



Eve Mutso in 'Five Rückert Songs' Photo credit: Deborah Jaffe

Roehampton University

Peter Darrell's **'Economy in Straitjacket but Still Room for Movement'** and **'O Caritas'** will be performed by the MA dance students at Roehampton University on 13th and 14th May at 6.30pm.

The dancers are already looking amazing in rehearsal so we can't wait to see them in performance.

It is a real treat to see '**O Caritas'** again. The last time it was performed was by the Curve Foundation in Scotland in 2009. It is so poignant and utterly relevant at this moment in time with so much conflict around the world.

Special thanks to Lalitaraja Chandler, Senior Lecturer in Dance Practices and MA Dance Practice and Performance Programme leader at Roehampton University and Choreologist Kristin Johnson for her amazing work teaching and staging both ballets using Benesh Movement Notation to remain faithful to Peter's vision for both ballets.

Email us at peterdarrelltrust@gmail.com if you would like to come to either of the performances which promise to be a real treat.



Linyue Zhao and Haoxian Liu O Caritas rehearsal Photos: Katherine Spence



Linyue Zhao



Jingyang Zhu and Kaiwen Rong

Ballet Nights - London & Glasgow - On the 5th June the final solo from **'Five Rückert Songs'** will be performed again at the Cadogan Hall in London. Eve Mutso will be joined by Soprano Hannah Dienes- Williams with Viktor Emanuel on the piano.

Ballet Nights' second London programme of 2025 marks a historic first for Ballet Nights – the debut of a Christopher Wheeldon piece. The evening also includes a world premiere, a UK premiere, and the much- anticipated UK debut of

Ballett Augsburg alongside rising talents and bold new voices shaping dance today. Join the new *Ballet Nights* concept of uniquely compèred evenings of Classical Ballet, Neo-Classical, and Contemporary Dance, presented up close and without compromise. You can book your tickets for the Cadogan Hall performance here: <u>5th June Cadogan Hall, London</u>

Then on the 4th July Ballet Nights will make its first-ever appearance in Scotland, at **Glasgow's Theatre Royal**. The programme features former principals of Scottish Ballet Sophie Martin, Eve Mutso (performing '**Five Rückert Songs'** accompanied by Mezzo-Soprano Dana Mays from the Royal Conservatoire of Scotland and Constance Devernay-Laurence, along with Glasgow born star of Gauthier Dance, Andrew Cummings. Principal of The Royal Ballet Steven McRae will be performing his iconic tap solo Czárdás alongside Scottish Ballet Orchestra violinist Gillian Riso - which promises having the whole audience on their feet! Alongside the evening's performance, there will be a day of Ballet Nights Masterclasses, bringing the stars of the show into studio! <u>FIND OUT MORE HERE</u>

'Cinderella' - Statue Fairy Act3 solo

We were thrilled to have taught the Statue Fairy 3rd Act solo from Peter's Cinderella to Bethany Kingsley- Garner for our archival and educational work. Kristin Johnson taught Bethany using Benesh Movement Notation and the whole teaching process was filmed by Maciej Gapik. It was joyous watching the final result.



Photo of Maciej, Bethany and Kristin in rehearsal for Cinderella's Statue Fairy

Benesh Movement Notation

From an early age musicians learn to read music alongside the study of their chosen instrument. They can learn and practice at home, and come in to an orchestral rehearsal fully prepared to play as an ensemble. An orchestral rehearsal is the equivalent of the ballet 'full call' involving the entire cast of a work, which typically takes place at the end of a rather different process.

Dancers (with some exceptions), cannot read choreography in the way that musicians read music. So how are ballets rehearsed and historic works revived?

The answer is through the remarkable Benesh Movement Notation (BMN) system. How did it all start?

In the 1950's Rudolf Benesh, a Hungarian accountant, artist and musician was watching his dancer wife Joan's attempts to write down her choreography on paper, as a memory aid. Using their combined knowledge, Rudolf and Joan spent the next 10 years developing, refining and teaching a written notation for dance. Interestingly, dance scores are written on a five-line stave like a music stave, and a full dance score has the parts written out one underneath the other, in the same layout as an orchestral score.

The potential of Rudolf's system was immediately noted by Dame Ninette de Valois, and the first professional 'choreologist' (notator and re-stager of dance), was employed in 1960 by The Royal Ballet in London. Since that time thousands of BMN scores have been created, in all genres of dance.

Peter Darrell was a great supporter, and an early adopter of Benesh Movement Notation and virtually all of his ballets have been notated using this system.

The most important function of a Benesh Movement Notation score is to provide a record faithful to the original intention and vision of the choreographer. Ideally, the choreologist will be present for all rehearsals of a new creation, observing, listening, co-ordinating the music and dance, and most importantly, recording the movement as it is being choreographed. Video recordings can be a useful resource for re-staging works, but nothing quite compares to the accuracy of Benesh Movement Notation in restaging works, especially heritage repertoire.

'Economy in Straitjacket but Still Room for Movement', 'O Caritas', the solo from Darrell's **'Five Rückert Songs'** and the Statue Fairy variation in Act 3 **'Cinderella'** have all been taught recently by Choreologist Kristin Johnson from the Benesh Movement Notation. Where would we be without it we all wonder!

To support the ongoing work of the Trust go to: https://www.justgiving.com/thepeterdarrelltrust

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