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SERGE LIFAR



Serge Diaghilev His Life His Work His Legend

Peter F. Ostwald



Serge Diaghilev His Life His Work His Legend:

Serge Diaghilev Serge Lifar, 1945 *Serge Diaghilev, His Life, His Work, His Legend* Serge Lifar, 1976 **Serge Diaghilev** Serge Lifar, 2011-03-23 Many of the earliest books particularly those dating back to the 1900s and before are now extremely scarce and increasingly expensive We are republishing these classic works in affordable high quality modern editions using the original text and artwork *Serge Diaghilev* Serge Lifar, 1943 *Serge Diaghilev, His Life, His Work, His Legend* Serge Lifar, 1945 *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of Lifar in the 1930s as prefiguring the role he would play in the occupation Through extensive archival research into unpublished documents of the era police reports the transcript of his postwar trial and rarely cited newspaper columns Lifar wrote Franko reconstructs the dancer's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 ***The Unreal Life of Sergey Nabokov*** Paul Russell, 2011-11-08 In his novel based on the extraordinary life of the brother of Vladimir Nabokov Paul Russell re-creates the rich and changing world in which Sergey his family and friends lived from wealth and position in pre-revolutionary Russia to the halls of Cambridge University and the Parisian salon of Gertrude Stein and Alice B. Toklas But it is the honesty and vulnerability of Sergey our young gay narrator that hook the reader his stuttering childhood in the shadow of his brilliant brother his opium-fueled evenings with Cocteau his troubled love life on the margins of the Ballets Russes and its legendary cast and his isolation in war-torn Berlin A meticulously researched novel featuring an extraordinary cast of characters including Picasso Diaghilev Stravinsky Magnus Hirschfeld and of course the master himself Vladimir Nabokov this is ultimately the story of a beautiful and vulnerable boy growing into an enlightened and courageous man ***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 litterateurs, 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 Russes 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'Amé 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.

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.

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 Sublime Artist's Studio Gavriel

Shapiro, 2009-06-02 The relation of the visual arts to Vladimir Nabokov's work is the subject of this in depth and detailed study of one of the most significant facets of this modern master's oeuvre

In Montmartre Sue Roe, 2016-04-19

Previously published London Fig Tree 2014

Vaslav Nijinsky Peter F. Ostwald, 1991

Stravinsky and the Russian Traditions Richard Taruskin, 1996-07-15 Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed

Stravinsky and the Russian Traditions, Volume One Richard Taruskin, 2016-04-27 This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky's relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky's early maturity Petrushka The Rite of Spring and Les Noces Taruskin investigates the composer's collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neonationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed

Written with Taruskin's characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky *Stravinsky and the Russian Traditions, Volume Two* Richard Taruskin, 2023-09-01 This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky's relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky's early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer's collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neonationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed Written with Taruskin's characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In William Walton Stephen Lloyd, 2001 Using first hand accounts including contemporary correspondence articles and interviews this account of Walton's life also draws on material newly available relating to his friends and associates The reception of *Facade* and Walton's work in both films and radio are fully explored BOOK JACKET

Modernism on Stage Juliet Bellow, 2017-07-05 *Modernism on Stage* restores Serge Diaghilev's *Ballets Russes* to its central role in the Parisian art world of the 1910s and 1920s During those years the *Ballets Russes* stage served as a dynamic forum for the interaction of artistic genres dance music and painting in a mixed media form inspired by Richard Wagner's *Gesamtkunstwerk* total work of art This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists Pablo Picasso Sonia Delaunay Henri Matisse and Giorgio de Chirico Experimental both in concept and form these productions redefine our understanding of the interconnected worlds of the visual and performing arts elite culture and mass entertainment in Paris between the two world wars This volume traces the ways in which artists working with the *Ballets Russes* adapted painterly styles to the temporal three dimensional and corporeal medium of ballet Analyzing interactions among sets costumes choreography and musical accompaniment the book

establishes what the Ballets Russes productions looked like and how audiences reacted to them Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists interrogation of the limits of medium *Taking a Chance on Love* George Harwood Phillips, 2019-09-19 When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke what the music world already knew became apparent to the public at large the man had two musical personas one as a composer the other as a tunesmith One wrote highbrow music the other lowbrow Yet the two sides complemented each other Neither could function without the other Born and classically trained in imperial Russia Vladimir Dukelsky 1903 1969 fled the Bolshevik Revolution with his family discovered American popular music in cosmopolitan Constantinople and pursued his budding interest to New York before his passion for classical music drew him to Paris where the impresario Serge Diaghilev hired him to compose a ballet for the Ballets Russes *Taking a Chance on Love* immerses us in Duke s dizzying globe hopping and genre swapping as financial concerns and musical passions drive him from composing symphonies to writing songs from brilliant successes to Broadway flops and from performing with classical performers to writing books and articles Throughout as he crisscrosses the landscape of American music collaborating with lyricists such as Howard Dietz Ira Gershwin and Sammy Cohn the incomparable Vernon Duke emerges clearly from these pages sometimes charming sometimes infuriating always entertaining Although Vernon Duke has entered the canon of American standards with such songs as *Taking a Chance on Love* *I Can t Get Started* and *April in Paris* little is known about the composer with two personas *Taking a Chance on Love* brings the intriguing double life of Dukelsky Duke back into the spotlight restoring a chapter to the history of the Great American Songbook and to the story of twentieth century music **Constant Lambert** Stephen Lloyd, 2014 To the economist and ballet enthusiast John Maynard Keynes he was potentially the most brilliant man he d ever met to Dame Ninette de Valois he was the greatest ballet conductor and advisor this country has ever had to the composer Denis ApIvor he was the greatest most lovable and most entertaining personality of the musical world whilst to the dance critic Clement Crisp he was quite simply a musician of genius Yet sixty years after his death Constant Lambert is little known today As a composer he is remembered for his jazz inspired *The Rio Grande* but little more and for a man who devoted the greater part of his life to the establishment of English ballet his work is largely unrecognized today This book looks not only at his music but at his journalism his talks for the BBC his championing of jazz in particular Duke Ellington and more privately his longstanding affair with Margot Fonteyn Book jacket

The Enigmatic Realm of **Serge Diaghilev His Life His Work His Legend**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Serge Diaghilev His Life His Work His Legend** a literary masterpiece penned by a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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