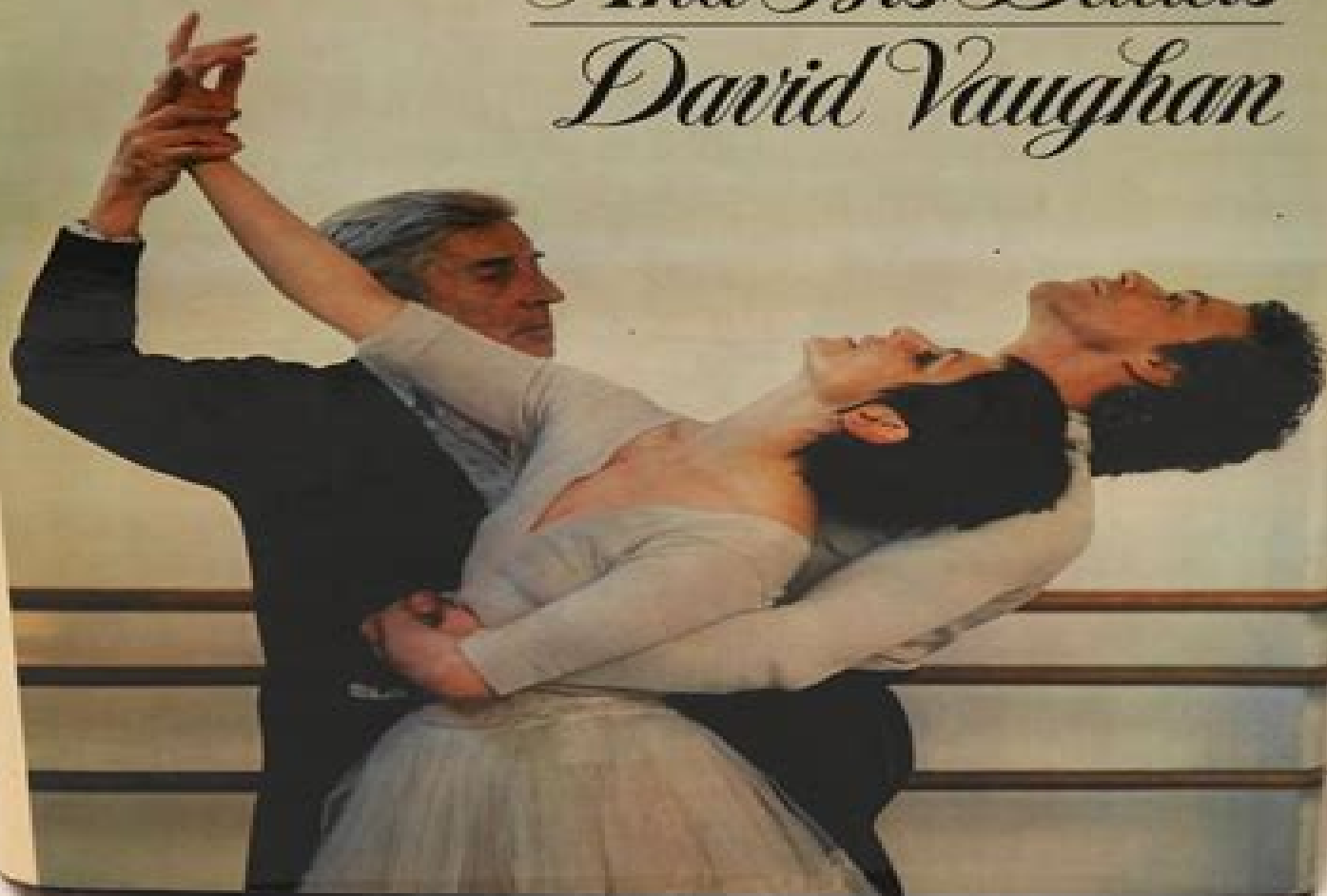


Frederick Ashton
And His Ballets
David Vaughan



Frederick Ashton And His Ballets

Tina Sutton



Frederick Ashton And His Ballets:

Frederick Ashton and His Ballets David Vaughan, 1977 *Frederick Ashton's Ballets* Geraldine Morris, Senior Honorary Research Fellow in Dance, 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.

Frederick Ashton and His Ballets Clive Barnes, 1961

Frederick Ashton Zoë Dominic, John Selwyn Gilbert, 1971

Frederick Ashton and His Ballets Clive Barnes, 1961

Frederick Ashton and His Ballets David Vaughan, 1999 This revised edition of Vaughan's seminal work includes a new final chapter and an updated chronology of work. It should be useful for both historians of 20th century ballet and for lovers of Ashton's work.

Frederick Ashton Cristina Franchi, 2005-04-01 2004 marks the centenary of the birth of Frederick Ashton, Founder Choreographer of The Royal Ballet, whose work defined the English style of ballet. Inspired to dance by Anna Pavlova, encouraged by Ninette de Valois, Founder of the Royal Ballet, Ashton's career as dancer, choreographer and director spans the Company's history from its earliest days. His influence is still seen today in the repertory and style that informs the Company with ballets such as *La Fille mal gardée*, *Ondine* and *Faade*. This is the first of a series of books in the Royal Opera House Heritage Series featuring a unique collection of images from the Royal Opera House Archives. The Series celebrates some of the legendary figures from the world of ballet and opera who have been associated with the Royal Opera House and its resident Companies, The Royal Ballet and The Royal Opera.

Frederick Ashton Zoe Dominic, 1971 *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 she was christened Alicia Markova, 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 Ballet Lover's Companion Zoë Anderson, 2015-01-01 Each chapter introduces a period of ballet history and provides an overview of innovations and advancement in the art form In the individual entries that follow Anderson includes essential facts about each ballet's themes plot composers choreographers dance style and music The author also addresses the circumstances of each ballet's creation and its effect in the theater and she recounts anecdotes that illuminate performance history and reception

The Ballets of Maurice Ravel Deborah Mawer, 2017-07-05 Maurice Ravel as composer and scenario writer collaborated with some of the greatest ballet directors choreographers designers and dancers of his time including Diaghilev Ida Rubinstein Benois and Nijinsky In this book the first study dedicated to Ravel's ballets Deborah Mawer explores these relationships and argues that ballet music should not be regarded in isolation from its associated arts Indeed Ravel's views on ballet and other stage works privilege a synthesized aesthetic The first chapter establishes a historical and critical context for Ravel's scores engaging en route with multimedia theory Six main ballets from *Daphnis et Chloë* through to *Bol* are considered holistically alongside themes such as childhood fantasy waltzing and neoclassicism Each work is examined in terms of its evolution premiere critical reception and reinterpretation through to the present new findings result from primary source research undertaken especially in Paris The final chapter discusses the reasons for Ravel's collaborations and the strengths and weaknesses of his interpersonal relations Mawer emphasizes the importance of the performative dimension in realizing Ravel's achievement and proposes that the composer's large scale oeuvre can in a sense be viewed as a balletic undertaking In so doing this book adds significantly to current research interest in artistic production and interplay in early twentieth century Paris

Ashton celebration, 2013 Frederick Ashton founder choreographer of The Royal Ballet was one of the 20th century's most influential choreographers whose musical subtle and graceful style and extraordinary gift for storytelling had a profound impact on the development of British ballet This special programme performed at the Royal Opera House to mark the 25th anniversary of Ashton's death presents five works that demonstrate his astonishing versatility from compelling abstract ballets such as the exuberant *Voices of Spring* and the radically modernist *Monotones* to the tragic love story *Marguerite and Armand* brought to life by Tamara Rojo and Sergei Polunin Container Recorded live at the Royal Opera House February 2013 Bonus features Introduction to Frederick Ashton Introductions to the ballets The Ashton Foundation Choreography by Frederick Ashton Orchestra of the Royal Opera House Conductor Emmanuel Plasson Concert master Vasko Vassilev All regions Blu ray

Letters from a Life Benjamin Britten, 2008 Letters by the British composer to his friends family and colleagues document his life from school days to the end of World War II

William Walton: A Catalogue Stewart Craggs, 2015-06-25 This revised updated and expanded edition of the definitive catalogue of works by Sir William Walton 1902-83 follows the completion of the William Walton Edition A comprehensive source of musical and documentary information relevant to Walton's life and work the catalogue features full

details of composition dates instrumentation first performance publication the location of autograph manuscripts critical comment and significant recordings as well as previously undiscovered pieces Appended are a helpful bibliography for further reading and indexes including for works authors of texts first lines and dedicatees *Dancing Women* Sally Banes, 2013-11-05 *Dancing Women* Female Bodies Onstage is a spectacular and timely contribution to dance history recasting canonical dance since the early nineteenth century in terms of a feminist perspective Setting the creation of specific dances in socio political and cultural contexts Sally Banes shows that choreographers have created representations of women that are shaped by and that in part shape society's continuing debates about sexuality and female identity Broad in its scope and compelling in its argument *Dancing Women* provides a series of re readings of the canon from Romantic and Russian Imperial ballet to contemporary ballet and modern dance investigates the gaps between plot and performance that create sexual and gendered meanings examines how women's agency is created in dance through aspects of choreographic structure and style analyzes a range of women's images including brides mistresses mothers sisters witches wraiths enchanted princesses peasants revolutionaries cowgirls scientists and athletes as well as the creation of various women's communities on the dance stage suggests approaches to issues of gender in postmodern dance Using an interpretive strategy different from that of other feminist dance historians who have stressed either victimization or celebration of women Banes finds a much more complex range of cultural representations of gender identities **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 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 manifested 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 **Ballet Music** Matthew Naughtin, 2014-07-17 Musicians who work professionally with ballet and dance companies sometimes wonder if they haven't entered a foreign country a place where the language and

customs seem so utterly familiar and so bafflingly strange at the same To someone without a dance background phrases and terms boy s variation pas d action apoth ose simply don t fit their standard musical vocabulary Even a familiar term like adagio means something quite different in the world of dance Like any working professional those conductors composers rehearsal pianists instrumentalists and even music librarians working with professional ballet and dance companies must learn what dance professionals talk about when they talk about music In *Ballet Music A Handbook* Matthew Naughtin provides a practical guide for the professional musician who works with ballet companies whether as a full time staff member or as an independent contractor In this comprehensive work he addresses the daily routine of the modern ballet company outlines the respective roles of the conductor company pianist and music librarian and their necessary collaboration with choreographers and ballet masters and examines the complete process of putting a dance performance on stage from selection or existing music to commissioning original scores to staging the final production Because ballet companies routinely revise the great ballets to fit the needs of their staff and stage audience and orchestra ballet repertoire is a tangled web for the uninitiated At the core of *Ballet Music A Handbook* lies an extensive listing of classic ballets in the standard repertoire with information on their history versions revisions instrumentation score publishers and other sources for tracking down both the original music and subsequent musical additions and adaptations *Ballet Music A Handbook* is an invaluable resource for conductors pianists and music librarians as well as any student scholar or fan of the ballet interested in the complex machinery that works backstage before the curtain goes up

Law and the Humanities: Cultural Perspectives Chiara Battisti, Sidia Fiorato, 2019-12-02 This volume investigates interdisciplinary intersections between law and the humanities from the Renaissance to the present day It allows for fruitful encounters between different disciplines from literature to science from the visual arts to the post human from the postmodern novel s experimentation to most recent approaches towards the legal interpretation of literary texts This productive dialogue fosters original perspectives in the interpretation of and reflection upon identity justice power and human rights and values thus underlining the role of literature in the articulation of relevant cultural issues pertaining to specific periods **Sur quel pied danser?**, 2005-01-01

La danse a inspir la litt rature et la litt rature a inspir la danse Mais comment fonctionne exactement l articulation entre les deux et quelles sont les cons quences de leur r ciprocit Cet ouvrage analyse ce lien depuis la Renaissance jusqu l poque moderne de d Aubign Francis Ponge de la danse macabre la th orie de Laban La relation entre danse et litt rature est variable parfois elle se fonde sur un principe esth tique parfois sur un principe th matique ou bien sociologique Quelque soit la nature de ce rapport ce livre d montre qu il est durable et riche de sens Les moyens d expression de la danse et de la litt rature sont radicalement diff rents aussi loign s les uns des autres que l on puisse imaginer Entre l abstraction du langage et la mat rialit du corps le foss para t infranchissable Ceci n est qu apparence Mots et mouvements se compl tent les uns aidant la compr hension des autres Ce livre relate le d sir travers les si cles d explorer cette inspiration mutuelle

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