

Reminiscences of the Russian Ballet

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Reminiscences Of The Russian Ballet

Lucy Moore



Reminiscences Of The Russian Ballet:

Reminiscences of the Russian Ballet Aleksandr Nikolaevitch Benois,1941 **Reminiscences of the Russian Ballet** Aleksandr Nikolaevič Benua,1941 **Reminiscences of the Russian Ballet** Alexandre Benois,1964 **Reminiscences of the Russian Ballet ... Translated by Mary Britnieva. [With Plates, Including Portraits.].** Alexandre BENOIS,1941
Reminiscences Of the Russian Ballet Alexandr Benois,1945 **Reminiscences of the Russian Ballet, by Alexandre Benois. Translated by Mary Britnieva** Alexandre Benois,1947 *Reminiscences of the Russian Ballet ... Translated by Mary Britnieva. [With Plates, Including Portraits.].* Alexandre Benois,1941 Marius Petipa Nadine Meisner,2019-05-01
This cultural biography of the nineteenth century ballet master Marius Petipa creator of The Sleeping Beauty and Swan Lake tells the full story of his life and work in the remarkable context in which he lived **Legacies of Twentieth-Century Dance** Lynn Garafola,2005-01-28 Selected writings illuminate a century of international dance **The Art of Ballets Russes** Exhibition Design, Dance and Music of the Ballets Russes 1909 - 1929 (1997 - 1998, Hartford, Conn. u.a.),Wadsworth Atheneum. Lifar Collection,Wadsworth Atheneum Museum of Art, Hartford, Connecticut,Alexander Schouvaloff,Wadsworth Atheneum: Museum of Art (Hartford, Conn.),Wadsworth Atheneum,Sezon Museum of Art (Tokyo),Shiga Museum,1997-01-01
Presentation af en række balletter illustreret med fotografier og tegninger af kostumer og kulisser ordnet alfabetisk efter designeren The St. Petersburg Imperial Theaters Murray Frame,2015-07-11 The opulent St Petersburg Imperial Theaters were subsidized and administered by the Russian court from the eighteenth century until the collapse of the tsarist order in 1917 This close association raises many questions about the uses of these theaters and where their loyalties lay in early twentieth century Russia This history begins in 1900 with the theater flourishing but undergoing change then chronicles the impact of war and revolution as well as audience and administration leading up to the effective re establishment of state control over the theaters by the Bolsheviks in 1920 While the theaters were often allied with the forces of change their grandeur harked back to the age of the tsars creating an irony that is explored here in depth Photographs and diagrams of the theaters are included along with photographs of the central historical figures and contemporary cartoons referring to the theaters **The Ballets Russes and Beyond** Davinia Caddy,2012-04-26 Belle époque Paris witnessed the emergence of a vibrant and diverse dance scene one that crystallized around the Ballets Russes the Russian dance company formed by impresario Sergey Diaghilev The company has long served as a convenient turning point in the history of dance celebrated for its revolutionary choreography and innovative productions This book presents a fresh slant on this much told history Focusing on the relation between music and dance Davinia Caddy approaches the Ballets Russes with a wide angled lens that embraces not just the choreographic but also the cultural political theatrical and aesthetic contexts in which the company made its name In addition Caddy examines and interprets contemporary French dance practices throwing new light on some of the most important debates and discourses of the day **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

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

[Stravinsky and the Russian Traditions, Volume One](#) 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 **Stravinsky and the Russian Traditions** Richard Taruskin,1996 During his career Stravinsky underplayed his Russian past in favour of a European cosmopolitanism This study defines Stravinsky s relationship to the musical and artistic traditions of his native land and provides a dramatic new picture of one of the major figures in the history of music *Russian Culture and Theatrical Performance in America, 1891-1933* V. Hohman,2011-08-29 Examining the work of impresarios financiers and the press as well as the artists themselves Hohman demonstrates how a variety of Russian theatrical styles were introduced and incorporated into American theatre and dance during the beginning of the twentieth century **Stravinsky** Stephen Walsh,2020-07-15 Widely regarded the greatest composer of the twentieth century Igor Stravinsky was central to the development of modernism in art Deeply influential and wonderfully productive he is remembered for dozens of masterworks from *The Firebird* and *The Rite of Spring* to *The Rake s Progress* but no dependable biography of him exists Previous studies have relied too heavily on his own unreliable memoirs and conversations and until now no biographer has possessed both the musical knowledge to evaluate his art and the linguistic proficiency needed to explore the documentary background of his life a life whose span extended from tsarist Russia to Switzerland France and ultimately the United States In this revealing volume the first of two Stephen Walsh follows Stravinsky from his birth in 1882 to 1934 He traces the composer s early Russian years in new and fascinating detail laying bare the complicated relationships within his family and showing how he first displayed his extraordinary talents within the provincial musical circle around his teacher Nikolay Rimsky Korsakov Stravinsky s brilliantly creative involvement with the Ballets Russes is illuminated by a sharp sense of the internal artistic politics that animated the group Portraying Stravinsky s circumstances as an migr in France trying to make his living as a

conductor and pianist as well as a composer while beset by emotional and financial demands Walsh reveals the true roots of his notorious obsession with money during the 1920s and describes with sympathy the nature of his long affair with Vera Sudeykina While always respecting Stravinsky's own insistence that life and art be kept distinct Stravinsky makes clear precisely how the development of his music was connected to his life and to the intellectual environment in which he found himself But at the same time it demonstrates the composer's remarkably pragmatic psychology which led him to consider the welfare of his art to be of paramount importance before which everything else had to give way Hence for example his questionable attitude toward Hitler and Mussolini and his reputation as a touchy unpredictable man as famous for his enmities as for his friendships Stephen Walsh long established as an expert on Stravinsky's music has drawn upon a vast array of material much of it unpublished or unavailable in English to bring the man himself in all his color and genius to glowing life Written with elegance and energy comprehensive balanced and original Stravinsky is essential reading for anyone interested in the adventure of art in our time Praise from the British press for Stephen Walsh's *The Music of Stravinsky* One of the finest general studies of the composer Wilfrid Mellers composer Times Literary Supplement The beautiful prose of *The Music of Stravinsky* is itself a fund of arresting images For those who already love Stravinsky's music Walsh's essays on each work will bring a smile of recognition and joy at new kernels of insight For those unfamiliar with many of the works he discusses Walsh's commentaries are likely to whet appetites for performances of the works John Shepherd Notes This book sent me scurrying back to the scores and made me want to recommend it to other people Above all it is a good read Anthony Pople Music and Letters *Nijinsky* Lucy Moore, 2013-05-02 He achieves the miraculous the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky He embodies all the beauty of classical frescoes and statues Like so many since Rodin recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century in any genre Immersed in the world of dance from his childhood he found his natural home in the Imperial Theatre and the Ballets Russes he had a powerful sponsor in Sergei Diaghilev until a dramatic and public failure ended his career and set him on a route to madness As a dancer he was acclaimed as godlike for his extraordinary grace and elevation but the opening of Stravinsky's *The Rite of Spring* saw furious brawls between admirers of his radically unballetic choreography and horrified traditionalists Nijinsky's story has lost none of its power to shock fascinate and move Adored and reviled in his lifetime his phenomenal talent was shadowed by schizophrenia and an intense but destructive relationship with his lover Diaghilev I am alive he wrote in his diary and so I suffer In the first biography for forty years Lucy Moore examines a career defined by two forces inspired performance and an equally headline grabbing talent for controversy which tells us much about both genius and madness This is the full story of one of the greatest figures of the twentieth century comparable to the work of Rosamund Bartlett or Sjeng Scheijen *Modernism and the Spiritual in Russian Art* Louise Hardiman, Nicola Kozicharow, 2017-11-13 In 1911 Vasily Kandinsky published the first edition of *On the Spiritual in Art* a landmark modernist

treatise in which he sought to reframe the meaning of art and the true role of the artist For many artists of late Imperial Russia a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before questions of religion and spirituality were of paramount importance As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century their relationship with the spiritual broadly defined was inextricably linked to their roles as pioneers of modernism This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid twentieth centuries Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names such as Kazimir Malevich Mikhail Larionov and Natalia Goncharova and introduce less well known figures such as the Georgian artists Ucha Japaridze and Lado Gudiashvili and the craftswoman and art promoter Aleksandra Pogosskaia Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharov that sets these perspectives in their historical and critical context *Modernism and the Spiritual in Russian Art New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re examination of the role of religion and spirituality in the visual arts in late Imperial Russia Of interest to historians and enthusiasts of Russian art culture and religion and those of international modernism and the avant garde it offers innovative readings of a history only partially explored revealing uncharted corners and challenging long held assumptions

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