



Lincoln Kirstein  
**FOUR CENTURIES  
OF BALLET**  
*Fifty Masterworks*  
With 424 Illustrations



# Fifty Ballet Masterworks

**Debra Craine, Judith Mackrell**



## **Fifty Ballet Masterworks:**

**Four Centuries of Ballet** Lincoln Kirstein, 1984-01-01 Traces the development of dance's basic components choreography gesture music costume and scenery and discusses the backgrounds of the most important ballets Serenade Toni Bentley, 2024-02-06 Toni Bentley a dancer for George Balanchine the greatest ballet maker of the 20th century tells the story of Serenade his iconic masterpiece and what it was like to dance and live in his world at New York City Ballet during its legendary era At age seventeen Toni Bentley was chosen by Balanchine then in his final years to join the New York City Ballet From both backstage and onstage she carries us through the serendipitous history and physical intricacies and demands of Serenade its dazzling opening with seventeen women in a double diamond pattern its radical even jazzy use of the highly refined language that is ballet its place in the choreographer's own dramatic story of his immigration to the United States from Soviet Russia its mystical and literal embodiment of the tradition of classical ballet in just thirty three minutes Bentley takes us inside the rarefied intense and thrilling world Balanchine created through his lifelong devotion to celebrating and expanding female beauty and strength a world that inevitably passed upon his death An intimate elegy to grace and loss and to the imprint of a towering artist and his transcendent creation on Bentley's own life Serenade A Balanchine Story is a rich narrative by a dynamic artist about the nature of art itself at its most ephemeral and glorious

Apollo's Angels Jennifer Homans, 2010-11-02 NEW YORK TIMES BESTSELLER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW LOS ANGELES TIMES SAN FRANCISCO CHRONICLE AND PUBLISHERS WEEKLY 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 migr 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 **Color Your Own Bakst**

**Ballet Designs** Marty Noble, 2005-03-29 L on Bakst 1866 1924 started his artistic career as a magazine illustrator but it was during his collaborations with the great Russian ballet impresario Serge Diaghilev and the founding of the Ballets Russes that he achieved his greatest successes As a costume designer for the famed ballet company Bakst created exotic robes tunics harem pants and other lavish costumes incorporating bold color schemes This exciting collection sure to delight colorists and theater fans of all ages includes 30 of the Asian inspired designs for which Bakst was famous among them costumes from The Firebird Cl op tre and Sch h razade Captions identify characters and the ballets for which they were

designed Copies of the original designs can be produced by following the artist s own color schemes shown on the covers or budding artists can select hues from their own palettes to bring these dazzling costumes vividly to life      *The Cambridge Companion to Ballet* Marion Kant,2007-06-07 A collection of essays by international writers on the evolution of ballet

**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      **Entitled** Jennifer C. Lena,2021-12-07 Two centuries ago

wealthy entrepreneurs founded the American cathedrals of culture museums theater companies and symphony orchestras to mirror European art But today s American arts scene has widened to embrace multitudes photography design comics graffiti jazz and other forms of folk vernacular and popular culture What led to this dramatic expansion Entitled shows how organizational transformations in the American art world amid a shifting political economic technological and social landscape made such change possible Page 4 of cover      **Fifty Contemporary Choreographers** Martha Bremser,Lorna

Sanders,2005-09-22 First Published in 1999 Routledge is an imprint of Taylor Francis an informa company      *Ballerina* Deirdre Kelly,2012 Throughout her history the ballerina has been perceived as the embodiment of beauty and perfection the feminine ideal But the reality is another story From the earliest ballerinas in the 17th century who often led double lives as concubines through the poverty of the corps de ballet dancers in the 1800 s and the anorexic and bulimic ballerinas of George Balanchine starvation and exploitation have plagued ballerinas throughout history Using the stories of great dancers such as Anna Pavlova Isadora Duncan Suzanne Farrell Gelsey Kirkland Evelyn Hart Marie Camargo and Misty Copeland Deirdre Kelly exposes the true rigors for women in ballet She rounds her critique with examples of how the world of ballet is slowly evolving for the better But to ensure that this most graceful of dance forms survives into the future she says that the time has come to rethink ballet to position the ballerina at its center and accord her the respect she deserves      **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 [Ruth Page](#) Joellen A. Meglin, 2022-03-04 In *Ruth Page The Woman in the Work* the Chicago ballerina emerges as a highly original choreographer who in her art sought the iconoclastic as she transgressed boundaries of genre gender race class and sexuality In the process of discovering the woman in the work the book also offers encounters with an international cast of dancers composers visual artists and companies [Ballet Basics](#) Sandra Noll Hammond, 2000 Written for the adult beginner *Ballet Basics* is a well illustrated introduction to the fundamentals of ballet technique The text also provides an overview of the history of ballet [Teaching Dance Studies](#) Judith Chazin-Bennahum, 2016-04-22 *Teaching Dance Studies* is a practical guide written by college professors and dancers choreographers active in the field introducing key issues in dance pedagogy Many young people graduating from universities with degrees either PhDs or MFAs desire to teach dance either in college settings or at local dance schools This collection covers all areas of dance education including improvisation choreography movement analysis anthropology theory music for dance dance on film kinesiology injury prevention notation history archiving and criticism Among the contributors included in the volume are Bill Evans writing on movement analysis Susan Foster on dance theory Ilene Fox on notation Linda Tomko addresses new approaches to teaching the history of all types of dance and Elizabeth Aldrich writing on archiving [The Cambridge Companion to Berlioz](#) Peter Bloom, 2000-08-24 Still chiefly known as the extravagant composer of the *Symphonie fantastique* Berlioz was an artist caught in the crossfire between the academic classicism of the French musical establishment and the romantic modernism of the Parisian musical scene He was a thinker in an age that invented both the religion of art and the notion of the genius who preached and practised it This Companion contains essays by eminent scholars on Berlioz's place in nineteenth century French cultural life on his principal compositions symphonies overtures operas sacred works songs on his major writings a delightful volume of memoirs a number of short stories large quantities of music criticism an orchestration treatise on his direct and indirect encounters with other famous musicians Gluck Mozart Beethoven Wagner and on his legacy in France The volume is framed by a detailed chronology of his life and a

usefully annotated bibliography      **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 Lidi Massine Serge Lifar and George Balanchine and the special relationship between the ballets progenitors      **Choreography Invisible** Anna Pakes, 2020-04-28 In *Choreography Invisible* The Disappearing Work of Dance Anna Pakes seeks to reconcile the ephemeral nature of dance with its status as a cultural object through the lenses of cultural theory philosophy and contemporary dance theory      **The Oxford Dictionary of Dance** Debra Craine, Judith Mackrell, 2010-08-19 This comprehensive and up to date dictionary provides all the information necessary for dance fans to navigate the diverse dance scene of the 21st century It includes entries ranging from classical ballet to the cutting edge of modern dance      **Drama, Performance and Debate** Jan Bloemendal, Peter Eversmann, Elsa Strietman, 2012-10-31 Early modern theatre was a visual matter even though the authors wrote plays which were mainly meant to be read But whether they wrote their plays to have them performed or not authors could use comedies tragicomedies or tragedies to influence public opinion to make a statement in a debate or to convey explicit or implicit lessons that they carried out or had carried out by linguistic rhetorical and theatrical means How explicit they were in expressing their views depended on the characters of the authors or the circumstances in which they wrote Questions regarding the opinion forming and opinion following functions of theatre the means by which authors and theatre makers expressed their ideas and the role of theatre and plays in public debate are discussed from various angles Such questions refer not only to literary plays but also to other forms of theatrical event such as royal entrances Contributors include Imre B. Sanger Hartmut Beyer Stijn Bussels Jean-Frédéric Chevalier Verena Demoed Arjan van Dixhoorn Ron Gruijters Jelle Koopmans Frans Willem Korsten Katell Lavant Hubert Meeus Marco Prandoni and Helmar Schramm      *Blowing up*

*the Skirt of History* Kym Bird, 2024-07-12 From history and politics to fantasy and farce the first flourish of women's theatre in Canada questioned the discourses that formed and informed ideas of gender sex and sexuality This book revives ten theatrical comedies that staged the promise of social change

**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](http://www.zhdk.ch/forschung/ipf)

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