and conducted research about the background of the piece and its creators, reported their findings, and created a reading packet for the dancers. In Spring, the directors were individually coached in the performance of their variations by Lucy Venable. The directors taught the variations to all the dancers before casting and staging the work as a whole.