

Invitation and Call for Papers for the International Symposium

Gottfried Taubert's “*Rechtschaffener Tanzmeister*” (Leipzig 1717) Contexts – Readings – Practices

from 20 to 23 September 2017 at the *Musikinstrumentenmuseum der Universität Leipzig*
hosted by the *Institut für Theaterwissenschaft der Universität Leipzig*

2017 will see the 300th anniversary of the publication of *Gottfried Taubert, Tanzmeisters zu Leipzig, Rechtschaffener Tanzmeister, oder gründliche Erklärung der Frantzösischen Tanz-Kunst* (The Complete Dancing Master, or, basic explication of the French art of dancing), printed by Friedrich Lanckischens Erben in Leipzig. The extensive treatise, weighing in at more than 1,200 pages, is a unique compendium of accumulated knowledge and new deliberations on dance and its cultural, societal and moral status. Meticulous descriptions of dance techniques and dance education, as well as a German translation of Feuillet's *Chorégraphie*, make it one of the most important sources on the reception of French dance in Germany.

During the first 15 years of the early 18th century, numerous treatises on dance, in which the growing influence of the French dance style was manifested – e.g. by I.H.P. (1705), Bonfond (1705), Pasch (1707), Behr (1703, 1709, 1713) and Bonin (1712) – were published in Germany, some of them in Leipzig. As early as 1706, Taubert himself had released an initial *Kurtzen Entwurff Des Edlen / so wohl natürlichen als künstlichen Tanz-Exercitii* in Danzig. Taubert's later disquisition on the history, theory and practice of dance is significantly informed by these works, and further represents one of the most revealing testaments to the cultural transfer between France and Germany, to social and theatrical dance in the dawning 18th century, and to the cultural practices of Leipzig's citizenry.

Nevertheless, to date there have been precious few studies on this unique work. In the 1950s it caught the interest of the dance researcher and historian Karl Heinz Taubert; Angelika Gerbes (1972, 1992), Kurt Petermann (1976), Marie-Thérèse Mourey (2003, currently being prepared for printing) and Stephanie Schroedter (2004) contributed academic explorations. From 2006 to 2009 the *Rechtschaffener Tanzmeister* was the subject of a collaborative research and translation project bringing together scholars and Baroque dancers from the ACRAS in France, the results of which have yet to be published; Tilden Russell supplied a complete English translation of the treatise in 2012. Nevertheless, many research questions remain unanswered.

To mark the 300-year anniversary of its publication, an **international symposium** on Gottfried Taubert and his work will take place at Leipzig University, which will bring together researchers and specialists in Baroque dance and music from **20 to 23 September 2017**. The symposium is part of the same series as the conference *La danse française en Allemagne et son enseignement au début du XVIII^e siècle / Autour du Parfait Maître à danser (Rechtschaffener Tanzmeister) de Gottfried Taubert (Leipzig, 1717)*, which will be held in Paris from 5 to 8 September 2017 and consist of a one-day conference and three-day workshop.

Complementarily, the primary goals of the Leipzig symposium are to help address remaining research gaps, and to pave the way for a broader contextualisation of Taubert's work by positioning it in relation to both the treatises on dance composed by his contemporaries and to music and dance creation at the local, regional and international level.

Potential topic areas for academic presentations and lecture demonstrations include:

1. *Contextualisation*

- The courtly, civil and student / university dancing master scenes in Central Germany, esp. in Leipzig
- Social and artistic standing of the dancing master
- Dance and Reformation/Pietism
- Editorial framework
- Taubert's work in the context of other German dance treatises (published 1700–1717)
- Sources on Taubert's *Rechtschaffener Tantzmeister*
- Cultural transfer France – Central Germany – Poland

2. *Cultural practice*

- Dance/music creation in Central Germany in the 17th/18th century
- Musical and choreographic forms
- Dance education in the early 18th century
- Dance techniques: ballroom dance and theatrical dance
- The dancing master's kit (organology)
- Musical interpretation of dance music

3. *Readings: Der Rechtschaffene Tantzmeister (1717)*

- Dance vocabulary in Taubert
- Taubert's categorisations: "Tanz in Prosa", "belle Danse", "hohe theatralische Tänze", "Ballet comique", "Ballet crottesque", etc.
- Taubert's translation of Feuillet
- Taubert's treatise in comparison to dance treatises from his European contemporaries
- Translations / reception of the *Rechtschaffener Tantzmeister*: interpretations and different readings
- The significance of treatises published in Germany for modern Baroque dance

The presentations and Lecture Demonstrations should not exceed 25 minutes in length. A subsequent publication is planned. Please submit an abstract of your presentation (max. 250 words), a brief personal profile (academic background, research areas, and (if applicable) publications), and the type(s) of equipment you would need (PC, projector, audio, video etc.) by email to taubert2017@uni-leipzig.de by **31 January 2017**. The decision as to which submissions are accepted will be made by 31 March 2017.

Conference languages: German and English

By submitting an abstract, you consent to the information you provide and a summary of your presentation's content potentially being shared with the symposium participants and members of the press. All invited speakers will receive an agenda with the precise time and room allocations in advance. Those wishing to attend without giving a presentation may register by sending an email to the address above from 1 May 2017. The deadline for registrations is 10 September 2017.

Concept and Organisation

Dr Hanna Walsdorf (Leipzig University / Institute for Theatre Studies)
Christoph Koop, MA (Leipzig University / Institute for Theatre Studies)
Hubert Hazebroucq, MA (Paris)
Gerrit Berenike Heiter, MA (Paris / Vienna)

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In cooperation with:

Musikinstrumentenmuseum der Universität Leipzig
Stadtgeschichtliches Museum Leipzig / Altes Rathaus
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Rothenfels Historical Dance Symposium