



English Ballet

David Gayle



English Ballet:

An English Ballet David Gayle, 2012-06-18 Ninette de Valois was an extraordinary woman Not only did she create The Royal Ballet The Royal Ballet School and the company that has become Birmingham Royal Ballet in themselves great achievements but she was a gifted choreographer dancer teacher administrator speaker and writer She also identified and developed so many of the talented dancers choreographers and teachers who went onto make Britain a world leader in ballet and dance During the 50th Anniversary Celebrations of The Royal Ballet in 1981 Ninette de Valois accepted an invitation to speak to the Yorkshire Ballet Seminars In that illuminating talk printed here for the first time she focuses on what English Ballet is Combined with her 1955 article Some Problems of Ballet Today and Sir Peter Wright's fascinating Madam's Memorial Address this volume raises questions as meaningful today as they were when de Valois first addressed them In an increasingly connected dance world what does it mean to have a national style Why is a national style important How might a national style be identified developed and nurtured This volume provides thought provoking and fascinating reading for all lovers of ballet dance and art

English Ballet Walter James Turner, 1944

The English Ballet Folios Phyllis Winifred Manchester, 1945

British Subjects Nigel Rapport, 2020-05-25 The anthropology of Britain is hotly debated What does it mean to live in Britain and to be British and is an anthropology of Britain even a legitimate undertaking British Subjects presents a forthright voice in this debate Key anthropological concerns such as community rationality aesthetics the body power work and leisure nationalism and transnationalism are found reflected in the lives of a wide range of British subjects from farmers to dancers children to retired miners new agers to entrepreneurs In disputing traditional claims that anthropology at home and of one's own is misconceived unnecessary or unperceptive this book clearly establishes that an anthropology of Britain can set excellent standards of subtle ethnography and complex analysis Providing a nuanced appreciation of the intricacies of British society this book shows how the anthropological study of Britain can offer an enlightening paradigm for the study of individual lives

Ballet 101 Robert Greskovic, 2005-11 Presents a look at the world of dance an analysis of ballet movement music and history a close up look at popular ballets and a host of performance tips

The English Folk Dance Tradition Rolf Gardiner, 1923

Dance and Dancers in the Victorian and Edwardian Music Hall

Ballet Alexandra Carter, 2017-11-28 First published in 2005 The Victorian and Edwardian music hall ballet has been a neglected facet of dance historiography falling prey principally to the misguided assumption that any ballet not performed at the Opera House or legitimate theatre necessarily meant it was of low cultural and artistic merit Here Alexandra Carter identifies the traditional marginalization of the working class female participants in ballet historiography and moves on to reinstate the lost period of the music hall ballet and to apply a critical account of that period Carter examines the working conditions of the dancers the identities and professional lives of the ballet girls and the ways in which the ballet of the music hall embodied the sexual psyche of the period particularly in its representations of the ballet girl and the ballerina By

drawing on newspapers journals theatre programmes contemporary fiction poetry and autobiography Carter firmly locates the period in its social economic and artistic context The book culminates in the argument that there are direct links between the music hall ballet and what has been termed the birth of British ballet in the 1930s a link so long ignored by dance historians This work will appeal not only to those interested in nineteenth century studies but also to those working in the fields of dance studies gender studies cultural studies and the performing arts

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 Routledge Companion to English Folk Performance Peter Harrop, Steve Roud, 2021-07-12

This broad based collection of essays is an introduction both to the concerns of contemporary folklore scholarship and to the variety of forms that folk performance has taken throughout English history Combining case studies of specific folk practices with discussion of the various different lenses through which they have been viewed since becoming the subject of concerted study in Victorian times this book builds on the latest work in an ever growing body of contemporary folklore scholarship Many of the contributing scholars are also practicing performers and bring experience and understanding of performance to their analyses and critiques Chapters range across the spectrum of folk song music

drama and dance but maintain a focus on the key defining characteristics of folk performance custom and tradition in a full range of performances from carol singing and sword dancing to playground rhymes and mummers plays As well as being an essential reference for folklorists and scholars of traditional performance and local history this is a valuable resource for readers in all disciplines of dance drama song and music whose work coincides with English folk traditions **Minor Ballet Composers** William E Studwell, Bruce R Schueneman, 1997-07-14 While most music lovers are familiar with the famous scores of Tchaikovsky Delibes and Stravinsky many other lesser known composers also wrote for the ballet Several of these composers wrote almost exclusively for the ballet and all enriched the world of dance Minor Ballet Composers presents biographical sketches of 66 underappreciated ballet **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 **Behind the Scenes at the Ballets Russes** Michael Meylac, 2017-10-30 The Ballets Russes was perhaps the most iconic yet at the same time mysterious ballet company of the twentieth century Inspired by the unique vision of their founder Sergei Diaghilev the company gained a large international following In the mid twentieth century during the tumultuous years of World War II and the Cold War the Ballets Russes companies kept the spirit and traditions of Russian ballet alive in the West touring extensively in America Europe and Australia This important new book uncovers previously unseen interviews and provides insights into the lives of the great figures of the age from the dancers Anna Pavlova and Alicia Markova to the choreographers Leonide Massine George Balanchine and Anton Dolin The dancers own words reveal what life was really like for the stars of the Ballets Russes and provide fascinating new insights into one of the most vibrant and creative groups of artists of the modern age [The Oxford Handbook of Contemporary Ballet](#) Kathrina Farrugia-Kriel, Jill Nunes Jensen, 2021 Features viewpoints from dance scholars critics choreographers and dances Highlights contributions from choreographers around the globe Includes a significant range of cultural and historical contexts in the late twentieth and early twenty first centuries Book jacket

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single

volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 320 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Modern Dancing and Dancers* John Ernest Crawford Flitch, 1912 The ballet, a paper Stewart Duckworth Headlam, 1894 *The New Elizabethan Age* Irene Morra, Rob Gossedge, 2016-09-30 In the first half of the twentieth century many writers and artists turned to the art and received example of the Elizabethans as a means of articulating an emphatic and anti Victorian modernity By the middle of that century this cultural neo Elizabethanism had become absorbed within a broader mainstream discourse of national identity heritage and cultural performance Taking strength from the Coronation of a new young Queen named Elizabeth the New Elizabethanism of the 1950s heralded a nation that would now see its modern televised monarch preside over an imminently glorious and artistic age This book provides the first in depth investigation of New Elizabethanism and its legacy With contributions from leading cultural practitioners and scholars its essays explore New Elizabethanism as variously manifest in ballet and opera the Coronation broadcast and festivities national historiography and myth the idea of the Young Elizabethan celebrations of air travel and new technologies and the New Shakespeareanism of theatre and television As these essays expose New Elizabethanism was much more than a brief moment of optimistic hyperbole Indeed from modern drama and film to the reinternment of Richard III from the London Olympics to the funeral of Margaret Thatcher it continues to pervade contemporary artistic expression politics and key moments of national pageantry The Illustrated London News, 1922 **The Faber Pocket Guide to Ballet** Luke Jennings, Deborah Bull, 2014-09-04 The essential easy to use classical ballet guide spanning nearly two centuries of classical dance with entries for more than eighty works from ballet companies around the world from Giselle and Swan Lake to Cinderella and Steptext This new edition has been revised to include new ballets by Wayne McGregor Alexei Ratmanský and Christopher Wheeldon alongside classics by Tchaikovsky Diaghilev and Balanchine Features include plot summaries an analysis of each ballet's principal themes useful background and historical information a unique behind the scenes performer's eye view Dip in at random or trace the development of dance from cover to cover Written by former Royal Ballet principal Deborah Bull and leading dance critic Luke Jennings this ever popular Faber Pocket guide is a must for all ballet goers regulars and first timers alike The Art of Ballet Mark Edward Perugini, 1915

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