

The learning material introduces the work of the first two significant personalities of the Hungarian ballet and their age. Before that gives a review about the main characteristics of the romantic ballet.

Federico Campilli (1820–1889) is a very interesting, double personality from the aspect of criticism: as a dancer, as a choreographer, he was not first-rate, but the dance was led by a very strong (sometimes too strong) hand by him.

Frederick Campilli undoubtedly choreographed a lot. He has made many ballet inserts, and his most important work has been the domestic adaptations of the romantic grand ballets and the setting of Delibes ballets in the final years of his life. In the early years following the opening of the Royal Opera House, his earlier works began to develop into ballet the repertoire. During his years at the Opera, criticism always praised directing and spectacle, so presumably he was able to take advantage of the increased staff and spacious stage space.

Auróra 1-2 tananyag²⁹ It has to be emphasized that, while resisting the current fashion trends, he has carefully preserved the academic ballet style both on the stage of the National Theatre and the Royal Opera House.

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Emília Aranyvály (1838/39[?] – after 1870) is not only the first Hungarian officially registered, internationally significant ballet dancer, soloist, but also our first female choreographer. As a dancer, she could compete with any Viennese prima ballerina, toured in London and Vienna. In the summer of 1854, her own choreography was presented: “Recruiters” in the National Theatre. The period of her operation in Hungary is considered to be the first golden age of Hungarian ballet art.

Aranyvály as a ballet artist and as the first Hungarian female choreographer would deserve much more attention. In her case, we do not even know the circumstances of her birth and death.

As a demonstrative material we attached a 3D content: Emília Aranyvály in the Hungarian National Theatre.