



Round About The Ballet

Lynsey McCulloch, Brandon Shaw



Round About The Ballet:

Round about the Ballet William Cubberley, Joseph Carman, 2004-11 Limelight Anyone who has ever seen a live performance of ballet knows the thrill of seeing larger than life figures on stage dancing in ways that seem superhuman What are these dancers like beyond the footlights How have they acquired such artistry and technique What are the joys and difficulties in sustaining their careers What dreams would they like to fulfill as performers Round About the Ballet profiles the stars of the top New York City ballet companies American Ballet Theatre and the New York City Ballet Selected by Roy Round one of the world's leading dance photographers the dancers profiled represent the very best in ballet today The dancers are brought to life through stories of their lives real life interviews and the stunning photographs of Roy Round This book is for ballet fans dance students collectors of photo books and people who are curious about the performing arts This is a book that once opened will be hard to put down **HARDCOVER** *The Works of William Makepeace Thackeray:*

Round-about papers. Little travels and roadside sketches William Makepeace Thackeray, 1904 [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 Ert Martha Graham Inigo Jones Louis XIV Amalia Hernandez 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 Coppelia 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 *The Russian Ballet* Alfred Edwin Johnson, 1913 **The Russian Ballet** Ellen Terry, Alfred Edwin Johnson, 2020-09-28 There is no need to enlarge here upon the vogue which the Russian Ballet or rather that company of dancers which has become familiar outside

its own country under that title has achieved in England France Germany and America Sufficient testimony to that is provided by the appearance of this book which seeks to present a souvenir of the performances with which so many spectators have been delighted It may be interesting however to sketch briefly the history of the ballet as a form of theatrical art and suggest an explanation of the enthusiasm with which after a long period of practical desuetude at least in London its revival by the Russians had been greeted The theatrical ballet is comparatively a modern institution but its real origin is to be found in the customs of very early times The antiquity of dancing as a means of expression is well known of course and concerted movements on the part of a number of dancers which constitute the ballet in its simplest form are recognised to have been a feature of religious ceremonial in the furthest historic eras The evolutions of the Greek chorus occur at once to the mind and there is evidence that among the Egyptians Assyrians and Ph nicians the formal dance was a part of religious ritual Representations occur on early vases and other relics of dancers revolving round a central person or object standing for the sun and it may reasonably be surmised that some such ceremonial occurred among the most primitive pagan peoples Rites of this kind indeed form the theme of *Le Sacre du Printemps* the most remarkable of the Russian dancers more recent performances which may be regarded as a deliberate attempt at reversion to type That provocative ballet is discussed elsewhere in the present volume but it may be remarked in passing that M Nijinsky who is responsible for the choreography of it has endeavoured to restore to that word something more of its original significance than its use in modern times to describe the general planning and arrangement of a ballet ordinarily confers Choreography or orchesography amongst the Egyptians and the Greeks was the art of committing a dance to writing just as a musical composition is registered and preserved by means of musical notation M Nijinsky considers that music and the dance being closely allied and parallel arts the one the poetry of sound the other the poetry of motion a ballet should be as much the work of one creative mind as a piece of orchestral music The principle he has embodied in *Le Sacre du Printemps* is that the dancers shall execute only those gestures and movements pre ordained by the choreographer and in the particular manner and sequence directed by the latter The polyphony of orchestral music is to be paralleled by the polykinesis if such a phrase may be coined of the ballet Leaving this digression one may ascribe the immediate parentage of the modern theatrical ballet to the Court Ballets of the sixteenth and seventeenth centuries which in turn arose out of the medi val mystery plays pageants and masques Ballets were a favourite diversion of the French Court of the period where they underwent a gradual refinement in style from the relative coarseness which at first distinguished them The opera ballet was the next stage of development then towards the end of the eighteenth century singing was omitted and the ballet attained a dignity of its own The founder of what may be termed the dramatic ballet which is the form the Russians have developed so magnificently was Noverre a great celebrity of his day who took London as well as Paris for his field After the fashion of his time Noverre went to the classics for his themes and very banal it would seem were his efforts to interpret them in terms of the ballet But though his ambition as a ma tre de

ballet outran his perceptions as an artist at least he initiated and firmly established a new form of art which was capable of being brought subsequently to a high degree of perfection Vestris and Camargo were among the more familiar names associated with the ballet both before and at Noverre's period These were the great dancers of the eighteenth century to whom succeeded Pauline Duvernay the celebrated Taglioni Carlotta Grisi Fanny Ellsler Fanny Cerito and others of the nineteenth century It is barely thirty years since Taglioni died at the age of eighty and it is possible there are still persons alive who remember her at the zenith of her career Pauline Duvernay died even more recently in 1894 but she preceded Taglioni on the stage and as her retirement took place at the time of Queen Victoria's accession there can be few if any who are able to recall her performances It is difficult to form a clear impression of what the ballet was like in Taglioni's day One imagines however that it was less the ballet in which she appeared than the individual art or at least skill of the dancer herself which attracted the spectator At all events the ballet after Taglioni steadily declined and one suspects that in her the tendency towards specialisation which is everywhere inevitable in a highly civilised state had reached its climax The ballet had become a mere background of no great significance or importance to the dancer and there being no one to maintain the standard of virtuosity set by so skilled an executant the result was inevitable There have been other dancers since Taglioni probably as fine and perhaps finer but their distinction has been of a peculiarly personal and of necessity somewhat limited kind The decay of the ballet as a vehicle of expression has bereft them of opportunities for the full display of their art they have been in the situation of a singer who for lack of an operatic stage whereon to give vent to mature full blooded powers would perforce have to be content with the comparatively limited opportunities of the platform

Ballet Class Melissa R. Klapper, 2020-01-31 Surveying the state of American ballet in a 1913 issue of McClure's Magazine author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard pressed to find anything other than dingy studios and imperious teachers One hundred years later ballet is everywhere There are ballet companies large and small across the United States ballet is commonly featured in film television literature and on social media professional ballet dancers are spokespeople for all kinds of products nail polish companies market colors like Ballet Slippers and Prima Ballerina and most importantly millions of American children have taken ballet class Beginning with the arrival of Russian dancers like Anna Pavlova who first toured the United States on the eve of World War I Ballet Class An American History explores the growth of ballet from an ancillary part of nineteenth century musical theater opera and vaudeville to the quintessential extracurricular activity it is today pursued by countless children nationwide and an integral part of twentieth century American childhood across borders of gender class race and sexuality A social history Ballet Class takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular everyday people who spent time in barre lined studios across the United States Drawing on a wide variety of materials including children's books memoirs by professional dancers and choreographers pedagogy manuals and

dance periodicals in addition to archival collections and oral histories this pathbreaking study provides a deeply researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives including gender norms consumerism body image children's literature extracurricular activities and popular culture

Prokofiev's Ballets for Diaghilev Stephen D. Press, 2017-07-05 Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyevich 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

La Nijinska Lynn Garafola, 2022 *La Nijinska* is the first biography of twentieth century ballet's premier female choreographer shedding new light on the modern history of ballet and recuperating the memory of lost works and forgotten artists all while revealing the sexism that still confronts women choreographers in the ballet world

The Oxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Shakespeare's texts have a long and close relationship with many different types of dance from dance forms referenced in the plays to adaptations across many genres today With contributions from experienced and emerging scholars this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement a process that raises questions of authorship and authority cross cultural communication semantics embodiment and the relationship between word and image Motivated by growing interest in movement materiality and the body *The Oxford Handbook of Shakespeare and Dance* is the first collection to examine the relationship between William Shakespeare his life works and afterlife and dance In the handbook's first section Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing The latter half of the handbook Shakespeare as Dance

explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theater adaptations and interpretations using non-Western dance forms such as Cambodian traditional dance or a local indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, *The Oxford Handbook of Shakespeare and Dance* provides an indispensable resource for considerations of dance and corporeality on Shakespeare's stage and the early modern era. *Social Dance* Arthur Franks, 2021-11-18 Originally published in 1963 and authored by the then Editor of the *Dancing Times*, this was a pioneer work discussing not only the origins and development of many social dance forms from early times but also relating these forms to their environment. As well as its role in social history, the book analyses the role of dance as a prime creative power in Renaissance spectacles which depicted and celebrated diplomatic, military and regal occasions. After a wide-ranging introductory chapter on the origins of dancing, the book takes the reader through the centuries, discussing in turn the *Basse Danse* and the *Moresco* of the Middle Ages, the *Pavane*, *Galliard* and *Courante* of the 16th Century, the *Minuet* of the 17th, 18th, the *Allemande*, the *Waltz* and the *Polka*, as well as *Jazz*, the *Cha Cha Cha*, the *Jive* and *Twist*. *The Routledge Introduction to Ballet, its Culture and Issues* Jennifer Fisher, 2024-12-24 As an introduction to ballet's history, culture and meanings, this book draws on the latest ballet scholarship to describe the trajectory of a dance form that has risen to global ubiquity and benefited from many diverse influences along the way. Organized around themes, the book explains how the manners, style and hierarchies of ballet became such a strong part of its DNA. It addresses the origins of ballet's aristocratic vocabulary and the ways in which it may be interpreted, now incorporating meanings that range from the aesthetic to the spiritual and the political. *The Routledge Introduction to Ballet, its Culture and Issues* explores how dancers and audiences have experienced ballet, how popular films have represented it and who has been excluded, and how that could change. The chapters highlight the people, institutions and works that helped to establish ballet's reputation, while also uncovering lesser-known influences and new ways of interpreting ballet. Lists of research resources, further readings, documentary films and dance feature films offer starting points for further avenues of learning. This book's central premise is that all dance reflects the culture in which it develops and is capable of embodying and disseminating new ideas. This is the definitive introduction for anyone drawn to ballet or seeking to understand it, and those looking to develop a thorough understanding of how ballet developed, the cultures that formed it and what it can mean for today's audiences, artists and scholars. *Waltzing Through Europe: Attitudes towards Couple Dances in the Long Nineteenth-Century* Egil Bakka, Theresa Jill Buckland, Helena Saarikoski, Anne von Bibra Wharton, 2020-09-10 From folk devils to ballroom dancers, *Waltzing Through Europe* explores the changing reception of fashionable couple dances in Europe from the eighteenth century onwards. A refreshing intervention in dance studies, this book brings together elements of historiography, cultural memory, folklore and dance across comparatively narrow but markedly heterogeneous localities. Rooted in investigations of often newly discovered primary sources, the essays afford many opportunities to compare

sociocultural and political reactions to the arrival and practice of popular rotating couple dances such as the Waltz and the Polka Leading contributors provide a transnational and affective lens onto strikingly diverse topics ranging from the evolution of romantic couple dances in Croatia and Strauss's visits to Hamburg and Altona in the 1830s to dance as a tool of cultural preservation and expression in twentieth century Finland *Waltzing Through Europe* creates openings for fresh collaborations in dance historiography and cultural history across fields and genres It is essential reading for researchers of dance in central and northern Europe while also appealing to the general reader who wants to learn more about the vibrant histories of these familiar dance forms **Ballet Today**, 1965 Diaghilev's Empire Rupert Christiansen, 2022-10-18 A Best Book of the Year at The New Yorker and The Telegraph Amusing and assertive Christiansen's delight is infectious Alexandra Jacobs The New York Times Book Review Rupert Christiansen a renowned dance critic and arts correspondent presents a sweeping history of the Ballets Russes and of Serge Diaghilev's dream of bringing Russian art and culture to the West Serge Diaghilev the Russian impresario and founder of the Ballets Russes is often said to have invented modern ballet An art critic and connoisseur Diaghilev had no training in dance or choreography but he had a dream of bringing Russian art music design and expression to the West and a mission to drive a cultural and artistic revolution Bringing together such legendary talents as Vaslav Nijinsky Anna Pavlova Igor Stravinsky Pablo Picasso and Henri Matisse this complex and visionary genius created a new form of ballet defined by artistic integrity creative freedom and an all encompassing experience of art movement and music The explosive color combinations sensual and androgynous choreography and experimental sounds of the Ballets Russes were called barbaric by the Parisian press but its radical style usurped the entrenched mores of traditional ballet and transformed the European cultural sphere at large Diaghilev's Empire the publication of which marks the one hundred fiftieth anniversary of Diaghilev's birth is a daring impeccably researched reassessment of the phenomenon of the Ballets Russes and the Russian Revolution in twentieth century art and culture Rupert Christiansen a leading dance critic explores the fiery conflicts outsize personalities and extraordinary artistic innovations that make up this enduring story of triumph and disaster **Concert Bulletin[s]** ... Boston Symphony Orchestra, 1928 *The Gramophone*, 1926 The Dance and Some Dancers, 1927 **March's Thesaurus Dictionary** Francis Andrew March, 1925 *Memorialising Shakespeare* Edmund G. C. King, Monika Smialkowska, 2022-01-01 This book is the first comprehensive account of global Shakespeare commemoration in the period between 1916 and 2016 Combining historical analysis with insights into current practice *Memorialising Shakespeare* covers Shakespeare commemoration in China Ukraine Egypt and France as well as Great Britain and the United States Chapter authors discuss a broad range of commemorative activities from pageants dance dramatic performances and sculpture to conferences exhibitions and more private acts of engagement such as reading and diary writing Themes covered include Shakespeare's role in the formation of cultural memory and national and global identities as well as Shakespeare's relationship to decolonisation and race A

significant feature of the book is the inclusion of chapters from organisers of recent Shakespeare commemoration events reflecting on their own practice Together the chapters in *Memorialising Shakespeare* show what has been at stake when communities identity groups and institutions have come together to commemorate Shakespeare *A Thesaurus Dictionary of the English Language* Francis Andrew March, 1906

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