

Serge Lifar Et Son Ballet

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The Ballets Russes and Its World Lynn Garafola 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.

The Art of Ballets Russes Exhibition Design, Dance and Music of the Ballets Russes 1909 - 1929 (1997 - 1998, Hartford, Conn. u.a.) 1997-01-01 Præsentation af en række balletter illustreret med fotografier og tegninger af kostumer og kulisser, ordnet alfabetisk efter designeren

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.

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.

Georges Auric Colin Roust 2020-04-01 Jean Cocteau, Erik Satie, Moulin Rouge - the names popularly associated with film composer Georges Auric's career conjure visions of a distant and glamorous early twentieth-century Parisian art world. Auric wrote well over 100 film scores, including the soundtrack for *Roman Holiday*, and was notably affiliated with Les Six, a group of French composers reacting to the musical establishment of the 1920s. But Auric's life and work spanned far beyond this limited sphere. A lifelong involvement in politics - from his leftism during the Popular Front years of the 1930s to his significant role in the French Communist Party's musical resistance of the 1940s - heavily influenced his sound and aesthetic. His advocacy on behalf of his fellow musicians led him into the fight for fair copyright laws, initially in France and then worldwide. And over the course of a seven-decade-long career, Auric took on roles as diverse as music critic, opera director, and arts administrator, revealing a deep involvement in his country's musical life that makes the label of "composer" seem inadequate. The first English-language biography of Auric, *Georges Auric: A Life in Music and Politics* rethinks the conventional ideas of what it means to be a composer. Drawing from an astonishing three dozen untapped archives, including the private archives of Auric's widow, author Colin Roust presents a picture of Auric that is as multifaceted as the man's career. Using Auric's life as a lens, Roust reveals the transforming role of music - and the composer - in twentieth-century society.

In Stravinsky's Orbit Klara Moricz 2020-08-04 The Bolsheviks' 1917 political coup caused a seismic disruption in Russian culture. Carried by the first wave of emigrants, Russian culture migrated West, transforming itself as it interacted with the new cultural environment and clashed with exported Soviet trends. In this book, Klára Mórica explores the transnational emigrant space of Russian composers Igor Stravinsky, Vladimir Dukelsky, Sergey Prokofiev, Nicolas Nabokov, and Arthur Lourié in interwar Paris. Their music reflected the conflict between a modernist narrative demanding innovation and a narrative of exile wedded to the preservation of prerevolutionary Russian culture. The emigrants' and the Bolsheviks' contrasting visions of Russia and its past collided frequently in the French capital, where the Soviets displayed their political and artistic products. Russian composers in Paris also had to reckon with Stravinsky's disproportionate influence: if they succumbed to fashions dictated by their famous compatriot, they risked becoming epigones; if they kept to their old ways, they quickly became irrelevant. Although Stravinsky's neoclassicism provided a seemingly neutral middle ground between innovation and nostalgia, it was also marked by the exilic experience. Mórica offers this unexplored context for Stravinsky's neoclassicism, shedding new light on this infinitely elusive term.

Balanchine Bernard Taper 1996-11-08 Written with wit, insight, and candor, *Balanchine* is a book that will delight lovers of biography as well as those with a special interest in dance. For this edition the author has added a thoughtful yet dramatic account of the working out of Balanchine's legacy, from the making of his controversial will to the present day. The author explores the intriguing legal, financial, and institutional subplots that unfolded after the death of the greatest choreographer of the century, but the central plot of his epilogue is the aesthetic issue: In the absence of their creator, can the ballets retain their wondrous vitality? Taper illuminates the fascinating transmission of Balanchine's masterworks from one generation to another, an unprecedented legacy in the history of ballet, that most evanescent of the arts.

[Dictionary Catalog of the Dance Collection](#) New York Public Library. Dance Collection 1974

The Ballet Lover's Companion Zoe Anderson 2015-05-29 This engaging book is a welcome guide to

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the most successful and loved ballets seen on the stage today. Dance writer and critic Zoe Anderson focuses on 140 ballets, a core international repertory that encompasses works from the ethereal world of romantic ballet to the edgy, muscular works of modern choreographers. She provides a wealth of facts and insights, including information familiar only to dance world insiders, and considers such recent works as Alexei Ramansky's Shostakovich Trilogy and Christopher Wheeldon's *The Winter's Tale* as well as older ballets once forgotten but now returned to the repertory, such as *Sylvia*. To enhance enjoyment of each ballet, Anderson also offers tips on what to look for during a performance. 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. Reliable, accessible, and fully up to date, this book will delight anyone who attends the ballet, participates in ballet, or simply loves ballet and wants to know much more about it.

Dance and Costumes Elna Matamoros 2021-07-01 The subTexte series of the IPF-Institute for the Performing Arts and Film, is dedicated to presenting original research within two fields of inquiry: Performative Practice and Film. The series offers a platform for the publication of texts, images, or digital media emerging from research on, for, or through the performative arts or film. The series contributes to promoting practice-based art research beyond the ephemeral event and the isolated monograph, to reporting intermediate research findings, and to opening up comparative perspectives. www.zhdk.ch/forschung/ipf

The Serge Lifar Collection of Ballet Set and Costume Designs Wadsworth Atheneum 1965

International Dictionary of Ballet: L-Z Lorraine Nicholas 1993 Arranged alphabetically from Adolphe Adam to Jiri Kylian, this reference includes entries on individual artists, individual ballets, and on ballet companies.

Karol Szymanowski Didier van Moere 2008 Karol Szymanowski (1882-1937) ne jouit pas encore de la notoriété de certains de ses contemporains comme Bartok, Stravinsky ou Prokofiev, alors que, de son vivant, en particulier entre les deux guerres, il était une des grandes figures de l'Europe musicale, notamment en France (où son ballet *Harnasie* fut chorégraphié par Serge Lifar), et que plusieurs de ses partitions ont franchi l'Atlantique. Il incarna toujours une certaine forme de modernité, en s'engageant dans la mouvance de Richard Strauss, en assimilant la nouveauté incarnée, à des titres différents, par Debussy, Scriabine ou Stravinsky et en adoptant la posture d'un compositeur " national " qui apportait du sang frais à une musique polonaise paralysée par l'ombre de Chopin. Cette modernité, alliée à un romantisme invétéré, se heurta au conservatisme forcené d'une grande partie de la critique polonaise, notamment quand il dirigea le Conservatoire puis l'Académie de musique de Varsovie. Dans sa quête d'horizons musicaux inconnus, Szymanowski bénéficia de l'amitié de grands musiciens, ses frères en musique : ainsi eut-il ses pianistes, avec son cousin Harry Neuhaus et Arthur Rubinstein, son violoniste, avec Pawel Kochanski, son chef d'orchestre, avec Grzegorz Fitelberg, sans parler de sa sœur Stanislawka, qui fut " sa " voix. Sans eux, eut-il été Szymanowski ? Parler de lui, c'est également parler d'eux qui, d'une certaine façon, contribuèrent à faire de cet artiste, qui vécut la tourmente de son Europe, l'un des grands compositeurs du XXe siècle.

Sergei Prokofiev: A Biography Harlow Robinson 2019-07-31 Sergei Prokofiev: A Biography traces the career of one of the most significant — and most popular — composers of the twentieth century. Using

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materials from previously closed archives in the USSR, from archives in Paris and London, and interviews with family members and musicians who knew and worked with Prokofiev, the biography illuminates the life and music of the prolific creator of such classics as Peter and the Wolf, Romeo and Juliet, Cinderella, the "Classical" Symphony, the Alexander Nevsky Cantata, and the Lieutenant Kizhe Suite. Prokofiev (1891-1953) lived a life complicated and enriched by the momentous political and social transformation of his homeland in the aftermath of the 1917 Bolshevik Revolution. Born to a middle-class family in rural Ukraine, he demonstrated amazing music talent at a very early age. In 1904, he began serious musical study at St. Petersburg Conservatory. For graduation, he composed (and performed) his audacious Piano Concerto No.1, which helped to make his name as the "Bad Boy of Russian Music." As one of the most accomplished pianists of his time, Prokofiev composed many works for the instrument which remain today an important fixture of the concert repertory. Prokofiev fled the chaos following the 1917 Bolshevik Revolution for the United States, where he lived and worked for several years, producing his comic opera The Love for Three Oranges and his very popular Third Piano Concerto. But he found American taste too underdeveloped, and moved to Paris in 1923 where he collaborated on ballets with Sergei Diaghilev's Ballets Russes (including Prodigal Son) and wrote several more operas (The Gambler, The Fiery Angel). Prokofiev also toured widely as a concert pianist, reaching nearly all major European capitals and returning several times to the United States, where his music was promoted by Serge Koussevitsky, conductor of the Boston Symphony Orchestra. During his Paris years, he began returning regularly on tours to the USSR, greeted with ecstatic enthusiasm. Dissatisfied with his music's reception in Paris, and homesick for Russia, Prokofiev in 1936 made the controversial decision to move with his wife and two sons to Moscow, just as Josef Stalin's purges were intensifying. Until 1938 he continued to tour abroad. In Moscow and Leningrad, Prokofiev worked with brilliant artists, including film director Sergei Eisenstein (for whom he wrote the scores to Alexander Nevsky and Ivan the Terrible), pianist Sviatoslav Richter, cellist Mstislav Rostropovich and ballerina Galina Ulanova (who danced the role of Juliet in Romeo and Juliet). But life was difficult: during World War II, Prokofiev and his second wife were evacuated to Central Asia. Even so, he managed to compose his gigantic opera War and Peace, his epic Fifth Symphony and many other seminal works of Soviet and world music. After suffering a stroke in 1945, Prokofiev's health worsened. At the same time, his music was attacked as "formalist" by Stalin's cultural officials in 1948, when his first wife was arrested and sent to a labor camp. Ironically, Prokofiev died on the very same day as Stalin, March 5, 1953. "One is grateful for Harlow Robinson's Sergei Prokofiev: A Biography... which is about as good as a musical biography gets: Robinson illuminates the artist's character, penetrates the human significance of the music, demonstrates an easy command of Russian political and cultural history, and writes with clarity and vigor. Anyone thinking about Prokofiev is deeply in his debt." — Algis Valiunas, The Weekly Standard "Harlow Robinson's biography of the composer is the fullest account to date, a thoughtful study of a puzzling personality in and out of music and a comprehensive history of the East-West cultural curtain as it constrained the life and work of the one major artist who had been active on both of its sides... The biographer is fair-minded, generous to Prokofiev but by no means an apologist... the best-written biography of a modern composer." — Robert Craft, The Washington Post "An indefatigably productive composer who achieved considerable success during his lifetime, Prokofiev seldom seemed satisfied, as he restlessly sought ever-greater recognition. Mr. Robinson explores the darkest corners of this labyrinthine life and brings clarity to some of its more puzzling twists and turns... [he] skillfully relates Prokofiev's life to greater political and cultural currents." — Carol J. Oja, The New York Times "[Robinson] tells us more than anyone hitherto about the composer's life as well as much about the origins and qualities of the music... The first full biography published in English to avoid the pitfalls of cold-war politics... [A] book of many virtues. [Robinson] gives us more facts about Prokofiev's life than any previous biographer, and he weaves them into a story of politics, art, and romance that marvelously gathers momentum... Robinson writes with the skill of a novelist; but the story, in this instance, is true."

— George Martin, *The Opera Quarterly* “A splendid life, by a Slavic-studies specialist who is also a musician, of one of our century’s most popular composers... Mr. Robinson’s account of the musical development of his monomaniacal hero is first-rate.” — *The New Yorker* “[A] well-written, scholarly, and very detailed book...” — April FitzLyon, *The Times Literary Supplement* “Certainly, there is nothing in English to rival Robinson’s book in scope and detail...” — Richard Dyer, *The Boston Globe* “[Prokofiev] has long been in need of the full, impressively researched, congenially written study that Robinson gives us.” — Gary Schmidgall, *Opera News* “[A] fluent, readable and detailed biography of Prokofiev from the perspective of a musically informed cultural historian... Robinson has made a complicated and contradictory life accessible to the western reader... Robinson has performed the important first step of chronicling for the general reader one of the twentieth century’s major musical personalities - and his biography will stitch music into the Russian cultural scene for many professional Slavists as well.” — Caryl Emerson, *The Russian Review* “The manner in which [Stravinsky and Prokofiev] pursued their careers in tandem for a while is one of the subjects generously described by Harlow Robinson with his flair for interesting and relevant information in his absorbing new biography of Prokofiev.” — Arthur Berger, *The New York Review of Books* “More detailed and comprehensive, and less politically partisan, than previous biographies, this readable account... deals objectively but compassionately with the life and work of a major Russian composer.” — *Publishers Weekly* “This is the best biography in English to date on Prokofiev... Robinson candidly exposes Prokofiev’s flaws, from his musical capriciousness and opportunism to his unpardonable social tactlessness... Throughout, the writing is intended for the lay reader — crisp, fast-paced, and unencumbered by technical jargon. Highly recommended.” — *Library Journal*

Prokofiev's Ballets for Diaghilev Stephen D. Press 2017-07-05 Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeevich Prokofiev are eminent figures in twentieth-century cultural history, yet this is the first detailed account of their fifteen-year collaboration. The beginning was not trouble-free, but despite two false starts (*Ala i Lolli* and the first version of its successor, *Chout*) Diaghilev maintained his confidence in the composer. With his guidance and encouragement Prokofiev established his mature balletic style. After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor/publisher Serge Koussevitsky, Diaghilev came to the composer's rescue at a low point in his Western career. The impresario encouraged Prokofiev's turn towards 'a new simplicity' and offered him a great opportunity for career renewal with a topical ballet on Soviet life (*Le Pas d'acier*). Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations (*L'Enfant prodigue*). Although Western scholars have investigated Prokofiev's operas, piano works, and symphonies, little attention has been paid to his early ballets written for Diaghilev's *Ballets Russes*. Despite Prokofiev's devotion to opera, it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s. Stephen D. Press discusses the genesis of each ballet, including the important contributions of the scenic designers (Mikhail Larionov, Georgy Yakulov and Georges Rouault) and the choreographer/dancers (Lid Massine, Serge Lifar and George Balanchine), and the special relationship between the ballets' progenitors.

Double Lives: Film Composers in the Concert Hall James Wierzbicki 2019-02-21 *Double Lives: Film Composers in the Concert Hall* is a collection of fifteen essays dealing with 'iconic' film composers who, perhaps to the surprise of many fans of film music, nevertheless maintained lifelong careers as composers for the concert hall. Featured composers include Erich Wolfgang Korngold, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Nino Rota, Leonard Rosenman, and Ennio Morricone. Progressing in chronological order, the chapters offer accounts of the various composers' concert-hall careers and descriptions of their concert-hall styles. Each chapter compares the composer's music for films with his

or her music for the concert hall, and speculates as to how music in one arena might have affected music in the other. For each composer discussed in the book, complete filmographies and complete works lists are included as appendices. *Double Lives: Film Composers in the Concert Hall* is accessible for scholars, researchers, and general readers with an interest in film music and concert music.

Russian Émigrés in the Intellectual and Literary Life of Interwar France Leonid Livak 2010-07-01 In a pioneering exploration of the intellectual and literary exchange between Russian émigrés and French intelligentsia in the 1920s and 1930s, Leonid Livak provides an impressively comprehensive bibliographic overview of a veritable "who's who" of Russian intellectuals and literati, listing all the material published by Russian émigrés or on topics pertaining to them during the period under study. Focusing attention on a largely ignored chapter of European cultural history, this volume challenges historical assumptions by demonstrating processes of cultural cross-fertilization and illuminates the precedents Russians set for political exiles in the twentieth century. A remarkable achievement in scholarship, *Russian Émigrés in the Intellectual and Literary Life of Inter-War France* is a valuable resource for admirers and researchers of French and Russian culture and European intellectual history.

Who's Who in Gay and Lesbian History Vol.1 Robert Aldrich 2005-10-25 *Who's Who in Gay and Lesbian History: From Antiquity to the Mid-Twentieth Century* is a comprehensive and fascinating survey of the key figures in gay and lesbian history from classical times to the mid-twentieth century. Among those included are: * Classical heroes - Achilles; Aeneas; Ganymede * Literary giants - Sappho; Christopher Marlowe; Arthur Rimbaud; Oscar Wilde * Royalty and politicians - Edward II; King James I; Horace Walpole; Michel de Montaigne. Over the course of some 500 entries, expert contributors provide a complete and vivid picture of gay and lesbian life in the Western world throughout the ages.

The Fascist Turn in the Dance of Serge Lifar Mark Franko 2020-06-19 Ukrainian dancer and choreographer Serge Lifar (1905-86) is recognized both as the modernizer of French ballet in the twentieth century and as the keeper of the flame of the classical tradition upon which the glory of French ballet was founded. Having migrated to France from Russia in 1923 to join Diaghilev's Ballets Russes, Lifar was appointed star dancer and ballet director at the Paris Opéra in 1930. Despite being rather unpopular with the French press at the start of his appointment, Lifar came to dominate the Parisian dance scene-through his publications as well as his dancing and choreography-until the end of the Second World War, reaching the height of his fame under the German occupation of Paris (1940-44). Rumors of his collaborationism having remained inconclusive throughout the postwar era, Lifar retired in 1958. This book not only reassesses Lifar's career, both aesthetically and politically, but also provides a broader reevaluation of the situation of dance-specifically balletic neoclassicism-in the first half of the twentieth century. *The Fascist Turn in the Dance of Serge Lifar* is the first book not only to discuss the resistance to Lifar in the French press at the start of his much-mythologized career, but also the first to present substantial evidence of Lifar's collaborationism and relate it to his artistic profile during the preceding decade. In examining the political significance of the critical discussion of Lifar's body and technique, author Mark Franko provides the ground upon which to understand the narcissistic and heroic images of Lifar in the 1930s as prefiguring the role he would play in the occupation. Through extensive archival research into unpublished documents of the era, police reports, the transcript of his postwar trial and rarely cited newspaper columns Lifar wrote, Franko reconstructs the dancer's political activities, political convictions, and political ambitions during the Occupation.

Prokofiev David Nice 2003-01-01 "The book follows Prokofiev's personal and musical journey from his childhood on a Ukrainian country estate to the years he spent travelling in America and Europe as an

acclaimed interpreter of his own works. Nice sheds new light on the striking compositions of Prokofiev's early years, his training at the St. Petersburg Conservatory and the circumstances of his departure from Russia in 1918 for what the composer thought would be a short tour of America.

Ballet Today 1969

Serge Lifar et son ballet Michel Rostislav Hofmann 1953

Choreography by George Balanchine George Balanchine 1984

Minor Ballet Composers Bruce R. Schueneman 1997 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 composers of the 19th and 20th centuries from around the world, along with selected stories from the ballets they helped create. While the composers' contributions to ballet music are emphasized, all aspects of their lives and works are touched upon. Plot summaries and excerpts from reviews of many of the ballets are also provided. Other topics of interest you'll find covered in *Minor Ballet Composers* include: Les Six: Darius Milhaud, Louis Durey, Georges Auric, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre--and their relationship with Erik Satie and Jean Cocteau how politics, revolutions, and wars have affected composers and their works who studied with whom; who collaborated with whom schools, movements, and musical renaissance the importance of opera to ballet music the relationship between film scores and ballet music which books, plays, stories, and folk tales certain ballets are based upon where many of these ballets premiered *Minor Ballet Composers* emphasizes the importance of second-tier composers and their influence on the rich tradition of music written for the dance (though in some cases the music was appropriated for the ballet from other original designs). The gathering of these composers in a single volume in appreciation of their ballet music, with a glossary of choreographers and an index of ballet titles, makes this book a useful volume for ballet aficionados, music librarians, musicians, and others interested in dance and dance music.

Dance, Desire, and Anxiety in Early Twentieth-Century French Theater Charles R. Batson 2017-03-02 The 1909 arrival of Serge de Diaghilev's Ballets Russes in Paris marked the beginning of some two decades of collaboration among littérateurs, painters, musicians, and choreographers, many not native to France. Charles Batson's original and nuanced exploration of several of these collaborations integral to the formation of modernism and avant-gardist aesthetics reinscribes performances of the celebrated Russians and the lesser-known but equally innovative Ballets Suédois into their varied artistic traditions as well as the French historical context, teasing out connections and implications that are usually overlooked in less decidedly interdisciplinary studies. Batson not only uncovers the multiple meanings set in motion through the interplay of dancers, musicians, librettists, and spectators, but also reinterprets literary texts that inform these meanings, such as Valéry's 'L'Ame et la danse'. Identifying the performing body as a site where anxieties, drives, and desires of the French public were worked out, he shows how the messages carried by and ascribed to bodies in performance significantly influenced thought and informed the direction of much artistic expression in the twentieth century. His book will be a valuable resource for scholars working in the fields of literature, dance, music, and film, as well as French cultural studies.

Legacies of Twentieth-Century Dance Lynn Garafola 2005-01-28 Lynn Garafola has written some of the most influential historical studies & criticism in the field of dance. This volume offers a selection of

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her essays & reviews that together document the extraordinary transformation of dance, especially ballet, since the early 20th century.

The Ballets Russes in Australia and Beyond Mark Carroll 2011-01-01 The Ballets Russes in Australia and Beyond draws together essays by leading international and national scholars, who explore the rich legacy of the Ballets Russes. A dazzling array of pictures brings to life the sheer vitality of the companies in a way that makes the volume indispensable to balletomanes, scholars, and those fascinated by the synergies between the creative arts in general.

Apollo's Angels Jennifer Homans 2010-11-02 NATIONAL BESTSELLER For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, *Apollo's Angels*—the first cultural history of ballet ever written—is a groundbreaking work. From ballet's origins in the Renaissance and the codification of its basic steps and positions under France's Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as *Entertainment Weekly* notes, brings "a dancer's grace and sure-footed agility to the page." NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

From One Medium to Another Paul A. Soukup 1997 Eighteen experts from a wide variety of academic and professional fields engage key questions in a series of thought-provoking essays that define the emerging field of new media Bible translating, and how the biblical message will be communicated in the culture and media of the 21st century.

Rethinking Prokofiev Rita McAllister 2020-02-07 Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels—he left Russia in the wake of Revolution, and returned at the height of the Stalinist purges—have caused unusually polarized appraisals of his music. While individual, distinctive, and instantly recognizable, Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely passé. Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends. More than sixty years after the composer's death, editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer's legacy. Often more political than artistic, these appraisals have depended not only upon the date of publication but also the geographical location of the writer. Commissioned from some of the most distinguished and rising scholars in the field, this collection highlights the background and context of Prokofiev's work. Contributors delve into the composer's relationship to nineteenth-century Russian traditions, Silver-Age and Symbolist composers and poets, the culture of Paris in the 1920s and '30s, and to his later Soviet colleagues and younger contemporaries. They also investigate his reception in the West, his return to Russia, and the effect of his music on contemporary popular culture. Still, the main focus of the book is on the music itself: his early, experimental piano and vocal works, as well as his piano concertos, operas, film scores, early ballets, and late symphonies. Through an empirical examination of his characteristic harmonies, melodies, cadences, and musical gestures—and through an analysis of the newly uncovered contents of his sketch-books—contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing, often dramatic, and almost always beguiling.

Encyclopedia of Gay Histories and Cultures George Haggerty 2013-11-05 First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

A Bibliography of the Dance Collection of Doris Niles & Serge Leslie Serge Leslie 1974

Serge Lifar et son ballet Michel-Rostislav Hofmann 1955

The Queer Encyclopedia of Music, Dance, and Musical Theater Claude Summers 2012-04-24 Aficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose *Symphonia* expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's *Lulu*, opera's first openly lesbian character. And don't forget *Kiss Me Kate*, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by John C. Wilson, Noël Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev, Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Ailey, Rufus Wainwright, and Ani DiFranco.

Rene Blum and The Ballets Russes Judith Chazin-Bennahum 2011-07-15 René Blum and the Ballets Russes documents the life of the enigmatic and brilliant writer and producer who resurrected the Ballets Russes after Diaghilev died. Based on a treasure trove of previously undiscovered letters and documents, the book not only tells the poignant story of Blum's life, but also illustrates the central role Blum played in the development of dance in the United States. Indeed, Blum's efforts to save his ballet company eventually helped to bring many of the world's greatest dancers and choreographers--among them Fokine, Balanchine, and Nijinska--to American ballet stages.

Prelude to Ballet Arnold Lionel Haskell 1936

Reading Dance Robert Gottlieb 2008 Compiles biographies, interviews, and profiles on dancers, choreographers, and performances.

The Encyclopedia of World Ballet Mary Ellen Snodgrass 2015-06-08 Throughout the centuries, ballet has had a rich and ever-evolving role in the humanities. Renowned choreographers, composers, and performers have contributed to this unique art form, staging enduring works of beauty. Significant productions by major companies embrace innovations and adaptations, enabling ballet to thrive and delight audiences all over the globe. In *The Encyclopedia of World Ballet*, Mary Ellen Snodgrass surveys the emergence of ballet from ancient Asian models to the present, providing overviews of rhythmic movement as a subject of art, photography, and cinema. Entries in this volume reveal the nature and purpose of ballet, detailing specifics about leaders in classic design and style, influential costumers and companies, and trends in technique, partnering, variation, and liturgical execution. This reference covers: Choreographers Composers Costumers Dance companies Dancers Productions Set designers Techniques Terminology Among the principal figures included here are Alvin Ailey, Afrasiyab Badalbeyli, George Balanchine, Mikhail Baryshnikov, Pierre Beauchamp, Sergei Diaghilev, Agnes DeMille, Nacho Duato, Isadora Duncan, Boris Eifman, Mats Ek, Erté, Martha Graham, Inigo Jones, Louis

XIV, Amalia Hernández Navarro, Rudolf Nureyev, Marius Petipa, Jerome Robbins, Twyla Tharp, and Agrippina Vaganova. This work also features dance companies from the Americas, Australia, China, Cuba, Egypt, Iran, Korea, New Zealand, Russia, South Africa, and Vietnam. Productions include such universal narrative favorites as *Coppélia*, *The Nutcracker*, *The Sleeping Beauty*, *Scheherazade*, *Firebird*, and *Swan Lake*. Featuring a chronology that identifies key events and figures, this volume highlights significant developments in stage presentations over the centuries. The *Encyclopedia of World Ballet* will serve general readers, dance instructors, and enthusiasts from middle school through college as well as professional coaches and performers, troupe directors, journalists, and historians of the arts.

Dance As Religious Studies Douglas G. Adams 2001-04-05 "Dance as religious studies" reveals resources for the "art of liturgical dance" in terms of both performance and scholarly interpretation. This collection of methodological essays has been arranged to suggest the wide spectrum and the underlying unity of these diverse and varied approaches to understanding dance as religious studies. Part I concentrates on the relationship between liturgical dance and the scriptural traditions of Judaism and Christianity. Part II indicates the feminist possibilities for liturgical and modern dance. Part III presents a spectrum of the contemporary theory and practice of liturgical dance. The book concludes with a bibliographic survey of sources and resources available to both liturgical dancers and students of dance as religious studies.

Embodied Texts Mary Fleischer 2007-01-01 *Embodied Texts: Symbolist Playwright-Dancer Collaborations* explores the dynamic relationship between Symbolist theatre and early modern dance across Europe from the 1890s through the 1930s. Gabriele D'Annunzio's projects with Ida Rubinstein; Hugo von Hofmannsthal's pantomimes for Grete Wiesenthal; W. B. Yeats's work with Michio Ito and Ninette de Valois; and Paul Claudel's collaborations with Jean Börlin and the Ballets Suédois are studied in depth to shed new light on an evolving dance-theatre form within Symbolist culture. Buoyed by the era's heightened interest in the expressive qualities of the body, these playwrights were highly invested in the authority of language, yet were drawn to the capacity of dance to evoke spiritual or psychological states which words could not completely capture. In its belief of fundamental correspondences among the arts, Symbolism encouraged experimentation across disciplines, and this study traces interconnections among many of its significant figures including Max Reinhardt, Claude Debussy, Gertrud Eysoldt, Edward Gordon Craig, Bronislava Nijinska, Isadora Duncan, Jaques Dalcroze, Darius Milhaud, Vsevolod Meyerhold, Mariano Fortuny, Terence Gray, George Antheil, Eleonora Duse, and Michel Fokine.