

2

Two Sisters' Separate Paths: Early Dance and Early Music in the Age of Postmodernism

Kimiko Okamoto

Introduction

Music and dance were closely associated in Western dance scenes throughout classical times since Terpsichore represented these two as one, which are sometimes called sister arts. However, these arts have noticeably separated from each other in the last century, and the movements of Early Music and Early Dance did not brace the bond of these sisters. Today, renaissance and baroque music is a standard genre featured at concerts and in broadcasts, while renaissance and baroque dance remains commonly unknown. What has made their paths so different? Among the many issues necessary to be addressed in order to answer this question, I would like to focus on the historical context of Early Music and Early Dance performances in this paper, and overview the relevant philosophical debates. My aim is to consider the future of Early Dance, questioning whether or not it can contribute to mainstream stage productions of dance in the twenty-first century.

Dissimilarities between Music and Dance

Despite the close associations, there were certain dissimilarities between the disciplines of music and dance in classical times. Although the art of dance was considered to be one of the major agents of Renaissance humanism,¹ its theory remained intermittent in contrast with highly developed musical theories and philosophies. While the rise of public concerts in the eighteenth century established musical classics, canonical works to be performed and appreciated time and again, the stage dance repertoire was fundamentally contemporaneous until of late,

only to include some revivals of works from the recent past.

Above all, the difference between the disciplinary recognitions of notational score played a vital role to separate the course of Early Music and Early Dance. While the musical score was accepted as the principal means to convey musical ideas from early on in its history, dance notation was slow to emerge and soon to disappear, before the modern age created many new systems, none of which has obtained a universal position equivalent to its musical counterpart. Literacy in musical notation has long been a basic requirement for classical musicians and musicologists, whereas reading and writing dance notation remains a specialist skill, and today no notation system is common knowledge among dancers, choreographers and dance scholars (Thomas, 2006: 33). In the professional dance tradition, choreographic ideas have always been conveyed through oral and kinaesthetic instructions.

Notwithstanding these dissimilarities, music and dance have both experienced heritage movements, which began in the wake of the Industrial Revolution, and spread widely after the Second World War, to continue to this day. The systematic preservation of the past has aimed at not only cityscapes and architecture but also the intangible cultures and arts, including dance and music.² The rise of heritage movements coincided with that of modernism, which dealt with artefacts objectively and neutrally, separating them from any sentimental attachments. On the

surface this may seem contrary to the principles of heritage movements, but essentially these shared positivistic values. I shall next examine the Early Music movement in this context.

Early Music as contemporary music

Due to the modernist pursuit of highly theoretical and mechanical techniques, contemporary music of the twentieth century alienated itself from the general public, for whom Early Music provided the ‘new’ sounds of ‘old’ music. Despite its backward-looking motivation, Early Music did nonetheless embrace modernist values: musicians and musicologists examined antiquarian sources objectively and positivistically, and, particularly during the peak of the movement in the 1970s and 1980s, its performance was clinical, the adopted policy being to ‘let the music speak for itself’ without imposing the performer’s individual voice (Taruskin, 1995: 51-66). Furthermore, ‘new’ sounds produced by original (or copies of) period instruments, as well as the unique sound quality and pure harmony created by vocal groups of Early Music, have inspired composers of the twentieth and twenty-first centuries; and Early Music concerts often feature newly composed works alongside centuries-old music.³

The Early Music movement famously entailed the authenticity debate, and numerous writings by musicians, musicologists and philosophers have been published since the 1980s. This series of debate came to the conclusion that the performance of ‘old’ music is neither a preservation of the past nor a recycling of its relics, but a modern recreation of the past, aiming to achieve contemporary musicianship for a contemporary audience, reflecting contemporary tastes. An Early Musician, Richard Taruskin, summarised this:

I am convinced that ‘historical’ performance today is not really ‘historical’; that a thin veneer of historicism clothes a performance style that is completely of our own time, and is in fact the most modern style around; and that the historical hardware has won its wide acceptance and

above all its commercial viability precisely by virtue of its novelty, not its antiquity. (‘The Pastness of the Present and the Presence of the Past’)⁴

Supported by huge commercial success, the central policy of Early Music — so-called Historically Informed Performance — has become a part of the standard practice of professional musicians, and their repertoires have expanded to include those of the nineteenth century and beyond. Consequently, the debate over Historically Informed Performance is closed, and Early Music as an ideological movement is effectively over (Butt, 2002: xi; Haynes, 2007). The choice of a period instrument no longer determines the style of performance, nor does the use of a modern instrument straightforwardly suggest a conventional approach to music. Today, performers and audiences have the choice of diverse musical approaches.

Early Dance and dance scholarship

Turning to dance, on the other hand, classical ballets and contemporary dance have continuously attracted a wide audience throughout the twentieth century and up to the present day. Conversely, the international success of professional Early Dance companies has been ephemeral and sporadic, and Early Dance performance is rarely recognised as professional stage dancing in mainstream dance scholarship.⁵ Early Dance practice has been a curious offspring of the dance family, with self-confidence in the identification of individual dances based on documental evidence, while by contrast dance academia has struggled with the identification of choreographic works. This difference was caused by opposing views on the documentary sources of dance — in particular dance notation.

After the demise of Beauchamp-Feuillet notation, the modern age created diverse systems of movement notation, which ironically confirmed the difficulty of capturing three-dimensional movements in two-dimensional graphic images.⁶ This realisation led to a general distrust of notational records in the discipline of dance,⁷

and as a result, a bias against Early Dance practice. Video recording is often used as an alternative source material for the research of modern dance, but filmed images are limited to the perspective and chosen angles of the camera, and the recorded performance is affected by the conditions of the selected venue.

Without a definitive basis for identification, dances conceived in the past are brought back to the stage through various methods. Anne Hutchinson Guest categorised six of these: ‘revival’ based on notation; ‘reproduction’ based on the video recording; ‘reconstruction’ / ‘reconstitution’ using all available sources, including the memories of original performers and eyewitnesses; ‘re-creation’ using the original music and the basic idea of the work, the choreography of which is now lost; ‘rework’, to be carried out by the original choreographer, or some other person; and finally ‘restaging’, which despite being a term of general use remains yet to be defined (Hutchinson Guest, 2000: 65-66).⁸

Work and performance

It is notable that Hutchinson Guest defines ‘reconstruction’ as aiming ‘for the result to be *as close as possible to the original* [italic by myself]’ (Hutchinson Guest, 2000: 65). Due to the identification crisis, dance history conventionally regards the first performance as the authority, which subsequent performances conform to in order to identify with the work. The idea of making a ‘copy of the original’ can ossify the work. Helen Thomas states the difference between the first and subsequent performances thus:

[...] the first performance constitutes the basis for measuring all other performances and thus the ‘aura’ of the work is left intact, while subsequent performances remain mere shadows of the original. (‘Reproducing the Dance: In Search of the Aura?’)⁹

As a contemporary dance scholar, Thomas considers choreographic work to be identified with the unique quality of bodily movements. This uniqueness is the essence of the ‘aura’,

which is by nature inapproachable for any reproduction.¹⁰ In the dance-scholarly myth of first performance, Early Dance is a mysterious, if not suspicious, orphan who has no memory of its parents.

Early Music thinkers have questioned the boundaries between composition and performance,¹¹ but the identity of the work has never been an issue due to the long-standing consensus on the identification of a musical work by the score. As long as the performance is faithful to a respectable score — whether manuscript, first print or later editions — one can pursue one’s interpretation without endangering the identity of the work.

Live performances of music, including premieres, are considered to be equally new, and different: even a performance by the composer himself, although of great interest, is not regarded as any sort of model. An Early Music pioneer, Wanda Landowska, has remarked:

At no time in the course of my work have I ever tried to reproduce exactly what the old masters did. Instead, I study, I scrutinize, I love, and I recreate. (*Landowska on Music*, Denise Restout ed. 1965, 355)¹²

The uniqueness of individual performances is the key to the musical canons, which are brought afresh to the listener time and again at every concert. Musical recordings in the early twentieth century reveal the characteristic mode of expression of the time, with elastic tempo and loose rhythms,¹³ which today’s musicians, even ‘historically informed’ musicians, do not adopt when performing compositions from this period because it does not suit today’s taste. The style of performance changes through time, and Early Music is no exception. Performances of Early Music pioneers — such as the Dolmetsch family, Nadia Boulanger and Landowska — are hardly recognisable under the same category as Early Music in the 70s and 80s; puritanically neutral expression of the latter is not akin to

the much freer approaches of today's Early Music performers.¹⁴

The Death of the Author

The twentieth century brought about a drastic shift of ideology that paralleled Renaissance humanism and the Enlightenment, and which ranged across the disciplines of philosophy, linguistics, politics, art, literature, and history: effectively, every area of our intellectual and cultural lives. Its name is postmodernism. It stems from scepticism regarding the established foundations, and the question of their legitimacy resulted in a plethora of postisms: post-colonialism, post-feminism, post-formalism, post-structuralism, post-positivism, and so on. Postmodernism is the general term used to describe the sum of these conditions (Jenkins, 1991: 59-69). The twenty-first century is a web of modernism and postmodernism.

The traditional belief in the capacity of language to literally translate the language user's ideas has been countered by the assertion that language (the signifier) and idea (the signified) are only loosely linked. Provided that the language carries no transcendent meaning, any discourse, including that of history, has to face crisis. Postmodernists have agreed that history is not a single general account of the past but consists of multiple stories told by historians, based on their selections and readings of documents. We are living in a world of plurality, with multiple histories of the one past.¹⁵

The concept of a plurality that usurps an established notion of oneness applies to literature and arts as well. Literary and art works are symbolic by nature, and in the postmodern conception no creator has the power to impose a limit on the reading of the symbolic text. An author writes to create a work, which is then open to multiple readings through the active engagement of the reader, who, instead of seeking to discover the creator's 'hidden messages', conceives his/her own version of the text (Barthes, 1977).

The Postmodern world has no common measure. Unsettling as it may seem, the

deconstruction of authoritative foundations has released individuals from the constraints of conventional frameworks and empowered them to approach the past in their own, often innovative, ways. In this climate some dance scholars have reviewed the myth of first performance. Contemporary dance historian Angela Kane stated at a conference held in 1997:

If we draw upon recent expositions in the areas of New History and Early Music which have challenged the traditional paradigm of the past as an actual — and, therefore, retrievable — reality, it could be argued that *any* subsequent staging is a new version — and thus a contemporary *construction*, shaped by present-day epistemology and taste. Therefore, there is a crucial distinction to be made between a historically-accurate performance and an authentic performance which reflects late twentieth-century sensibilities. ('Issues of Authenticity and Identity in the Restaging of Paul Taylor's *Airs*')¹⁶

Here, Kane considers any subsequent performance to be 'authentic' in its own right, regardless of its historical accuracy. Furthermore, the anthropological dance historian Alessandra Lopez y Royo [Iyer] stated the following in the discussion of her Indian dance research:

There is room for developing an archaeology of dance, through a study of iconography and/or textual evidence, in which dance reconstruction is a means of historical enquiry. At the same time, dance reconstruction enters into a dynamic relationship with the present, through practice. It is an ideological matter whether dance reconstruction is construed as having an absolute value in terms of heritage and authenticity, or whether a relative one is assigned to it, through acknowledging the interpretive encounter as being characterised by plausibility. This, of course, is not peculiar to dance reconstruction alone, it is simply the way the past is reconstructed. ('The Present Past: Towards an Archaeology of Dance')¹⁷

It is encouraging that Lopez y Royo [Iyer] openly accepts the archaeological nature of her studies, which parallels Early Dance studies. There is no longer a reason for Early Dance to be apologetic about its speculative and interpretive approach.

Postmodernist approaches towards dance productions

Postmodern arts characteristically collage different styles within a composition, and we have seen many baroque opera productions juxtapose 'historically informed' musical performance and a contemporary style of dancing under deliberately anachronistic stage direction. The production of baroque opera in the twenty-first century is in itself an anachronistic project: the original implications of the opera are permanently lost, for the social conditions in which it was originally created have irretrievably changed.¹⁸ In terms of choreography, theatre dances surviving from the eighteenth century are too few to achieve dancing by means of extant choreographies alone, and hence, modern choreography is inevitable. Modern choreography in the baroque style is an option, but in the age of postmodernism a contemporary style can be juxtaposed with the baroque style of music.

In order to explore a range of 'baroqueness', which can be observed even in the distinctively contemporary style, I would like to show video clips from recent productions: Wayne McGregor's choreography for the Royal Opera's double-bill programme in 2009, Purcell's *Dido and Aeneas* ('The Triumphant Dance', Act1) and Handel's *Acis and Galatea* ('As when the dove laments her love', Act 1).¹⁹ In McGregor's choreography the dancing bodies produce momentum at the beginning of every musical bar, which functions as a metrical force, as do the regular up and down movements of baroque dance. Dynamism is much greater than the baroque style, and the metrical momentum is variously created through the interaction of each couple of dancers in these scenes. The articulating movements create dance rhythms against their musical counterparts in much the same

manner as step rhythms do in baroque dance.²⁰

The choreographer's talk on this production is worth noting:

These pieces are really timeless and I think the way in which we should approach them is really idiosyncratic in terms of how we represent them in real terms. [...] For me, choreography is not just about what the body does; choreography is about how does a piece of set arrive on stage; how can you work with the chorus to create choreographic architecture; how can you then work with a static body and a moving body at the same time to create *a particular type of tension* [italic by myself]. [...]. Your eyes and your ears are colluding and working together, to just steer [steel?] even more the connectedness of these senses. (Backstage film, Royal Opera House website)

Performance is ahistorical by nature, and our approach to earlier works should be idiosyncratic, as McGregor says, rather than a recycling of the past. It is striking that McGregor calls the expressive aspect of his choreography 'a particular type of tension', which is akin to a very baroque concept of expression, namely, affect. Affect is not a spontaneous and intuitive projection of emotion; rather it comprises a set of parameters, aiming to create a certain mood or partly semi-symbolic connotation. Expression of McGregor's dancers is not spontaneous, but their dynamism creates a particular mood for each scene of the drama. Through his committed contemporary style McGregor realised the essence of the baroque concept, and his innovative choreography and centuries-old music together transport us to unique imagery worlds.

The postmodernist approach towards multimedia productions of the past has however a downside: the practice of juxtaposing different styles tends to give licence to an ignorance or negligence of history, on the grounds that the past is ultimately unknowable. Ultimately beyond our reach as it may be, our knowledge and

understanding of the past have expanded in recent decades through researches and experimental practices. Talented dancers and choreographers might intuitively grasp the essence of the past, but knowledge gives strength to composition and performance, regardless of whether or not this historical information is perceivable through the end production. The musicologist John Butt explains this as follows:

[...] it is clear that the best performers are excellent because of their insights and talents as performers, not necessarily because they are good historians in the professional sense. [...] Yet it is equally clear that these performers would not have achieved what they had without some form of encounter with history and, above all, an intense belief in what they could learn from history. History, in a wider sense than historical scholarship, can thus teach us how things were different, how they could have been different; it helps us create imaginary worlds, just like those of fiction, that chime with our own while revealing crucial differences. (*Playing with History*, 46)

The activities of Early Dance, both research and practice, can potentially contribute to the future of professional stage dancing, by providing sources of inspiration as well as information for dancers and choreographers. It is my belief that open-minded and adventurous approaches from both Early Dance and contemporary dance practitioners can enrich the art of dance in the twenty-first century.

References

Arcangeli, Alessandro. 'Moral Views on Dance', *Dance, Spectacle, and the Body Politick, 1250-1750*, Jennifer Nevile ed. Bloomington and Indianapolis: Indiana University Press, 2008, 282-94.

Armelagos, Adina and Mary Sirridge. 'The Identity Crisis in Dance', *The Journal*

of Aesthetics and Art Criticism, 1978, vol. 37, no. 2, 129-39.

Barthes, Roland. 'The Death of the Author', *Image, Music Text*, London: Fontana Press, 1977, 142-48.

Benjamin, Walter. 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit <Zweiter Fassung>', *Schriften*, Frankfurt am Main: Suhrkamp Verlag, 1955/1989, vol.7, no.1, 350-84; trans. by Harry Zohn as 'The Work of Art in the Age of Mechanical Reproduction', *Illuminations*, London: Jonathan Cape Ltd, 1970, 219-53.

Brooks, Lynn Matluck. 'Dance History and Method: A Return to Meaning', *Dance Research*, 2002, vol.20, no.1, 33-53.

Buckland, Theresa Jill. 'Dance, History, and Ethnography: Frameworks, Sources, and Identities of Past and Present', *Dancing from Past to Present: Nation, Culture, Identities*, Theresa Jill Buckland ed. Madison, Wisconsin: Univ. of Wisconsin Press, 2006, 3-24.

Butt, John. *Playing with History: The Historical Approach to Musical Performance*, Cambridge: Cambridge University Press, 2002.

Cook, Nicholas and Mark Everist, eds. *Rethinking Music*, Oxford: Oxford University Press, 2001.

Franco, Mark. 'The Baroque Body', *The Cambridge Companion to Ballet*, Marion Kant ed. Cambridge: University of Cambridge Press, 2007, 42-50.

Harnoncourt, Nikolaus. *Musik als Klangrede*, Salzburg and Vienna: Residenz Verlag, 1982; trans. by Mary O'Neill as *Baroque Music Today: Music as Speech, Ways to a New Understanding of Music*, Portland, Oregon: Amadeus Press, 1988.

Haskell, Harry. *The Early Music Revival: A History*, London: Thames and Hudson Ltd, 1988.

- Haynes, Bruce. *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, Oxford: Oxford University Press, 2007.
- Hutchinson Guest, Ann. 'Is Authenticity to be Had?', *Preservation Politics: Dance Revived, Reconstructed, Remade*, Stephanie Jordan ed. London: Dance Books, 2000, 65-71.
- Jenkins, Keith. *Re-thinking History*, London and New York: Routledge, 1991.
- Jordan, Stephanie ed. *Preservation Politics: Dance Revived, Reconstructed, Remade*, London: Dance Books, 2000.
- Kane, Angela. 'Issues of Authenticity and Identity in the Restaging of Paul Taylor's *Airs*', *Preservation Politics: Dance Revived, Reconstructed, Remade*, Stephanie Jordan ed. London: Dance Books, 2000, 72-78.
- Kenyon, Nicholas ed. *Authenticity and Early Music*, Oxford: Oxford University Press, 1988.
- Lemon, M. C. *Philosophy of History: A Guide for Students*, London and New York: Routledge, 2003.
- Lopez y Royo [Iyer], Alessandra. 'The Present Past: Towards an Archaeology of Dance', *Preservation Politics: Dance Revived, Reconstructed, Remade*, Stephanie Jordan ed. London: Dance Books, 2000, 141-47.
- Philip, Robert. *Performing Music in the Age of Recording*, New York and London: Yale University Press, 2004.
- Roberts, Michael. 'Postmodernism and the Linguistic Turn', *Making History: An Introduction to the History and Practices of a Discipline*, Peter Lambert and Phillipp Schofield eds. London and New York: Routledge, 2004, 227-40.
- Shelemay, Kay Kaufman. 'Toward and Ethnomusicology of the Early Music Movement: Thoughts on Bridging Disciplines and Musical Worlds', *Ethnomusicology*, 2001, vol.45, no.1, 1-29.
- Taruskin, Richard. 'The Pastness of the Present and the Presence of the Past', *Authenticity and Early Music*, Oxford: Oxford University Press, 1988, 137-207.
- _____. *Text and Act: Essays on Music and Performance*, Oxford: Oxford University Press, 1995.
- Thomas, Helen. 'Reproducing the Dance: In search of the Aura?', *Preservation Politics: Dance Revived, Reconstructed, Remade*, Stephanie Jordan ed. London: Dance Books, 2000, 125-31.
- _____. 'Reconstruction and Dance as Embodied Textual Practice', *Rethinking Dance History: A Reader*, London and New York: Routledge, 2006, 32-45.
- Whitley, Ann. 'More than an Expert Scribe? The Human Dimension', *Preservation Politics: Dance Revived, Reconstructed, Remade*, Stephanie Jordan ed. London: Dance Books, 2000, 132-40.

Recordings

- Handel, George Frederic. 'As when the dove laments her love', Act 1 from *Acis and Galatea* (1718), Directed and choreographed by Wayne McGregor, 2009; DVD, co-production of Royal Opera House and Opus Arte, 2010.
- McGregor, Wayne. 'Dido and Aeneas / Acis and Galatea', Backstage Film, Library of the Royal Opera House website, <http://www.roh.uk/video/>
- Purcell, Henry. 'The Triumphant Dance', Act 1 from *Dido and Aeneas* (1689), Directed and choreographed by Wayne McGregor, 2006/2009; DVD, co-production of Royal Opera House and Opus Arte, 2009.

Notes

¹ The reputation of dance was three-fold from the Middle Ages, according to Alessandro Arcangeli: on the one hand, the art of dance was appraised as a representation of virtue; on the other, actual dancing was considered to be an act of vice in the Western Church tradition, yet its practical benefit was praised by the legal and medical professions. As a counter report to Arcangeli's general categorisation, Karen Silen illuminates an extreme dance practice of Medieval Christian mysticism. See Arcangeli, 2008, 283-87; Karen Silen, 'Elisabeth of Spalbeek: Dancing the Passion', *Women's Work: Making Dance in Europe before 1800*, Lynn Matluck Brooks ed. Madison, Wisconsin: University of Wisconsin Press, 2007, 207-27.

² For heritage movements and the politics of musical revival, see Butt, 2002, 165-217.

³ Not only of classical composers, Early Music has attracted the attention of pop musicians as well. From the 1960s, various forms of Early Music recordings won places on the pop chart, ranging from the period instrument performance to modern jazz arrangements (Haskell, 1988: 128-29).

⁴ Kenyon ed. *Authenticity and Early Music: A Symposium*, 1988, 152.

⁵ Mark Franko regards the modern reconstruction / reinvention of baroque dance as a way of 'rethinking modernism through the lens of the early modern'. He argues that by focussing on the antiquarian interest, twentieth-century 'baroquisms' lost relevance to the contemporary mission as an anti-normative response both to classical ballet and to high modernism' (2007: 47-50). This article by Franko is one of the rare discussions on professional performance of baroque dance.

⁶ Difficulty of capturing movements on a sheet of paper is not the sole problem. More

fundamentally, dance is determined by the factors which are not recordable on notation — costume and lighting designs; the individuality of the performer who practically creates the role; and seemingly incidental factors, such as special settings and use-contexts. See Armelagos and Sirridge, 1978.

⁷ See, for instance, Ann Whitley, 2000. In this article the choreologist Whitley summarises the distrust of dance notation as follows: 'the transference of movement to a notation must, surely, devalue the choreography, making the choreographic score a mathematical, lifeless document incapable of growth' (132-33).

⁸ Selma Jean Cohen defined those terms differently: 'revival' is carried out by the choreographer him/herself while 'reconstruction' by someone else based on his/her researches of the work; 're-creation' is to capture the 'spirit of the work' ('Dance Reconstructed', *Dance Research Journal*, 1993, vol. 25, no. 2, 54-5, quoted by Helen Thomas, 2006: 36-37).

⁹ Jordan ed. *Preservation Politics*, 2000, 130.

¹⁰ Thomas's reference to 'aura' derives from a German-Jewish literary critic, Walter Benjamin. Benjamin argues that the mechanical reproduction withers the uniqueness of a work of art and jeopardises 'the authority of the object' (1970: 223). Phyllida Lloyd also objects the idea of preserving any performing art because '[P]reservation of literature, music, dance sets up a canon and tries to make a fixed entity of what is essentially improvisatory by nature, thus challenging the notion of theatre as fundamentally live and unrepeatable' (*Preservation Politics*, 2000: 116).

¹¹ For instance, Butt, 2002, 96-122; Harnoncourt, 1988, 14-97; Stanley Boorman, 'The Musical Text', *Rethinking Music*, Cook and Everist, eds. 2001, 403-23; José A. Bowen, 'Finding the Music in Musicology:

Performance History and Musical Works', *ibid.* 424-51; John Rink, 'Translating Musical Meaning: The Nineteenth-Century Performer as Narrator', *ibid.* 217-38.

¹² Cited by Robert Philip, 2004, 209.

¹³ This mode of expression existed for some time before technology captured it, for the performers of the early recordings had been trained by the musicians of the previous generation. This expressive mode is, therefore, applicable to a vast musical repertoire from the mid nineteenth to early twentieth centuries. See Philip, 2004, 140-203.

¹⁴ See Philip, 2004, 204-26, for the stylistic change of Early Music performances.

¹⁵ There is a clear distinction between history and the past in the postmodern conception: the past is irretrievable under any effort, whereas history is linguistic construct, the result of individual historians' labour. In Keith Jenkins' words, 'history is a discourse about, but categorically different from, the past' (1991: 6).

¹⁶ *Preservation Politics*, 2000, 72.

¹⁷ *Preservation Politics*, 2000, 146.

¹⁸ Walter Benjamin wrote: 'The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. [...] In other words, the unique value of the "authentic" work of art has its basis in ritual, the location of its original use value' (1970: 225-26).

¹⁹ Mark Franko discusses other postmodernist projects of baroque dance by twentieth-century professionals (2007).

²⁰ For the metrical force and rhythmical accentuation of baroque choreography, see my paper, 'From Autonomy to Conformity:

the Metrical Relationship between Music and Dance in Early Eighteenth-Century France', *Sound Moves: An International Conference on Music and Dance*, Roehampton University, 2005, 162-67, www.roehampton.ac.uk/soundmoves/proceedings.htm/

