

Music-Dance (and Design) Relations in Ballet Productions of Ravel's *Daphnis et Chloé*

Rapports musique-danse (et scénographie) dans les productions du ballet *Daphnis et Chloé* de Ravel

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Article abstract

This article investigates music–dance (and design) interplay and balletic challenges in *Daphnis et Chloé*, focusing upon the Ravel–Ashton–Craxton production for The Royal Ballet (1951, revived in 2004), in comparison with the Ravel–Fokine–Bakst original of 1912. Sources drawn upon include accessible choreographic materials of Frederick Ashton (1904–88), held at the Royal Opera House Archives in London, as well as first-hand correspondence with the designer John Craxton (1922–2009). In order to explore the main music–dance relationships and emergent meanings, the study engages with multimedia ideas founded upon “consonance” and “dissonance” (Albright 2000), supported by music analytical (Cook 2001; 1998) and conceptual blending approaches (Fauconnier and Turner 2002). Particular moments from the ballet are selected for interpretation and, moving beyond rather over-simplified oppositions of unity versus independence or consonance versus dissonance, a case is made for complexes, transformation, and plurality.

Music-Dance (and Design) Relations in Ballet Productions of Ravel's *Daphnis et Chloé*

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This article examines selected music-dance (and design) relations in the Hellenic ballet *Daphnis et Chloé* in order to further our understanding of the inherent issues, complex interplay and emergent meanings that arise in the staging of Ravel's musical chef-d'oeuvre. The main means of enquiry comprise an adaptation of ideas used successfully in other inter-arts contexts: figurative notions of "consonance" and "dissonance" (Albright 2000), supported by music analytical (Cook 2002; 1998) and conceptual blending approaches (Fauconnier and Turner 2002), detailed below. As a way of mediating past and present, the study focuses upon two productions: the Ravel-Ashton-Craxton one for Sadler's Wells (subsequently The Royal Ballet) of 1951, that was revived and to a limited extent recreated in 2004, in comparison with the Ravel-Fokine-Bakst original of 1912.

In his quest to chart the origins of *Daphnis* I acknowledge the substantial contribution of Simon Morrison (2004) and, as a musicologist and theorist, I too adopt something of a "music-plus" approach (see Mawer 2006b). By this I mean that, while music remains central, it is not alone: we cannot understand ballet without broadening our horizons to appreciate music's relationship with its contingent arts, especially dance, but also décor—comprising set design and costumes—and, where appropriate, an underpinning scenario text or narrative. Equally, such artistic relationships are themselves socially, culturally, and historically contextualized and dependent. Thus, I also draw upon primary sources at the Royal Opera House Archives (ROHA) in London, which include a copy of Ravel's piano reduction score annotated by the choreographer Frederick Ashton (1904-88), accessible choreographic notation, and both British and French press reviews; my first-hand correspondence with the ballet designer John Craxton (1922-2009); and my subjective experience of the English production, gained through watching one of the live performances in May 2004.

The Ravel-Fokine-Bakst *Daphnis et Chloé* has been synonymous with challenge and enigma from its earliest days. For a start, it involved a notoriously difficult collaboration.

Among the many tensions, the most severe arose between the director of the Ballets russes Serge Diaghilev (1872-1929) and Michel Fokine (1880-1942), largely because of Diaghilev's personal relationship with Vaslav Nijinsky (1889-1950). Nijinsky was the first dancer of the *Daphnis* role and was concurrently involved in his own very time-consuming choreographing of Debussy's *Prélude à L'Après-midi d'un faune*. Ravel played his part in exacerbating the situation by being very tardy in producing the score and by allowing the conductor Gabriel Pierné to perform a portion of the music publicly in advance of its balletic première. Diaghilev came close to sabotaging the première which was first postponed, then threatened to be staged merely as a curtain-raiser, and finally given only two performances right at the end of the 1912 season (for detail on the collaborative tensions, see Mawer 2006a, 81-89).

But, even if we set these substantial matters aside, *Daphnis* presents a choreographic, dramatic challenge. The eponymous supposed hero is notably un-dynamic and Ravel's extended score predisposes the drama to stagnation: "some of the music presents knotty problems for the choreographer" (Buckle 1951). Moreover, despite the music being illustrative, it is also curiously comprehensive and self-sufficient; a reviewer for *The Manchester Guardian* articulates this specific issue and paradox, identifying "the problem [...] set by music which, though illustrative in character, provides so complete a story in itself that it needs no dance to illustrate it" (J.H.M. 1951). Similarly, Richard Buckle asks: "But what can dancing add to the dawn music or to the great explosion of spring and love which comes after [...]" (Buckle 1951). Even within the more recent revived production, a view persisted that: "The pervasive atmosphere of Ravel's immense choral score is almost too much for the dance to bear" (Craine 2004). And we know how successfully Ravel's music, especially Suite no. 2, works within a concert-hall setting.

Moreover, it was never possible to reconstruct—historically, esthetically or musically—the ancient Greek mythic

theme with the literalism that Fokine first sought, so even the original *Daphnis* that was eventually premièred in Paris at the Théâtre du Châtelet on 8 June 1912 was a fantasy of time and place. Almost a century later, most ballet materials are not extant—myth upon myth. As Lynn Garafola conceded in personal correspondence with me, “*Daphnis et Chloé* is a most mysterious ballet. We know a certain amount about it, mostly related to Ravel, but very little about what it looked like choreographically or how it was danced” (Garafola 2003). And for other scholars, too, the remaining materials “compose less a ballet, even the archival detritus of a ballet, than a haunting absence” (Morrison 2004, 76, abstract).

Theories of Music-Dance Interaction à Propos the 1912 Première

So, what if anything can we ascertain about the original interplay between music and dance, supported by design? Despite the entirely inauspicious beginnings of *Daphnis* and the vagaries of the horribly under-rehearsed performance, various aspects of the ballet, including its music, were very well received by the contemporary critic Émile Vuillermoz. As one of Ravel’s circle and a fellow member of the French artistic group known as Les Apaches, Vuillermoz might be deemed somewhat partial, but his views nonetheless commanded widespread respect. Above all, he was struck by the emergence of a remarkable artistic entity that somehow achieved plenitude: in short, “La synthèse de *Daphnis et Chloé* fut [...] très complète” (Vuillermoz 1912).

This feat was seemingly realized by virtue of artistic contemporaneity and some shared credentials, especially the avant-garde Russian esthetic values that underpinned the Ballet russes itself, as symbolized by the arts journal *Mir Iskusstva* (The World of Art) initiated by Diaghilev, Léon Bakst, and Alexandre Benois. Where dance was concerned, Fokine shared this quest for deep reform and artistic congruence, as demonstrated by his “First Essays in Choreography” (Beaumont 1935, 22-26). And for the composer himself, such artistic correspondence was also crucial: “Pour moi, il n’y a pas plusieurs arts, mais un seul. Musique, peinture [danse] et littérature ne diffèrent qu’en tant que moyens d’expression. Il n’y a donc pas diverses sortes d’artistes, mais simplement diverses sortes de spécialistes”² (Ravel 1931). Although superficially redolent, perhaps, of a Wagnerian *Gesamtkunstwerk* approach, such an association would have proved profoundly problematic to Ravel’s profoundly French-based and small-scaled esthetic. A much more fitting and comfortable connection would lie with the roughly contemporary Symbolist notion of inter-arts “correspondances” within French literature.

To probe the nature of such music-dance interactions, it is useful to relate primarily to multimedia ideas of the American humanities scholar Daniel Albright. These ideas focus upon musically expanded concepts of “consonance,” dynamic “dissonance,” and “transmediating chords,” understood as important moments of convergence between the arts (Albright 2000, 5-7). Such flexible notions may be combined with a Conceptual Integration Network (CIN) approach after the influential research of Gilles Fauconnier and Mark Turner (see, for instance, Fauconnier and Turner 2002), as broadly interpreted within a music-centered context (Cook 2001; 1998). (For a wider exploration and application of these inter-arts theories to ballet and across diverse musics, see Mawer 2006b, 95-98; 2009, 160-163.) In this manner, we may construct a large-scale mapping of the main music-dance relations in the 1912 première, as shown in Figure 1 below.

At one level, we are considering music and dance in terms of a selection of their intrinsic disciplinary attributes (Cook 2001, 181-182); however, as mentioned above, we recognize too that each medium is culturally situated and that the relations revealed are socio-culturally contingent. There is at least a fine theoretical distinction (Mawer 2009, 180) between the respective music and dance elements that are identified as raw ingredients for the interaction (including consonances) and the potentially new, emergent meanings that may spark from the perception of a composite, blended whole which has also embraced diverse dissonances. (An equivalent distinction may be found within the complex notion of signs, between the signifiers: specific musical and/or dance cues; and their signifieds: what those signifiers might connote in differing combinations and contexts.) In the parlance of conceptual blending, this scope for further interpretation follows the act of “running the blend” (Fauconnier and Turner 2002, 20). It is, arguably, the sense in which a balletic whole should indeed prove greater than the sum of its separate parts. From this point on, the reader is advised to consult the orchestral score of *Daphnis et Chloé* (Ravel 1913).

In terms of an initial overview of relations, Ravel-cum-music is plotted at the top left and Fokine-cum-dance at the top right of Figure 1. Within the music-dance attributes for the interaction, under Albright’s notion of “consonance,” we acknowledge a certain esthetic accord (such as on ballet reform, alluded to earlier) and mutual artistic respect; the pursuit of various antitheses of character and emotion in each medium; and other close correspondences between the two media within individual dances. A more in-depth consideration of the respective dances of *Daphnis* and *Dorcon* is provided a little later.

¹ “The synthesis of *Daphnis et Chloé* was [...] absolutely complete.”

² “For me, there are not several arts, but only one. Music, painting [dance] and literature differ only in their means of expression. There are not therefore different kinds of artists, but simply different kinds of specialists.”

Figure 1 Large-scale music-dance interaction : *Daphnis et Chloé* (1912)

Ravel/music (Medium 1)	Fokine/dance (Medium 2)
<p align="center">Attributes for interaction</p> <p align="center">“Consonance” (after Albright)</p> <ul style="list-style-type: none"> • Esthetic accord, advocating reform; respect for the other medium • Common usage of character, emotional, and conceptual antitheses • Individual dances, e.g. Daphnis (elegant), Dorcon (gauche) <p align="center">“Dissonance”</p> <div> <ul style="list-style-type: none"> • French, but with some Russian influence, especially that of Rimsky-Korsakov • Fanciful, <i>fin-de siècle</i> exotic approach to Greece (bare fifths as symbolic of the past; Longus accessed via the 16th-century French translation of Jacques Amyot) <ul style="list-style-type: none"> • Russian, but with some Western influence • More literal approach via Attic vases (stylized movements of naturalism: barefoot, or use of sandals, plus tunics and veils) </div> <p align="center">“Blend”/potential emergent meaning(s)</p> <ul style="list-style-type: none"> • Vuillermoz: “la synthèse”; Ravel: artistic “oneness” 	

Under “dissonance,” vital to some degree for the whole to exceed the sum of its parts, we note the opposition of French and Russian national styles, softened by some balancing and mixing – “complementation” in Cook’s terminology (Cook 1998, 103-106). For instance, Ravel’s Frenchness is evident across the score in his emphasis upon “la mélodie” and his exquisite impressionistic orchestration. There is too, however, a clear debt to Nicolai Rimsky-Korsakov’s *Shéhérazade* in the use of a reiterated dotted, perfect fourth motive coupled by much chromaticism in the “Danse générale” at Fig. 199ff., the crucial finale to the ballet that caused Ravel such compositional anxiety (Mawer 2006a, 89-93). Similarly, Alexander Borodin’s “Polovtsian Dances” from *Prince Igor* are relevant to the “Danse guerrière” at Fig. 92ff., in Part II of the ballet. We also perceive more idiosyncratic, divergent approaches to Greekness, as part of a much larger contemporary cultural fascination with Greek revival. For Ravel, it was “une vaste fresque musicale, moins soucieuse d’archaïsme que de fidélité à la Grèce de mes rêves”³ (Roland-Manuel 1938, 21), which involved his signature sound of hollow perfect fifths, used both harmonically and melodically, as symbolic of any kind of past, including ancient times. The most striking occurrence is the harmonic stacking of bare fifths upon a bass pedal on A, projected from the beginning of the musical score through to Fig. 1. Additionally, Ravel’s understanding of the original story of *Daphnis et Chloé* (Longus 1902) was acquired at a remove via the idiosyncratic sixteenth-century French translation

of Jacques Amyot. By contrast, Fokine was inspired by the stylized illustrations found on Attic vases, in conjunction with the contemporary fashion for so-called “naturalism,” a style that favored dancers discarding their ballet shoes for bare feet or even sandals, and the donning of tunics and veils rather than traditional tutus.

With respect to an overall, resultant “blend” and its associated meaning in Figure 1, we may posit Vuillermoz’s conviction concerning “la synthèse” and Ravel’s “oneness,” or unity. Interestingly, although Ravel’s debt to Rimsky might be viewed as a personal weakness, in the context of the composite work, it may be reinterpreted as part of a collective unifying strength. Similarly, while Ravel’s line on Greekness might potentially have created a rupture, his “fidélité à la Grèce de mes rêves” (Roland-Manuel 1938, 21), which is congruent with a dream-world/reality theme within the ballet, actually chimes in very nicely with Sigmund Freud’s contemporary pursuit of dream-world and the subconscious mind in his seminal work *The Interpretation of Dreams* (Freud 1899). Thus Ravel’s approach may contribute an added sense of the “oneness” of *Daphnis* with its own historical times. We might also consider that the youthful innocence symbolized by the characters of Daphnis and Chloé could only be at “one” with a relatively carefree, prewar France: such innocence was soon to be totally and brutally shattered.

In order to support these larger-scale claims and to advance the consonance-cum-dissonance agenda, more detailed

³ “a vast musical fresco, less concerned about archaism than about faithfulness to the Greece of my dreams” (Orenstein 1990, 31).

music-dance evidence is necessary (here I build upon Figure 1: “Consonance,” Individual dances). As Stephanie Jordan observes, at a localized level, ballet involves special occasions of “parallelism” (Jordan 2000, 75), where we may argue that internally consonant music does function consonantly with dance. An uncontroversial instance is found in the “Danse gracieuse et légère de Daphnis,” at Fig. 43ff., within Part I. This elegant, lilting and classical music—its regular melodic phrases of 6/8 meter within *F* major presented in euphonious pastoral tones by the flute—combines with agile, sophisticated dance. Ravel’s music was supposedly inspired by the nimble leaps of Nijinsky (Mawer 2006a, 107), who initially performed the dance. Conversely, and more interesting theoretically, there is evidence of a phenomenon suggested by Daniel Albright wherein, in a modernist context, “when the music is dissonant, then the relations (within a given collaboration) between music and painting or poetry [or dance] tend to be consonant” (Albright 2000, 29). I am less convinced that this is necessarily a “law of conservation of dissonance,” as Albright claims here, though this may amount to little more than a particular semantic distinction.

To test Albright’s main principle we may focus on the antithetical example of the “Danse grotesque de Dorcon” where Ravel’s dissonant music, at Fig. 32ff., features an artless 2/4 meter, rogue accents, and mis-phrasings. The musical gaucheness is exaggerated by the caricatured use of bassoon whose simplistic melody overstates the obvious, ending on dissonant crude notes. The grounded earthiness of this dance is conveyed literally by a stubborn pass pedal on *E*. We may relate this sonic image to a compilation of sources which represent the more elusive domain of dance, albeit statically and at several removes! First, we should reference Michel Fokine’s own testimony, where he recalled his practice of maximizing a differentiation between the sophistication of the characters of Daphnis and Chloé and the primitivism of Dorcon:

In the dances of Darkon [*sic*] and the nymphs I used more archaic poses. [...] Darkon was supposed to convey the impression of being rough and clumsy in contrast to the agile and graceful Daphnis [...] That is why, for the composition of Darkon’s part, I utilized more angular positions (Fokine 1961, 213).

Second, we may factor in a cleverly economic sketch of the character of Dorcon undertaken by Valentine Gross during the rehearsals for the Paris première, which captures Dorcon’s use of a crudely flat and splayed hand position, colloquially referred to as the “toasting fork” (for a photograph of this sketch, see Mawer 2006a, 108). Third, we may add into the mix Vuillermoz’s critique of this dance, as pre-

mièred by the accomplished soloist Adolph Bolm, to create what we can of a composite dance image: “Bolm triumphe dans une danse bouffonne hardiment dessinée où il affirma une précision rythmique réellement héroïque”⁴ (Vuillermoz 1912, 68).

Despite the problems and limitations of working with a very fragile dance trace here, as elsewhere in the ballet, I argue that there is sufficient evidence to favor the idea of a convincing music-dance similarity that emerges out of shared dissonance. In other words, the internally dissonant, gauche music and the dissonant, clumsy dance do seem to create a higher-order consonant relationship: a “transmediating chord” (Albright 2000, 5), perhaps. Time and space permitting, we could examine other instances of nuanced relations from the première, but I would like to move now to the main music-dance locus to develop the comparative scope.

Music-Dance Interaction à Propos the 1951/2004 Ashton Production

A second, postwar production of *Daphnis*, as an English translation of the Russo-French original, presents new times and places and an altered set of relations for hermeneutic consideration. This main case study involves the re-conception by Ashton and Craxton for Sadler’s Wells in 1951, then revisited by The Royal Ballet for *Celebrating Diaghilev* in 2004, this date also neatly marking the centenary of Ashton’s birth. Equally, the 2004 production gave Craxton a fitting opportunity, shortly before he died, to direct and refine the execution of his splendid designs, a process which had been rather hurried back in 1951. Although Ashton’s choreographic approach has been well documented (Kavanagh 1996; Jordan 2000; and Morris 2001), there remains room to investigate wider interdisciplinary relations, especially the impact of newer choreography (and design) upon older music, with its own independent reputation. A balanced mapping of the large-scale interactions in this second production is given in Figure 2 below.

In keeping with the approach adopted in the first half of this article, it seems helpful to recommence with an overview of relations. Within this partly posthumous collaboration, at the top left of Figure 2 Ravel presents as a silent partner, the attributes of his music, at least theoretically, unaltered from Figure 1 (though my selection of those attributes remains an interpretive act). This is not to negate the major changes in music performance practice that have occurred across the past century and the contrasts, apparent indeed at any one time, between French and English orchestral styles. At the top right is now positioned Ashton-cum-dance, and by extension Craxton-cum-design.⁵ Ashton’s choreography is

⁴ “Bolm triumphed in a boldly-drawn buffoon dance where he maintained a truly heroic rhythmic precision.”

Figure 2 Large-scale music-dance interaction : *Daphnis et Chloé* (1951/2004)

Ravel/music (Medium 1 [constant])	Ashton/dance (Medium 2)
<p align="center">Attributes for interaction</p> <p align="center">“Consonance” (after Albright)</p> <ul style="list-style-type: none"> • Esthetic accord, reform; respect for the other medium • Common usage of character, emotional, and conceptual antitheses • Individual dances, e.g. “Danse religieuse,” “Danse générale” <p align="center">“Dissonance”</p> <div> <ul style="list-style-type: none"> • French, but with some Russian influence • Fanciful, exotic approach to Greece (bare fifths as symbolic of the past) • Prewar period of la “Belle Époque” <ul style="list-style-type: none"> • <i>English, but after Fokine</i> • <i>Direct approach to Greekness (especially Cretan, via Craxton)</i> • <i>Postwar period of 1950s/2000s</i> </div> <p align="center">“Blend”/potential emergent meaning(s)</p> <ul style="list-style-type: none"> • Eclectic, international; time-travel (old and new) • Heightened dissonance, with some transformation • Critical perception of a dislocation 	

in many respects “after Fokine,” and it works closely with the melodic lines and balanced phrasings so important to Ravel. Of course, Ashton knew Ravel and his music at first hand, having danced in the 1928-29 premières of *Boléro* and *La Valse* for the Ballets Ida Rubinstein (Mawer 2006a, 15, 166, 227). And crucially, Craxton too “wanted to avoid a lack of unity between the décor and the dancers” (Lambirth 2004). This idea of close dance-design interplay was picked up on by Jill Anne Bowden who highlighted “the resonance of the ballet’s austere steps and [the] climate of scorched air” (Bowden 1992, 851). The elements of the interaction preserve a substantial amount of esthetic consonance, consistent with Figure 1, so creating a higher level inter-production correspondence, or consonance.

As for the vital dissonance: again, some features concur with the 1912 première as represented in Figure 1, while new elements in Figure 2 are distinguished by my use of italics. Ravel’s French stylistic credentials now contrast with the Englishness of Ashton (and Craxton)—a trait emphasized by the 1951 production having been staged as part of the Festival of Britain—yet are partially mediated by aspects of Russianness. Thus we perceive another inter-production parallel: a Russo-French dissonance perpetuated by a Franco-English one. Ravel’s fanciful, exotic approach to Ancient Greece contrasts with a more direct, contemporary approach to Greekness—its Cretan inflection courtesy of Craxton. Ashton does away with the prewar baggage

of Hellenic naturalism, with its tunics, veils and bare feet (Christian 1993, 341); and Craxton contributes significantly to creating “an earthy modern-day feel, instead of the wispy white-robe approach you get with many Grecian ballets” (Fratr 2004). It was particularly for his intense “passion for the Greek landscape” that Craxton was remembered in one of several obituary tributes (Collins 2009). So Craxton’s arid, angular conception replaces Bakst’s cool lush meadows accented by dark cypresses. Interestingly, as the son of a musician, Craxton explained to me in correspondence that in *Daphnis* he envisaged “changing chords *not of music* but of colour” (Craxton 2004), in a way that resonates strongly with Albright’s “transmediating chords” (Albright 2000, 5), that concept whereby distinct elements may come together as inter-arts events at noteworthy points in time.

The resultant blend in Figure 2 involves a greater temporal complexity, since the ancient Greece that was viewed from the opulent Belle Époque then encountered the enforced postwar restraint of the 1950s and now, at some level, the new millennium. Although the 2004 production was a revival and, by extension, a tribute back to Diaghilev, for some of its performers and much of its younger audience it still constituted something new, an act of further interpretation and re-creation. Where Ashton’s choreography was concerned, his vision of the dance was revived as far as possible, according to various available sources, but it would never be an exact copy. (Only rarely in dance are source

⁵ This Ashton-Craxton production was not the first British première in London, which took place as early as 1914 at the Theatre Royal, Drury Lane. The 1914 production was substantially the same as the French 1912 première, although, somewhat extraordinarily, Diaghilev decided that he could not justify the expense of the chorus on this occasion. The music at least was, thus, significantly compromised.

materials as robust, or fixed, as published music scores.) As suggested earlier, this 2004 production constituted the definitive version of Craxton's vision, which was somewhat compromised in its execution in 1951: "John recreated his designs, largely from memory [...] It was as if his paintings had come to life" (Collins 2009). So this blend with potential for new, added meanings points to a more complex eclecticism, internationalism and time-travel: in short, we may perceive a heightened dissonance, encompassing some intriguing transformation (as I discuss a little later).

As before, some small-scale evidence is necessary to support and balance these larger-scale claims (here I intend to build upon Figure 2: "Consonance," Individual dances, with occasional reference back to Figure 1). The Ravel-Ashton-Craxton *Daphnis* still exhibits moments of Ravel's "one-ness." Consonant relations between consonant music and dance may be illustrated by the opening of the ballet, from the rise of the curtain just before Fig. 1 within the "Introduction," through into the "Danse religieuse" (at Fig. 5ff.). Ravel's pagan processional music, with its serene yet majestic hymn to nature, thrives on bass pedal points combined with reiterated stepwise triplets above. It receives close choreographic treatment, as evidenced by Ashton's annotated score (Ravel 1910b) which is housed in the ROHA Ashton Collection. Ashton makes his own note of Ravel's instrumentation and stresses "Quiet" for the *ppp* at Fig. 3 (Ravel 1910b, 3) where the "Crowd begins to enter" and the music slowly builds in pitch register and dynamic, supported by the repeated dotted motives of the wordless chorus. At Fig. 4ff. where the chorus is marked "sur la scène," Ashton supports the musical climax with his indication to the crowd to "Chatter." Shortly after, his direction for just "6 girls" correlates exactly with the *pp* alto entry on its alternating *B-A* pitches at Fig. 8 (Ravel 1910b, 8), while the corresponding "6 boys" matches the *pp* tenor entry at two measures before Fig. 9 (Ravel 1910b, 9). The sensitivity of Ashton's dance to Ravel's processional music is well conveyed in a photograph of a 1964 performance taken by the specialist ballet photographer Donald Southern. It shows a group of young people bearing offerings to the nymphs, their ordered step strongly suggesting poise and ceremony (for a reproduction, see Mawer 2006a, 122). The close inter-arts correspondence within this locus is supported by subsequent Benesh dance notation of the choreography (Ashton 1951),⁶ and by later ballet critique, wherein Ashton's opening dances managed to "recapture the feeling of ritual and homage to the gods [...] in beautifully simple and convincing terms" (Brinson and Crisp 1980, 109).

My final small-scale example looks to the ending where dissonant music and volatile dance do seem to come together consonantly, as I suggested previously for the "Danse grotesque de Dorcon." The score of Ravel's "Danse générale" at Fig. 199 ff., mentioned above, sets up a dissonant bacchanalian romp for full orchestra, with repeated triplets leading into slithering chromaticism and the tritonal *diabolus in musica* between treble and bass. Ashton's "Snake" for a balancing corps de ballet is detailed in Benesh notation within a large file comprising the choreography for *Daphnis and Chloë* (Ashton 1951), located in the Dance Notation Library of the ROHA. Initial advice is given: "Before teaching snake[,] set up relationships/'contacts' by placing dancers in this formation. Fig. 198." A geometric patterning is shown, with four lines each consisting of six dancers: the first two lines comprise the shepherds and shepherdesses, and the latter two the pirates. Each dancer is numbered from 1 to 24 in a sequence which runs left-right and then right-left (1, 2, 3, 4, 5, 6; 12, 11, 10, 9, 8, 7 etc.). Pragmatic notes explain the positioning of accompanying scarves and hands. Repeated "Step-hop-step" movements across Figs. 196-198, followed by "Attitude turns" and "chainées" around Figs. 200-202, lead into "The Avenue" at Fig. 209, which is marked rather musically as a "very close canon, ad lib. timing." Different layers of notation, relating to the 1950s and to revivals from 1972-73 and 1994, reveal alternative choreographic finales, which nicely balance Ravel's own alternative musical endings from 1910 and 1912. Thus Ashton's choreographic risk-taking and excitement resonate powerfully with Ravel's music for the finale, incidentally also echoing Fokine's swift-moving, incremental choreographic method, whereby "The entire ensemble lurched together in a whirlpool of a general dance" (Fokine 1961, 209).

Of course, we should acknowledge that there are yet other moments where loosely dissonant relations are nuanced somewhat differently, such as near the start of the ballet's final Part III (at five measures before Fig. 153ff.). Overwhelmed by Ravel's surging musical waves of string *glissandi*, followed at Fig. 155 by rippling flutes, clarinets and harps, Ashton's response is rather to complement with "stillness and simplicity" (Jordan 2000, 224), as Fokine too had done at times. The stage direction, as given in the vocal score, reads: "Sur la scène désertée, Chloé se tient immobile. Une couronne lumineuse est posée sur sa tête" (Ravel 1910, 71). (There is a similar occurrence at Fig. 186ff.) Morrison too alludes to this special portion of the ballet, identifying a slightly later passage at Fig. 176ff., where, according to the stage direction, "Chloé réapparaît et figure, par sa danse, les accents de la flûte" (Ravel 1910,

⁶ During the 1950s, Rudolph Benesh (1916-75) developed the most widely-used system for notating classical ballet: Benesh Movement Notation. Another more flexible system: Labanotation, named after Rudolf Laban (1879-1958) and devised in 1928, is however more prevalent and influential today, especially for notating contemporary dance.

86). As danced in 1951 by Margot Fonteyn, Chloé created an emotional, romantic “variation [which] flowed in and out of static poses” (Morrison 2004, 76); within this setting, notable “fluttering gestures” offered an intricate equivalent of Ravel’s melismatic shepherd pipe solo, played on piccolo. Thus our attention is drawn to a bridging of tension, whereby “Fonteyn’s lyrical movements filled the middle ground between the conflicting musical and choreographic conceptions of *Daphnis et Chloé*” (Morrison 2004, 76). We may view this instance as an expressive music-dance dissonance, which is mediated and slightly mollified in the act of performance.

Returning to the big picture, what results through this blend is an English contemporary “take” upon a product of the Belle Époque that inculcates its own mystique via the legendary British ballet dancer, Margot Fonteyn (1919–91). Especially through her later on-stage partnership with the Russian émigré dancer Rudolf Nureyev, Fonteyn, who danced her entire career with The Royal Ballet, acquired the status of a cultural icon, engendering great affection among the British public. In summarizing the critical reception of this *Daphnis* production, we must accept that the original consonance of conception was inevitably lost: as a reviewer for the *Daily Telegraph* put it, “what we saw last night was a virtually new ballet, and a very clever one, with Fokine superseded by Frederick Ashton and Bakst by John Craxton. The old unity [...] is sacrificed” (M. C. 1951). Some critics did find the different timeframes deeply problematic as a dislocation: “Il faut voir ces bergers de Longus, qui semblent échappés du dernier tournoi de Wimbledon [...] le temple de Delphes transformé par Le Corbusier en un ‘bloc d’habitat conforme’” (Baignères 1954).⁷ Others declared that the production served only “to shoot the Greek spirit quite dead” (Barber 1951). Conversely, and fortunately for posterity, there were those who recognized that, despite some loss, what was gained had a vibrant immediacy: “Ashton’s big triumph is to translate the mingled calm, passion and violence of legendary Greece into modern dance [...] without any modern psychological tricks” (A. L. 1951).

By way of a codicil, the designer Craxton explained to me that “it was essential not to even try to imitate Ravel’s score [...] The lyrical narrative of the score is so telling that it needs little help” (Craxton 2004). And a similar situation pertained to Ashton’s dance in respect of Ravel’s exotic impressionism: instead, Ashton chose to work with his own and Ravel’s classicism, which yet underpins the impressionistic musical surface. Having experienced the May 2004 production, my view is that, though presented in a very different setting from that of 1912, Ravel’s music is undoubtedly re-

spected and not overpowered; rather, it is still very much a force to be reckoned with, as remarked on in those press reviews (Craine 2004). Ashton’s musical sensitivity, combined with that of Craxton, has ensured that the composite entity, while undoubtedly more dissonant—piquant—in its interactions, is certainly not dislocated.

Conclusion: Complexes, Transformation, and Plurality

The CIN-style graphing of Figures 1 and 2 has aimed to clarify music-dance (plus design) relations reasonably objectively, including the proposal of emergent meanings arising from both productions. It is harder, however, to convey through such means the different levels of significance, or the subtle grays that mingle with black and white. On the one hand, it is essential to probe moments of music-dance interaction to avoid vague generalizations; on the other hand, it is important to step back. With *Daphnis*, whether Paris 1912, London 1951, 2004, or in fact any other time and place, are we not dealing with modernist pluralities from the start?

As for consonance and dissonance: one is not intrinsically better than the other, though earlier history may have favored consonance and modernism dissonance. Either strategy may be effective or disruptive, dependent upon authorial intention, spectator experience, and, crucially, context. Moreover, it is rarely a matter of consonance versus dissonance, or unity versus independence, but much more one of both: a dynamic blend. In my readings of the “Danse grotesque de Dorcon” and the “Danse générale,” internally dissonant music and dance were seen to work closely together—consonantly or cooperatively, intensifying the experience. And it is especially through certain larger-scale dissonances or tensions that new meanings for the composition as a whole may accrue.

Thus we are dealing with combinative complexes, rather as Stephanie Jordan’s holistic, experiential “interdependence” (Jordan 2000, 64–65). These are intricate patterns of consonance and dissonance that fluctuate from one moment to another, co-existing, contradicting even, at various structural levels. In addition, we may perceive subtle transformative processes operating along a continuum, for instance, from prewar impressionism through to postwar (neo)classicism. The fluidity of these relations has been hinted at en route, but it inevitably resists graphing, or encoding. While Ravel’s exquisite, suave music is predominantly French in its style, it is also imbued with the Russianness of Borodin and, particularly, Rimsky-Korsakov. Equally, Fokine’s elusive dance, now just an imprint in the sand, conjoins

⁷ “One just has to see these shepherds of Longus, who appear to have escaped from the last Wimbledon tournament [...] the temple of Delphi transformed by Le Corbusier into a ‘standard living unit’.”

with other closely-related so-called Greek ballets. Ashton's re-creation ushers in a host of further texts and notions of Englishness, yet it cannot be closed off from its previous *Daphnis* history. The result is a cosmopolitan mix, but one with a clear emphasis upon the known present. The transformative aspect of this 1951/2004 production was well expressed in a contemporary review referenced above: "Ashton's [and Craxton's] big triumph is to translate [...] legendary Greece into modern dance" (A. L. 1951).

Ultimately, extending outwards from the productions that I selected to make things manageable, we are engaging with post-structural plurality. There is no fixed or complete *Daphnis*, but a potentially infinite collection of performances, temporal locations, and intertextual webs, a mere couple of threads of which I have pursued. Indeed, since the conference on "Danse et musique: dialogues en mouvement" in winter 2011, *Daphnis* has enjoyed further productions to celebrate the centenary of its original creation.⁸ First, in March 2012, the Birmingham Royal Ballet performed again its recent production of 2007 as part of the Spring Passions program at the London Coliseum. Second, in May 2012, the Orchestre symphonique de Montréal, conducted by Kent Nagano, was combined to persuasive effect with wonderfully innovative stage action courtesy of the contemporary circus arts group Cirque Éloise, so generating imaginative, added meanings for the work. The relational issues raised by this article are pertinent not only to *Daphnis*, and as part of a means to determine the legacy of the phenomenal Ballets russes beyond its centenary, but also to the genre of ballet much more broadly.

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⁸ Additionally, in November 2011, a substantial concert version of the full ballet score was given at the théâtre des Champs-Élysées in Paris, by l'Orchestre national de France, conducted by Ludovic Morlot, with le Choeur de Radio France

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