

Mary Barres Riggs (B.A., art history, Harvard University; M.A., dance history, University of Utah) studied ballet with Leon Danielian and at Balanchine's School of American Ballet. She was a scholarship student at the Ballet Center of Buffalo, whose director, Kathleen Crofton, had danced with Anna Pavlova and the Markova-Dolin Ballet. In Buffalo, guest choreographer Bronislava Nijinska taught Mary four major roles, and she made her professional debut in 1967 dancing the "Rag Mazurka" in Nijinska's ballet *Les Biches* at Jacob's Pillow. On a 1971 tour of Europe with Rudolph Nureyev and the American Classical Ballet, she performed principal and solo roles in Nijinska's *Les Biches* and *Chopin Concerto*, Lishine's *Graduation Ball*, *Carnaval* staged by Alicia Markova, and Bournonville's *La Sylphide* staged by Hans Brenaa of the Royal Danish Ballet, who made her understudy to Nureyev's partners Lillianna Cosi and Eva Evdokimova. Mary also performed with the Metropolitan Opera Ballet and with the ballet of the Niedersächsische Staatsoper in Hannover under the direction of Robert Mead, former principal dancer of the Royal Ballet.

She has presented papers and poster sessions at national and international conferences of the Society for Dance History Scholars and the Congress on Research in Dance, and at international musicology conferences in Toronto and London. Her master's thesis: "John Neumeier and the Symphonic Ballet: Third Symphony of Gustav Mahler" was published by the University of Utah. Her poetry on dance has appeared in *Vox* and in the *Dance Poetry Project* of the International Dance Council UNESCO, and for this organization she served as Chair of the New Orleans International Ballet Conference in 2003. Her musical associations also include a paternal ancestor, Johann Peter Barres, a German born organist and choir director in Nazareth, PA, and a grandfather who was Secretary of the Board of the Bach Festival in Bethlehem, PA.