

Making Of A Choreographer, The: Ninette De Valois And Baraux Folies'-bergers

Genne, Beth

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The Making Of A Choreographer Ninette De Valois And Bar Aux Foliesbergere

Fiona Macintosh



The Making Of A Choreographer Ninette De Valois And Bar Aux Foliesbergere:

The Making of a Choreographer Beth Genné,1996 Centering on Ninette de Valois's formative years as a choreographer and a shaper of British ballet this book closely examines her 1934 ballet Bar aux Folies Bergère which was inspired by the famous Edouard Manet painting and created for Marie Rambert's company then known as the Ballet Club

The Grotesque Dancer on the Eighteenth-century Stage Rebecca Harris-Warrick,Bruce Alan Brown,2005 Italian ballet in the eighteenth century was dominated by dancers trained in the style known as grotesque a virtuoso style that combined French ballet technique with a vigorous athleticism that made Italian dancers in demand all over Europe Gennaro Magri's Trattato teorico pratico di ballo the only work from the eighteenth century that explains the practices of midcentury Italian theatrical dancing is a starting point for investigating this influential type of ballet and its connections to the operatic and theatrical genres of its day The Grotesque Dancer on the Eighteenth Century Stage examines the theatrical world of the ballerino grottesco Magri's own career as a dancer in Italy and Vienna the genre of pantomime ballet as it was practiced by Magri and his colleagues across Europe the relationships between dance and pantomime in this type of work the music used to accompany pantomime ballets and the movement vocabulary of the grotesque dancer Appendices contain scenarios from eighteenth century pantomime ballets including several of Magri's own devising an index to the step vocabulary discussed in Magri's book and an index of dancers in Italy known to have performed as grotteschi Illustrations music examples and dance notations also supplement the text

The Royal Ballet: 75 Years Zoë Anderson,2011-02-17 This book is a perceptive and critical account of the first 75 years of The Royal Ballet tracing the company's growth and its great cultural importance an indispensable book for all lovers of ballet In 1931 Ninette de Valois started a ballet company with just six dancers Within twenty years The Royal Ballet as it became was established as one of the world's great companies It has produced celebrated dancers from Margot Fonteyn to Darcey Bussell and one of the richest repertoires in ballet The company danced through the Blitz won an international reputation in a single New York performance and added to the glamour of London's Swinging Sixties It has established a distinctive English school of ballet a pure classical style that could do justice to the 19th century repertory and to new British classics Leading dance critic Zo Anderson vividly portrays the extraordinary personalities who created the company and the dancers who made such an impact on their audiences She looks at the bad times as well as the good examining the controversial directorships of Norman Morrice and Ross Stretton and the criticism fired at the company as the Royal Opera House closed for redevelopment

Modernism after the Ballets Russes Gabriela Minden,2025-07-14 Serge Diaghilev's Ballets Russes holds a renowned position in the history of modernism across various arts The company's daring productions brought together leading artists working in diverse fields from Igor Stravinsky to Pablo Picasso from Bronislava Nijinska to Coco Chanel redefining the possibilities of artistic collaboration and shaping the trajectories of dance music fashion and the visual arts But what of the Ballets Russes's role in the text based theatre Despite the intrinsic link

between dance and theatre as performance arts the company's contributions to dramatic literature and dramaturgy have remained surprisingly elusive This book establishes the Ballets Russes as a powerful force in the development of modernist theatre in Britain revealing how the company's avant garde repertoire inspired the creation of new composition strategies and performance techniques that privileged the immediacy of expression offered by the moving dancing body Modernism after the Ballets Russes examines the philosophical conditions of early twentieth century Britain's theatrical landscape marked by growing interest in Nietzschean interpretations of classical drama and Wagnerian notions of the Gesamtkunstwerk to illuminate the allure of the Ballets Russes's re-centring of dance as the foundation of theatre art It shows that Diaghilev ballets provided new ways of thinking about the relationship between the literary and embodied aspects of dramatic performance fueling collaborations between eminent dramatists and theatre practitioners Harley Granville Barker J M Barrie Terence Gray and W H Auden and lesser known choreographers Cecil Sharp Tamara Karsavina Ninette de Valois and Rupert Doone Through the prism of the Ballets Russes this group of artists crafted distinctive new theatrical forms including a whimsical terpsichorean fantasia and a politically subversive poetic dramatic satire as well as new methods of staging Shakespearean comedy and Attic tragedy Together this book contends these literary and dramaturgical innovations represent a previously neglected strand of modernism one that saw the dramatic power of the moving body expand the expressive resources of the period's theatrical arts

The Making of Markova Tina Sutton, 2021-11-15 In pre World War I England a frail Jewish girl is diagnosed with flat feet knock knees and weak legs In short order Lilian Alicia Marks would become a dance prodigy the cherished baby ballerina of Sergei Diaghilev and the youngest ever soloist at his famed Ballets Russes It was there that George Balanchine choreographed his first ballet for her Henri Matisse designed her costumes and Igor Stravinsky taught her music all when the re-christened Alicia Markova was just 14 Given unprecedented access to Dame Markova's intimate journals and correspondence Tina Sutton paints a full picture of the dancer's astonishing life and times in 1920s Paris and Monte Carlo 1930s London and wartime in New York and Hollywood Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century's great artists

The Ancient Dancer in the Modern World Fiona Macintosh, 2012-07-05 When the eighteenth century choreographer Jean Georges Noverre sought to develop what is now known as modern ballet he turned to ancient pantomime as his source of inspiration and when Isadora Duncan and her contemporaries looked for alternatives to the strictures of classical ballet they looked to ancient Greek vases for models for what they termed natural movement This is the first book to examine systematically the long history of the impact of ideas about ancient Greek and Roman dance on modern theatrical and choreographic practices With contributions from eminent classical scholars dance historians theatre specialists modern literary critics and art historians as well as from contemporary practitioners it offers a very wide conspectus on an under explored but central aspect of classical reception dance and theatre history and the history of ideas

Vaughan Williams and His World Byron Adams, Daniel M.

Grimley,2023-08-05 A biography of Ralph Vaughan Williams published in collaboration with the Bard Music Festival Ralph Vaughan Williams 1872 1958 was one of the most innovative and creative figures in twentieth century music whose symphonies stand alongside those of Sibelius Nielsen Shostakovich and Roussel After his death shifting priorities in the music world led to a period of critical neglect What could not have been foreseen is that by the second decade of the twenty first century a handful of Vaughan Williams s scores would attain immense popularity worldwide Yet the present renown of these pieces has led to misapprehension about the nature of Vaughan Williams s cultural nationalism and a distorted view of his international cultural and musical significance Vaughan Williams and His World traces the composer s stylistic and aesthetic development in a broadly chronological fashion reappraising Vaughan Williams s music composed during and after the Second World War and affirming his status as an artist whose leftist political convictions pervaded his life and music This volume reclaims Vaughan Williams s deeply held progressive ethical and democratic convictions while celebrating his achievements as a composer

Dancing in the Blood Edward Ross Dickinson,2017-07-27 The book explores the revolutionary impact of modern dance on European culture in the early twentieth century Edward Ross Dickinson uncovers modern dance s place in the emerging mass culture of the modern metropolis and reveals the connections between dance politics culture religion the arts psychology entertainment and selfhood **Choreography Invisible** Anna Pakes,2020-04-28 Dance is often considered an ephemeral art one that disappears nearly as soon as it materializes leaving no physical object behind Yet some dance practice involves people trying to embody something that exists before and survives beyond their particular acts of dancing What exactly is that thing And how do dances continue to exist when not performed Anna Pakes seeks to answer these and related questions in this book drawing on analytic philosophy of art to explore the metaphysics of dance making performance and disappearance Focusing on Western theater dance Pakes also traces the different ways dances have been conceptualized across time and what those historical shifts imply for the ontology of dance works

Literature, Modernism, and Dance Susan Jones,2013-08-01 This book explores the complex relationship between literature and dance in the era of modernism During this period an unprecedented dialogue between the two art forms took place based on a common aesthetics initiated by contemporary discussions of the body and gender language formal experimentation primitivism anthropology and modern technologies such as photography film and mechanisation The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms The book investigates dance s impact on the modernists critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de si cle of the Ballets Russes and of European and American experimentalists in non balletic forms of modern dance A reciprocal relationship occurs with choreographic use of literary text Dance and literature meet at this time at the site of formal experiments in narrative drama and poetics and their relationship contributes to common aesthetic modes such as symbolism primitivism expressionism and

constructivism Focussing on the first half of the twentieth century the book locates these transactions in a transatlantic field giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé Nietzsche Yeats Conrad Woolf Lawrence Pound Eliot and Beckett Fuller Duncan Fokine Nijinsky Massine Nijinska Balanchine Tudor Laban Wigman Graham and Humphrey and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to André Howard and Oskar Schlemmer

Dancing from Past to Present Theresa Jill Buckland, 2007-03-19 This groundbreaking collection combines ethnographic and historic strategies to reveal how dance plays crucial cultural roles in various regions of the world including Tonga Java Bosnia Herzegovina New Mexico India Korea Macedonia and England The essays find a balance between past and present and examine how dance and bodily practices are core identity and cultural creators Reaching beyond the typically Eurocentric view of dance *Dancing from Past to Present* opens a world of debate over the role dance plays in forming and expressing cultural identities around the world

The Ballets Russes and Its World Lynn Garafola, Nancy Van Norman Baer, Nancy Baer, 1999-01-01 The dance art music and cultural worlds of the Ballets Russes a dance company which helped define the avant garde in the early part of this century are surveyed in this book which begins with Serge Diaghilev's influence 200 illustrations

Frederick Ashton's Ballets Geraldine Morris, Senior Honorary Research Fellow in Dance Geraldine Morris, 2024-11-22 The second edition of Frederick Ashton's *Ballets Style Performance Choreography* adds two further ballets to this ground breaking study of Frederick Ashton's choreography It not only examines the contribution these ballets made to twentieth century dance art but also presents a detailed account of Ashton's work and dances demonstrating his remarkable choreographic and artistic talent Having danced with the Royal Ballet Company during the years Ashton was Director author Geraldine Morris also draws on her years as an academic in the field As well as highlighting the dances the book explores the contribution made by Ashton's collaborators both designers and musicians Central is the issue of identity and how style can be retained in dance despite alterations in training It considers the problem of how the values of ballet training change thereby affecting contemporary performances of his works Through eight works Morris examines the various sources that Ashton used whether they were dances with words or those influenced by dancers movement style jazz dance abstraction mysticism or narrative With this new material the second edition makes a significant contribution to dance scholarship

Dramaturgy in Motion Katherine Profeta, 2015-12-30 This groundbreaking book moves beyond the conventional association of dramaturgy with plays to consider the substance and process of dramaturgy for dance and movement performance Focusing on text and language research audience movement and interculturalism the author provides vivid practical examples from her collaboration with renowned choreographer Ralph Lemon

Music at Michigan, 1996

Teaching Dance Studies Judith Chazin-Bennahum, 2016-04-22 Teaching Dance

Studies is a practical guide written by college professors and dancers choreographers active in the field introducing key issues in dance pedagogy Many young people graduating from universities with degrees either PhDs or MFAs desire to teach dance either in college settings or at local dance schools This collection covers all areas of dance education including improvisation choreography movement analysis anthropology theory music for dance dance on film kinesiology injury prevention notation history archiving and criticism Among the contributors included in the volume are Bill Evans writing on movement analysis Susan Foster on dance theory Ilene Fox on notation Linda Tomko addresses new approaches to teaching the history of all types of dance and Elizabeth Aldrich writing on archiving

Writings on Ballet and Music Fedor Lopukhov, 2002 Although little known in the West Fedor Lopukhov was a leading figure in Russia's dance world for more than sixty years and an influence on many who became major figures in Western dance such as George Balanchine As a choreographer he staged the first post revolutionary productions of traditional ballets like Swan Lake and The Sleeping Beauty as well as avant garde and experimental works including Dance Symphony Bolt and a highly controversial version of The Nutcracker Fedor Lopukhov 1886 1973 was born and lived most of his life in St Petersburg He attended the ballet school affiliated with the Maryinsky later Kirov Theatre where he made his debut in 1905 danced as a soloist until 1922 and served as artistic director from 1922 through the end of that decade and for brief periods during the 1940s and 1950s

Vincente Minnelli Joe McElhaney, 2009 This text offers a comprehensive scholarly examination of Vincente Minnelli one of American cinema's central filmmakers The book demonstrates the sustained rigour of Minnelli's vision

Women's Work Lynn Brooks, 2008-01-05 Like the history of women dance has been difficult to capture as a historical subject Yet in bringing together these two areas of study the nine internationally renowned scholars in this volume shed new and surprising light on women's roles as performers of dance choreographers shapers of aesthetic trends and patrons of dance in Italy France England and Germany before 1800 Through dance women asserted power in spheres largely dominated by men the court the theater and the church As women's dance worlds intersected with men's their lives and visions were supported or opposed creating a complex politics of creative spiritual and political expression From a women's religious order in the thirteenth century Low Countries that used dance as a spiritual rite of passage to the salon culture of eighteenth century France where dance became an integral part of women's cultural influence the writers in this volume explore the meaning of these women's stories performances and dancing bodies demonstrating that dance is truly a field across which women have moved with finesse and power for many centuries past

Futures of Dance Studies Susan Manning, Janice Ross, Rebecca Schneider, 2020-01-14 A collaboration between well established and rising scholars Futures of Dance Studies suggests multiple directions for new research in the field Essays address dance in a wider range of contexts onstage on screen in the studio and on the street and deploy methods from diverse disciplines Engaging African American and African diasporic studies Latinx and Latin American studies gender and sexuality studies and Asian American and Asian studies this anthology

demonstrates the relevance of dance analysis to adjacent fields

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