

11h Contexte et sources

Rebecca Harris-Warrick (Cornell University) : Les réseaux professionnels de Pierre Rameau : questions et hypothèses.

Rebecca Harris-Warrick is Professor Emerita of Musicology at Cornell University (USA). She is particularly interested in opera and ballet in France in the 17th and 18th centuries and she is involved in the monumental edition of Lully's works. Her work also covers dance : with Carol Marsh, she has produced a study of the only 17th-century ballet to survive with its original choreography, *Le Mariage de la Grosse Cathos* by André Danican Philidor and Jean Favier (1994). She edited, with Bruce Alan Brown, the collective work *The Grotesque Dancer on the Eighteenth Century Stage, Gennaro Magri and His World* (2005), and her book *Dance and Drama in French Baroque Opera* was published by Cambridge University Press in 2016.

Carol Marsh (University of North Carolina, Greensboro) : Rameau's *Abregé de la Nouvelle Methode* Revisited.

An internationally recognized authority on Baroque dance and dance notation, Carol G. Marsh is Professor Emerita at the University of North Carolina at Greensboro, where she taught music history, viola da gamba, early music notation, and directed the Collegium Musicum. She received her Ph.D. from the City University of New York (CUNY), with a dissertation on early 18th-century English dance sources. In Spring 1998 she was a Fulbright Scholar at the University of Salzburg. Dr. Marsh has published extensively in the field, including articles in *Grove Music*, *MGG*, and a number of historical dance journals. She has lectured and given dance workshops at numerous universities in the United States and abroad, and has been on the faculty at many early music and dance workshops in North America and Europe, teaching viola da gamba, Renaissance music notation, and historical dance. Her books include *Musical Theatre at the Court of Louis XIV: Le Mariage de la Grosse Cathos* (with Rebecca Harris-Warrick, 1994), *La Danse Noble: An Inventory of Dances and Sources* (with Meredith Little, 1992), and the facsimile edition of L'Abbé's *New Collection of Dances* (1992).

Guillaume Jablonka (Divertimenty) : Quelle place pour 'La Blonde et la Brune' dans les productions de Pierre Rameau ?

Choreographer and dancer, director of the Cie Divertimenty founded in 2006. After training in classical dance, he discovered baroque dance with the Cie l'Eventail directed by Marie-Geneviève Massé and went on to work with Ana Yepes, Deda Cristina Colonna and Hubert Hazebroucq. With his company, he has created works such as *Belles Lettres de Danse* (2010), *Les Coulisses du Ballet vénitien* (2015), and a pantomime ballet based on *Little Red Riding Hood* (2014). In 2016, he launched his #Points2.vues project, combining contemporary dance and digital art. For several years, he has been working on the reconstruction of the pantomime dances from the Ferrère manuscript dating from 1782, and in 2011 received funding from the Aide à la Recherche et au Patrimoine en Danse (Ministry of Culture/Centre National de la Danse) for the project « Identité du ballet-pantomime au XVIIIe siècle : des théâtres de la foire au manuscrit Ferrère », and in 2020 for « L'Allemande et ses passes à la fin du XVIIIe siècle ». He coordinates the Baroque Dance Training Programme for Dancers between 2012 and 2015, a course then supported by the Ile-de-France region, and has been teaching baroque dance since 2019 in the Théâtre Molière Sorbonne (Sorbonne Université).

Jeudi après-midi

14h30 Réception française : débats et controverses

Un adversaire de Pierre Rameau : Pierre-Alexandre Hardouin (1695-1762) :

. **Marie Glon** (Université de Lille) : **Un rêve de contrôle: normaliser et valider les aptitudes des maîtres à danser**

Lecturer in dance since 2015 at the University of Lille, member of the centre d'études des arts (ULR 3587). Her research explores the links between physical and writing practices and power. She defended a thesis entitled *Les Lumières chorégraphiques : les maîtres de danse européens au cœur d'un phénomène éditorial (1700-1760)*, École des Hautes Études en Sciences Sociales, 2014. She co-authored the preface with Béatrice Massin for the facsimile reproduction of Pierre Rameau's *Abbrégé de la nouvelle méthode, dans l'art d'écrire ou de tracer toutes sortes de danses de ville* (Ressouvenances, 2017). She co-directs the collectif project « EnDansant : Enseigner la danse en France (XVIIe-XXIe siècles) » with Emmanuelle Delattre-Destemberg (Polytechnique Hauts-de-France University), and Guillaume Sintès (University of Strasbourg). She coedited the issue *Danser en lutte* (*Communications*, 2024) with Bianca Maurmayr. She also co-edited with Isabelle Launay *Histoires de gestes* (Actes Sud, 2012) and with Juan Ignacio Vallejos *Danse et morale, une approche généalogique* (Classiques Garnier, 2017).

. **Hubert Hazebroucq** (Schola Cantorum Basiliensis, ACRAS): **Questions théoriques et pratiques chez Hardouin : comparaisons techniques avec d'autres traités.**

A dancer trained in contemporary dance, choreographer, independent researcher and teacher specializing in Early Dance (from the 15th to the 18th century) since 1998, he has performed for, among others, Christine Bayle, Marie-Geneviève Massé, Sigrid T'hoof, Lieven Bart, Guillaume Jablonka. Since 2008, he has been the choreographer of the company Les Corps Eloquents, invited to numerous international festivals such as the Utrecht Early Music Festival (Fête galante, for 6 dancers, 2022). He collaborates with renowned conductors and musical ensembles, such as Denis Raisins-Dadre / Douce Mémoire (from 2015, Magnificences at the Court of François I, Banquet at the Court of Burgundy, Thus Dances the Renaissance), William Christie / Les Arts Florissants (Molière and His Music, 2022). He dedicated his Master's degree in Arts to ballroom dancing around 1660 and received three grants from the National Dance Center's Research and Heritage Fund. He has published several articles on the technique and poetics of early dance and collaborates on the performance practice project at the Théâtre Molière Sorbonne (including Le Malade Imaginaire, 2022). He teaches Early Dance at the CRR of Paris from 2021 and at the Schola Cantorum Basiliensis from 2024.

. **Marie-François Bouchon** (CNSMDP) : **Le Maître à danser, une source pour les dictionnaires du XVIIIe siècle.**

Marie-Françoise Bouchon, historian and researcher, taught dance history at the University (Tours, Paris III) and at the CNSMDP. She contributed to the catalogue for the exhibition *Scènes de bal, bals en scène* (2011) (Centre national de la danse, 2010 and *Histoire de l'opéra français* directed by Hervé Lacombe (Fayard, 2024), and co-edited *La Danse française et son rayonnement, 1600-1800 : nouvelles sources, nouvelles perspectives* with Rebecca Harris-Warrick and Jean-Noël Laurenti (Classiques Garnier, 2023). She is currently preparing an edition of Jean-Georges Noverre's draft *Dictionnaire de la danse* at *Annales de l'ACRAS*.

16h45 Traités Européens

Giles Bennett (Center for Holocaust Studies, Munich) : John Essex as Pierre Rameau's Translator into English.

Giles Bennett is an historian, researcher at the Center for Holocaust Studies at the Institute for Contemporary History in Munich, Germany. He is also a dancer in the ensemble « La Danza München » headed by Jadwiga Nowaczek. Co-editor of *Barocktanz im Zeichen französisch-deutschen Kulturtransfers : Quellen zur Tanzkultur um 1700* with Stephanie Schroedter, Marie-Thérèse Mourey (Olms, 2008), and he is author of diverse articles on dance between the 17th and 19th centuries.

Jennifer Thorp (New College Oxford) : Rameau in England: the work of John Essex.

Jennifer Thorp has a long-standing interest in court, ballroom and theatrical dance in England between the late-seventeenth and lateeighteenth centuries, and in the sources which document those activities. She has edited, in collaboration with Michael Burden: *Ballet de la nuit: Rothschild B1/16/6* (Pendragon Press, 2009); *The Works of Monsieur Noverre translated from the French: Noverre, his Circle, and the English Lettres sur la danse* (Pendragon Press, 2014); and *With a grace not to be captured: representing the Georgian theatrical dancer 1760-1830* (Brepols, 2020). Recently published research includes a monograph, *The Gentleman Dancing-Master; Mr Isaac and the English Royal Court from Charles II to Queen Anne* (Clemson University Press, 2024) and a journal article, « A Lullian Divertissement for King William III at Kensington in 1698 », *Early Music* 52/2, May 2024. She is currently working on the teaching career of Anthony L'Abbé at the Hanoverian court in London. For many years now she has co-organised, with Professor Michael Burden, the annual « Oxford Dance Symposium » at New College Oxford (see <https://www.new.ox.ac.uk/annual-oxford-dance-symposium>) which benefits considerably from its international speakers and delegates.

Jean-Noël Laurenti (CESR-ACRAS) : *Le Maître à danser et les autres traités (fin XVIIe-milieu XVIIIe siècle) : transmissions, parentés et différences.*

Professor of classical literature in secondary school (1979-2003), then lecturer in 17th-century literature at the Université de Pau et des Pays de l'Adour (2003-2015), Jean-Noël Laurenti is the founder and President of the Association pour un Centre de Recherche sur les Arts du Spectacle aux XVIIe et XVIIIe Siècles established in 2001. He was also the scientific and artistic co-director of the Théâtre Molière Sorbonne (Sorbonne Université, 2016-2022). He has written several articles on the aesthetics of dance and edited *Restitution et création dans la remise en spectacle des œuvres des XVIIe et XVIIIe siècles*, *Annales de l'ACRAS*, no. 4, June 2010, and *Arlequin danseur au tournant du XVIIIe siècle*, *Annales de l'ACRAS*, no. 1, June 2005, and, with Rebecca Harris-Warrick and Marie-Françoise Bouchon, *La Danse française et son rayonnement, 1600- 1800 : nouvelles sources, nouvelles perspectives* (Classiques Garnier, 2023).

Vendredi 12 décembre matin

10h Pratiques d'enseignement

Diana Campò Schelotto (Centro Superior de Música del País Vasco - Musikene) : Reading *Le Maître à danser* in Madrid in the mid 18th century.

Diana Campò has a degree in Spanish dance from the Madrid Conservatory of Dance, and a PhD in Early Modern History from the Universidad Autónoma de Madrid. She is currently editing her thesis, titled *Dance and Court Culture in the Reign of Philip V (1700-1746)*. She is dance teacher at the Higher Center of Music of the Basque Country (Musikene) since 2005. In addition, she regularly collaborates as Historical Dance teacher with educational institutions as the Escuela Superior de Canto in Madrid (2024-2025), the European University of Madrid (2011- 2017), or the Royal Professional Conservatory of Dance and the Superior Conservatory of Dance of Madrid (2004-2013). At the same time, she develops her artistic work as a dancer, choreographer and director of the historical dance company La Floreta, with which she has created shows in Spain commissioned by the Juan March Foundation and the Spanish National Heritage, in addition to performing at important early music festivals.

Elizabeth Svarstad (The Norwegian Academy of Music) : Dance Lessons in Notation: Christopher Hammer's Manuscript as a Window into Transmission.

Assistant professor at The Norwegian Academy of Music, Composition, Music Theory and Music Technology Department, she holds a PhD in dance studies from the Norwegian University of Science and Technology. She is known for her work both academically and artistically with early dance history. She defended her doctoral dissertation *Accuracy in dance and steps and manners. Dance as a social education in Norway 1750-1820* in 2018. Her PhD project was part of the multi-disciplinary project pArts - « Performing Arts between Dilettantism and Professionalism. Music, Theatre and Dance in the Norwegian Public Sphere 1770-1850 ». She has co-directed with Magnus Tessing Schneider et Meike Wagner, *Performing the Eighteenth Century: Theatrical Discourses, Practices, and Artefacts* (Stockholm University Press, 2023) and published articles on dance research.

Françoise Dartois-Lapeyre (Sorbonne Université) : Les femmes dans les traités de danse de la première moitié du XVIII^e siècle.

After completing a thesis on *La Danse au temps de l'Opéra-Ballet* (Paris I, 1983), former lecturer in modern history and member of the Roland Mousnier Centre (UMR 8596) at Sorbonne University, she has published numerous articles on dance performances in the modern era and has contributed to the *Dictionnaire de la musique en France aux XVII^e et XVIII^e siècles*, edited by M. Benoît (1992), the *Dictionnaire de l'Ancien Régime*, edited by L. Bély (1996), the *Dictionnaire des femmes des Lumières*, edited by H. Krief (2015) and finally the *Dictionnaire de l'Opéra de Paris sous l'Ancien Régime*, edited by S. Bouissou, P. Denécheau and F. Marchal-Ninosque (2019-2020). She is currently preparing a book on ballet masters and dancers in the 18th century.

11h45 Musique et esthétique

Christine Bayle (Cie Belles Dances) : La « belle danse » de Pierre Rameau, de la civilité à l'Art.

Artistic director of the company L'Éclat des Muses - Cie Belles Dances, dancer, choreographer and director, Christine Bayle places particular emphasis on creativity, with the baroque style serving as both an "imaginary landscape" and a poetic and theatrical reference point. A classical dancer at the Hamburg Opera, Christine Bayle turned her attention to music, singing and theatre and became an actress with the Jeune Théâtre. In 1977, her meeting with Francine Lancelot led her to the style of "Belle Dance" and its interpretation. She then took part in the creation of the Ris et Danceries company. In 1983, she created her own company, L'Éclat des Muses, bringing together dancers and musicians on stage to develop creations based on the music, dance and theatre of the 16th, 17th and 18th centuries. Within the company, she continued her research into the writings of dance masters from different periods and into Baroque eloquence, always with a view to applying her findings to contemporary practice. In 2002 and 2006, Christine Bayle received grants for choreographic writing and repertoire activation from the Ministry of Culture and Communication for her research on early 17th-century dance. She contributes her scientific expertise to various symposiums (with Nathalie Lecomte at the Colloquium on the Duchess of Maine, 2003, at ACRAS on Taubert, at IRPMF for the Jesuit ballets, etc.) and has been named an honorary member of the Festivals of Posadas (Argentina) and Krakow (Poland). Since 1987, she has taught at the CNR in Strasbourg (Dance and Early Music Departments), passing on her experience and being invited abroad (Europe, Brazil, Argentina, Mexico, United States) for her qualities as a teacher, performer and lecturer.

Hanna Walsdorf (Université de Bâle) et Cindy Pedelaborde (Université de Bordeaux) : Les répertoires musicaux des maîtres à danser franco-allemands (1700-1725) : Un inventaire sonore exploratoire.

Hanna Walsdorf received her Ph.D. in Musicology and Dance Studies in 2009 from the University of Salzburg and completed her habilitation (Dr. habil.) at the University of Music and Theatre Leipzig in 2022. From 2009-2013, Hanna was a postdoctoral research fellow in Musicology at Heidelberg University, and was awarded the Tanzwissenschaftspreis NRW in 2011. From 2014 to 2020, she directed the Emmy Noether Research Group *Ritual Design for the Ballet Stage (1650-1760)*, granted by the German Research Foundation (DFG). In 2020-2021, she was a guest lecturer at the University of Music and Theatre Leipzig, and at the University of Salzburg. Serving as Assistant Professor for Musicology at the University of Basel since 2022, she was awarded an SNSF Advanced Grant for the project « The Night Side of Music » (« NightMuse », 2024- 2029). Amongst other editorial commitments, she serves as series editor of the tanz | dokumente series on behalf of *Dance & History* association.

Cindy Pédelaborde holds a PhD entitled *Musical Itineraries at the Court of the Bourbon Sovereigns* and is a Maître de conférences in Musicology at Bordeaux-Montaigne University. In line with her work on music and power, she is researching musical patronage in Aquitaine between the 16th and 18th centuries at her ARTES laboratory. As an associate researcher at the CSIPM at the Universidad Autónoma de Madrid, she has also contributed to the project « Mœsica y poder: el teatro con mœsica durante el reinado de Felipe V » (2020-2023) and has worked on the relationships, exchanges and influences between French and Spanish artists during the reign of the Bourbon sovereigns.

Vendredi après-midi

14h30 Danse et mouvement

Lise Michel (Université de Lausanne) : Écriture du mouvement et sciences modernes dans *Le Maître à danser*.

Lise Michel is professeure associée of French literature at the University of Lausanne and director of the Centre for Theatre Studies. Her work focuses on classical theatre and modes of description and critical reception of theatre. She has notably directed the project *Naissance de la critique dramatique au XVIIe siècle* and the associated database (<https://ncd17.unil.ch>). She is currently working on the description of stage movements in critical texts on 17th-century performances (« L'approche cinématique des spectacles dans les programmes et livrets des pièces à machine », *Littératures classiques* 105/2021).

Gerrit Berenike Heiter (Universität Wien) : En quête des sources françaises - La recherche allemande en danse après 1945.

Gerrit Berenike Heiter is a doctoral student in performing arts, actress and theatre teacher (DE), specialising in dramaturgy, physical theatre, mask, *commedia dell'arte* and historical dance. She is preparing her thesis at the University of Vienna, Austria. Her research focuses on festival books and libretti for ballets in France from 1573 to 1651, as well as court ballets danced in the courts of the Austrian Habsburgs. Since 2014, she has been teaching dance history at the University of Music and Performing Arts in Mannheim. She recently published « Il Gimnasta - Les Tournées européennes d'une troupe d'artistes de la Foire (1749-1756) », in Pauline Beaucé, Bertrand Porot and Cyrille Triolaire (eds.), *Spectacles et artistes forains du XVIIe au XIXe siècles : identités, espaces et circulations*, 2024; with Irène Feste and Hubert Hazebroucq, « Tracing Mama mouchij. Multiple Migrations of a Dance and its Tune, » in Judith Haug and Hanna Walsdorf (eds.), *Music and Mirrored Hybridities. Cultural Communities Converging in French, German, and Turkish Stage Productions (17th-20th Century)*, 2023 and « Tanz in Stich und Typen: Exemplar Research on Gottfried Taubert's Rechtschaffener Tantzmeister » in Hanna Walsdorf, Marie-Thérèse Mourey and Tilden Russell (eds.), *Tauberts "Rechtschaffener Tantzmeister" (Leipzig 1717), Kontexte - Lektüren - Praktiken*, 2019.

16h-17h30 Réactualisations de Pierre Rameau

Christine Bayle (Cie Belles Dances)

(voir plus haut / see above)

Béatrice Massin (Fêtes galantes)

Béatrice Massin began her career in contemporary dance. She met Francine Lancelot in 1983 and joined the Ris et Danceries company. There she worked successively as a performer, assistant, collaborator and choreographer. This marked the beginning of a long process of appropriating the language of baroque dance. In 1993, she founded the Fêtes galantes company. Since then, Béatrice Massin has continued to develop this approach in her creations: *Que ma joie demeure*, *Terpsichore*, *Fantaisies*, *Songes*, *Un air de Folies*, *Voyage d'Hiver...* and more recently *Mass b* and *Quatre-un*. She regularly receives commissions: *Le Roi danse* (Gérard Corbiau, 1999), *Le Loup et l'agneau* (La Petite Fabrique, 2004), *La Place Royale* (Éric Vigner, 2011). She has also collaborated on *L'Étranger au Paradis* (David Rolland, 2012), *En Piste* (2012) at the request of Daniel Larrieu, Dominique Boivin and Pascal Houbin, and *Un Bal masqué* (directed by Jean-Claude Auvray, 2013) at the Chorégies d'Orange. Since 2003, Béatrice Massin has been developing an educational programme at the Atelier Baroque. She has also taught baroque dance at Sciences Po Paris. At the École de Danse de l'Opéra: *D'Ores et déjà* with Nicolas Paul (2013).

Catherine Turocy (The New York Baroque Dance Company)

Catherine Turocy studied at Ohio State University and her first experience in baroque dance dates back to 1972, with conductor Alan Curtis, choreographer Shirley Wynne and the university's Baroque Dance Ensemble for Jean-Philippe Rameau's *La Naissance d'Osiris*. With Ann Jacoby, she founded The New York Baroque Dance Company in 1976, choreographing and reconstructing more than 300 dances and 100 operas. She began stage directing in 1984, and in 1995 she was honored by the French government as a Chevalier de l'Ordre des Arts et des Lettres. She collaborated for several years with the Handel Festival in Goettingen, Germany. Throughout her career, she took up the challenges set by Wendy Hilton, Belinda Quirey, Régine Astier, Dene Barnett and Francine Lancelot. These challenges prompted her to deepen her research into treatises in order to reconstruct the concepts of the 'baroque body' and the theory of choreography of the period. She has been committed to defining and defending pantomime and expressive gestures, as well as supporting characterisation in 18th-century reconstructions and the use of masks in period performances. In 2018, she received the Isadora Duncan Dance Award for Best Re-staging and Reconstruction for Jean-Philippe Rameau's *Le Temple de la Gloire*. She has also contributed to the following publications: *Moving History/Dancing Cultures: A Dance History Reader* by Ann Dils and Ann Cooper Albright (2001); *Creating Dance: A Traveler's Guide*, ed. by Edward C. Warburton (2013) and *Dance on its Own Terms: Histories and Methodologies*, ed. by Melanie Bales et Karen Eliot (2013). In 2026, Bloomsbury will be releasing *Dance and Sociability in the Long Eighteenth Century* for which she contributed a chapter on Tumba Francesca co-authored with Marcea Daiter.

Ana Yepes (Ensemble Donaïres)

Born in Spain, Ana Yepes is now artistic director of the Ensemble Donaïres and a permanent member of the Narciso Yepes Trio, which specialises in early Spanish music and dance. A graduate of the Madrid Conservatory of Music, she studied with Nadia Boulanger in France and then specialised in early music at the Royal Conservatory in The Hague. As a dancer and choreographer, she trained with Francine Lancelot, Shirley Wynne, Barbara Sparti and Andrea Francalanci. In addition to her own choreographic creations, which reflect on the relationship between Spanish and French Baroque practices (*Zarandanzas*, 1992, *Donaïres*, 2004; *Fiesta*, 2005; *Éclats Baroques*, 2007), and contemporary dance (*Dialogues avec mon père*, 1999; *Fantaisie pour trois danseurs et une table*, 2002), she has participated in numerous opera and musical theatre productions, collaborating with directors such as Alfredo Arias, Francisco Negrón, Jean-Marie Villégier, Mireille Laroche, Gilbert Deflo, Renée Auphan, Miguel Narros and Juan Sanz. She teaches Baroque and Renaissance dance at the CRD in Évreux and in Paris.