



Revival Of Nijinskys Original Lapresmidi Dun Faune

Janet Adshead-Lansdale, June Layson



Revival Of Nijinsky's Original *L'Après-midi d'un Faune*:

Nijinsky's *Faune* Restored Ann Hutchinson Guest, Claudia Jeschke, 1991 This third volume in The Language of Dance series presents Nijinsky's ballet as he himself recorded it in 1915 making this authentic version translated into Labanotation immediately available to dance students teachers scholars and researchers It intentionally includes the historical background the chronology of Nijinsky's performances of *Faune* Nijinsky's production notes analysis of the choreographic style of the ballet detailed study and performance notes approaches to learning and teaching the ballet research problems encountered in the transcription and revival and a comprehensive explanation of Nijinsky's notation system with examples from his score Supplemented by photographs of the 1912 production and with the music adjacent to the dance phrases this book provides unique access to a much discussed and elusive ballet Nijinsky's score of his *L'Après-midi d'un faune* lay unused for nearly forty years after his death because nobody could read it In 1987

Choreography and Dance Jill Beck, 1991

The Ballets Russes and Its World Lynn Garafola, Nancy Van Norman Baer, Nancy Baer, 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

Dance History Janet Adshead-Lansdale, June Layson, 2006-05-18 Originally published in 1983 the first edition rapidly established itself as a core student text Now fully revised and up dated it remains the only book to address the rationale process techniques and methodologies specific to the study of dance history For the main body of the text which covers historical studies of dance in its traditional and performance contexts the editors have brought together a team of internationally known dance historians Roger Copeland and Deborah Jowitt each take a controversial look at the modern American dance Kenneth Archer and Millicent Hodson explain the processes they use when reconstructing lost ballets and Theresa Buckland and Georgina Gore write on traditional dance in England and West Africa respectively With other contributions on social dance ballet early European modern dance and feminist perspectives on dance history this book offers a multitude of starting points for studying dance history as well as presenting examples of dance writing at its very best Dance History will be an essential purchase for all students of dance

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 Chloé* 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

Researching Dance Sondra Horton

Fraleigh, Penelope Hanstein, 1998-03-15 In *Researching Dance* an introduction to research methods in dance addressed primarily to graduate students the editors explore dance as evolutionary defining it in view of its intrinsic participatory values its developmental aspects and its purposes from art to ritual and they examine the role of theory in research The editors have also included essays by nine dancer scholars who examine qualitative and quantitative inquiry and delineate the most common approaches for investigating dance raising concerns about philosophy and aesthetics historical scholarship movement analysis sexual and gender identification cultural diversity and the resources available to students The writers have included study questions research exercises and suggested readings to facilitate the book s use as a classroom text

Debussy in Performance James R. Briscoe, 1999-01-01 Claude Debussy who composed works of major significance in a wide range of musical and theatrical genres has exerted a fundamental influence on musicians of the twentieth century This book explores how Debussy s compositions are brought to life in performance investigating the composer s own expectations the traditions surrounding the performance of his music and the internal and contextual evidence that can give insight to performers of his works Leading international scholars and interpreters of Debussy s music draw on his letters and music criticism as well as on the memoirs of performers close to him to discuss issues of performance forces tempo and its flexibility performer license and the interpretation of expressive indications in the scores They urge performers to recognize the symbolism and the value of silence in Debussy s work And they show that it is particularly important to focus on aspects of timbre voice leading and the musical arabesque together with meter and phrase ambiguities when playing his music The book also includes the translation of an article on the opera *Pelleas et Melisande* in performance by one of Debussy s original conductors Desire Emile Inghelbrecht and an interview with the composer conductor Pierre Boulez on approaches to *Pelleas* and the orchestral works

Rethinking Dance History Lorraine Nicholas, Geraldine Morris, 2017-07-14 The need to rethink and question the nature of dance history has not diminished since the first edition of *Rethinking Dance History* This revised second edition addresses the needs of an ever evolving field with new contributions considering the role of digital media in dance practice the expansion of performance philosophy and the increasing importance of practice as research A two part structure divides the book s contributions into *Why Dance History* the ideas issues and key conversations that underpin any study of the history of theatrical dance *Researching and Writing* discussions of the methodologies and approaches behind any successful research in this area Everyone involved with dance creates and carries with them a history

and this volume explores the ways in which these histories might be used in performance making from memories which establish identity to re invention or preservation through shared and personal heritages Considering the potential significance of studying dance history for scholars philosophers choreographers dancers and students alike Rethinking Dance History is an essential starting point for anyone intrigued by the rich history and many directions of dance Dooplé : the Eternal Law of African Dance Alphonse Tiérou,1992 The African dancer requires complete technical mastery and must respect the precise rules handed down by the society of the Masques de Sagesse Alphonse Tirou is from the Ouenon people of the Ivory Coast His major study is the first written record of this oral tradition and it explains the movements codes and meanings of the traditional African dance It is extremely valuable reading for all those studying or interested in Africa as dance is such an essential part of this continent s cultural heritage A former student of the National Institute of Arts at Abidjan Alphonse Tirou has been a senior dignitary in the Kman of the Masques de Sagesse for over twenty years He is currently teaching at the Bloa Nam Movements dance school in Nmes which he founded in 1979 and which is still the only school worldwide to research African dance **Dance of Death** Suzanne Walther,2013-11-05 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company Doris Humphrey Naomi Mindlin,2024-02-02 In honour of Doris Humphrey s centennial which was celebrated worldwide in 1995 this issue explores her legacy to the world of dance and her place in history The varied aspects of her work are covered including choreography teaching approach Labanotation scores reconstruction recreations and composition In order to convey a sense of movement into the next century the articles are presented in chronological order beginning with that of Ernestine Stodelle who worked with Humphrey during the 1920 s and ending with an examination of Mindlin s 1995 experience learning Humphrey s work from Stodelle **Mirrors and Scrims** Marcia B. Siegel,2011-03-01 Winner of the Selma Jeanne Cohen Memorial Prize 2010 In this stunning new collection of reviews and essays dance critic Marcia B Siegel grapples with the floating identity of ballet as well as particular ballets and with the expanding environment of spectacle in which ballet competes for an audience Drawn from a wide variety of published sources these writings concentrate on canonical works of ballet and how the performances of these works have been changing in significant ways Siegel writes with a keen awareness of the history and mythology that surround particular works while remaining attentive to the new ways in which a work is interpreted and re presented by contemporary choreographers and dancers Through her readable and provocative writings Siegel offers critical insight into performances of the past twenty five years to give us a new understanding of ballet in performance The volume includes over one hundred pieces on a variety of ballet topics from specific dances and dancers to companies and choreographers ranging from Swan Lake and The Nutcracker to Nijinsky Balanchine Tharp and Morris to the Bolshoi the Joffrey the Miami City Ballet the Boston Ballet to name just a few Ebook Edition Note All images have been redacted Rethinking Dance History Alexandra Carter,Larraine Nicholas,Geraldine Morris,2013-10-18 By taking a fresh approach to the study of history in general

Alexandra Carter's *Rethinking Dance History* offers new perspectives on important periods in dance history and seeks to address some of the gaps and silences left within that history. Encompassing ballet, South Asian modern dance forms and much more, this book provides exciting new research on topics as diverse as the Victorian music hall, film musicals and popular music videos, the impact of Neoclassical fashion on ballet women's influence on early modern dance methods of dance reconstruction. Featuring work by some of the major voices in dance writing and discourse, this unique anthology will prove invaluable for both scholars and practitioners and a source of interest for anyone who is fascinated by dance's rich and multi-layered history. Dance Research Journal, 1996

A Revival of Nijinsky's Original L'après-midi d'un faune Jill Beck, 1991. Shows two performances of the Juilliard School production of Nijinsky's *L'après-midi d'un faune*; the first is shown in long shot, the second in close up.

South Asian Dance Alessandra Iyer, 2013-12-19. Indian Dance is not what it was. The classical dances of the subcontinent have undergone fission, have been deconstructed and have become part of a contemporary dance idiom. Some of the most innovative work has taken place because of interaction with Western dancers or because it was conceived in a Western and/or global context. Thus the British experience, the work and contribution of Indian dance practitioners based in Britain and working primarily in a British/European context have been very important for the new development of Indian dance.

Doopie Alphonse Tierou, 2013-01-11. The African dancer requires complete technical mastery and must respect the precise rules handed down by the society of the *Masques de Sagesse*. Alphonse Tirou is from the Ouenon people of the Ivory Coast. His major study is the first written record of this oral tradition and it explains the movements, codes and meanings of the traditional African dance. It is extremely valuable reading for all those studying or interested in Africa as dance is such an essential part of this continent's cultural heritage. A former student of the National Institute of Arts at Abidjan, Alphonse Tirou has been a senior dignitary in the *Kman* of the *Masques de Sagesse* for over twenty years. He is currently teaching at the *Bloa Nam Movements* dance school in Nmes, which he founded in 1979 and which is still the only school worldwide to research African dance.

Bodies, Statues, and Machines Sarah Alexandra Kennel, 2003

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.

Bibliographic Guide to Dance New York Public Library. Dance Collection, 1994

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