Centre for Dance Research

In collaboration with
Princeton University, Department of Music &
The Society for Dance Research

Sound Moves

An International Conference on Music and Dance
Saturday 5 & Sunday 6 November 2005

Digby Stuart College
Froebel College
Southlands College
Whitelands College
Conference Committee:

Stephanie Jordan, Simon Morrison (co-chairs), Toby Bennett, Helena Hammond, Barley Norton, Jane Pritchard, Erica Stanton

International Advisors:

Inger Damsholt, Marian Smith, Marta Robertson

Conference Administrator:

Noreen Markwell

Technical Support:

Gregor Knüppel
David Randell
Vaughn Richards
David Strange
Michael Toon
Sound Moves

An International Conference on Music and Dance

Saturday 5 November

8.15-9.15am  GROVE HOUSE, Adam Room
   Registration

   GROVE HOUSE, Terrace Room
   Coffee/Tea

9.15-9.30am  PORTRAIT ROOM
   Welcome and introduction by Professor Stephanie Jordan, Research
   Professor in Dance, Roehampton University and Professor Simon
   Morrison, Princeton University Music Department

9.30-10.15am  PORTRAIT ROOM
   KEYNOTE ADDRESS
   Marian SMITH, University of Oregon, USA
   *Counts and Beats: Moments in the Dialogue between Music and Dance*
   Chair: Stephanie Jordan

10.20-11.20am  MONTEFIORE HALL
   Selma ODOM, York University, Canada
   *Dalcroze Eurhythmics in the Professional Training of Dancers and Musicians:*
   An Interview with Karin Greenhead
   Chair: Andrée Grau

   OR

   PORTRAIT ROOM
   Rebecca LAZIER, Princeton University, USA
   *Making Schoenberg Dance*
   Allen FOGELSANGER, Cornell University, USA
   *Structural Analyses of Music and Dance and their Relationship in Trisha Brown’s* Set and Reset (1983) and Twelve Ton Rose (1996)
   Chair: Marta Robertson

   OR

   MICHAELIS THEATRE
   Jamie JEWETT, Brown University, USA
   *Rest/Less: Performing Interactivity in Dance, Music and Text*
   Chair: Carol Brown

11.20-11.50am  GROVE HOUSE, Terrace Room
   Coffee/Tea
11.50-1.00pm  **MICHAELIS THEATRE**
Shobana Jeyasingh, Jürgen Simpson and dancers from the SHOBANA JEYASINGH DANCE COMPANY: interview and demonstration
Chair: Sanjoy Roy

1.00-2.00pm  **MULBERRY DINER**
Lunch

2.00-3.30pm  **PORTRAIT ROOM**
Karen Eliot, Ohio State University, USA
*Asserting the Rhythms: Moving Music in Student Performances of Merce Cunningham’s Inlets 2*
Daniela Perazzo, University of Surrey, UK
*A Musical Choreography*: Jonathan Burrows’ and Matteo Fargion’s *Both Sitting Duet*
Kathryn Woodward, Texas A & M University, USA
*Understanding and Observing Music Performance as Movement*
Chair: Bonnie Rowell

OR

**MONTEFIORE HALL**
Moira Goff, British Library, UK
*Trumpets and Flutes: Music and Dance in John Weaver’s The Loves of Mars and Venus*
Kimiko Okamoto, UK
*From Autonomy to Conformity: the Metrical Relationship between Music and Choreography in Early Eighteenth-Century France*
Anne Daye, London Studio Centre, UK
*Breaking Time: Dance Music in Early Seventeenth-Century England*
Chair: Lorraine Nicholas

OR

**DAVIES STUDIO 2**
April Nunes, Roehampton University, UK
*The Intersubjective Nature of the Symbiotic Relationship between Sound and Movement in Improvisation*
Chair: Anna Pakes

3.30-4.00pm  **GROVE HOUSE, Terrace Room**
Coffee/Tea

4.00-5.30pm  **PORTRAIT ROOM**
Beth Genné & Christian Matjias, University of Michigan, USA
*Collaborating in the Melting Pot: George Balanchine, Vernon Duke and American Music*

Alessandra Lopez y Royo, Roehampton University, UK
*The Prince of the Pagodas, Gong and Tabuh-Tabuhan: Balinese Music and Dance, Classical Ballet and Euro-American Composers and Choreographers*
Chair: Barley Norton

OR

MONTEFIORE HALL
Rachel DUERDEN, Manchester Metropolitan University, UK
Dancing in the ‘Imagined Space’ of Music: Some Thoughts on the Relationship of Physical and Acoustic Gestures in Contemporary Choreography
Rebecca SCHWARTZ-BISHIR, University of Michigan, USA
Contrapuntal Voices: A Theory of the Interdisciplinary Nature of Ballet Composition and Choreography
Johanna FRYMOYER, Princeton University, USA
Ballet as the Subject’s Speech: Defining Classical Gesture in Prokofiev’s Romeo and Juliet
Chair: Inger Damsholt

OR

DAVIES STUDIO 2
Erica STANTON, Roehampton University, UK
Workshop – Additional Event
Open only to delegates who have registered for the workshop, and have had their registration confirmed

5.30-7.00pm MULBERRY DINER
Buffet dinner

7.15pm MICHAELIS THEATRE
Lecture-demonstration by the RICHARD ALSTON DANCE COMPANY featuring Such Longing (Chopin) and excerpts from other dances

Sunday 6 November

9.00-9.30am GROVE HOUSE, Adam Room
Registration

9.30-10.15am PORTRAIT ROOM
KEYNOTE ADDRESS
Daniel ALBRIGHT, Harvard University, USA
Golden Calves: Opera and the Idolatry of Dance
Chair: Simon Morrison

10.20-11.20am MONTEFIORE HALL
Wayne HEISLER, The College of New Jersey, USA
The Art(isticity) of Music and Dance in Schlagobers by Richard Strauss and Heinrich Kröller
Lesley-Anne SAYERS, Roehampton University, UK and Simon MORRISON, Princeton University, USA
The Influence of Early Soviet Approaches to Theatre on Prokofiev’s Approach to Le Pas d’Acier (1925)
Chair: Jane Pritchard

OR

MICHAELIS THEATRE
Barbara White, Princeton University, USA
Embracing the Language Barrier
Chair: Alan Stones

11.20-11.50am GROVE HOUSE, Terrace Room
Coffee/Tea

11.50-1.00pm PORTRAIT ROOM
Deborah MAWER, Lancaster University, UK
Balanchine’s La Valse (1951-74): Implications and Meanings for Ravel Studies
Helen Julia MINORS, Lancaster University, UK
Paul Dukas’s La Péri: Musical Meaning as Interpreted by Two Balletic Collaborators
Chair: Helena Hammond

OR

MICHAELIS THEATRE
Joellen MEGLIN, Temple University, USA
Music of the Body: Modern Minuets and Passepieds far from Passé
Chair: Geraldine Morris

1.00-2.00pm MULBERRY DINER
Lunch

2.00-3.30pm MONTEFIORE HALL
John TOENJES, University of Illinois, USA
Interactive Dance: Paradigms for Integrity and Perception
Alastair BANNERMAN, University of Birmingham, UK
Sounding Dance/Dancing Sound: An Enquiry into the Relationship between Choreographic and Sonic Art
Pieter VERSTRAETE, University of Amsterdam, Netherlands
Interfacing Dance: Choreographing (by) Gestural Controls
Chair: Carol Brown

OR

PORTRAIT ROOM
Theresa BUCKLAND, De Montfort University, UK
The Musical Life of a Late Victorian Dancing Master: From Familiar Melody to Alien Jazz
Kyoko MURAKAMI, UK
Lost Lyricism: The Change in Ballet Class Accompaniment
Lesley MAIN, Middlesex University, UK
*A Musical Exploration of Doris Humphrey’s Passacaglia with Special Reference to how Musical Interpretation Can Influence Directorial Interpretation and Performance of a Dance Work*
Chair: Toby Bennett

**OR**

**MICHAELIS THEATRE (2-3pm)**
Chitra SUNDARAM and Ni Madé PUJAWATI and musicians
*Hopes, Maps and Habits: A Cross-Form Inquiry into Dance-Music Contracts in Selected Formal Indian and Indonesian Dance Traditions*
Chair: Avanthi Meduri

3.30-4.00pm **MULBERRY DINER**
Tea/Coffee

4.00-5.45pm **MICHAELIS THEATRE**
Les Noces panel with demonstration by dancers from THE ROYAL BALLET: papers by Margarita MAZO, Ohio State University, USA and Maria RATANÁOVA, European University, St Petersburg, Russia and presentation by Monica MASON, Artistic Director of The Royal Ballet and Christopher NEWTON, Rehearsal Director
Chair: Christopher Cook

6.00pm **PORTRAIT ROOM**
Closing reception hosted by Chester Music to launch the publication of the new study score of Stravinsky’s Les Noces

*Programme subject to change*

**Acknowledgements**

We are grateful to the following sponsors for their generous help towards this conference:

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The Society for Dance Research
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Roehampton University
Princeton University

**Please note:**
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