



Robert Garis **F**ollowing Balanchine

Following Balanchine

John Ardoin



Following Balanchine:

Following Balanchine Robert Garis, 1995-10-01 A long time observer of George Balanchine describes his experience with reactions to the great choreographer's work Handsomely illustrated with dramatic black white photographs of past present members of the New York City Ballet this fascinating book is a major contribution to dance criticism Robert Garis taught English at Wellesley College has been a dance critic for Partisan Review New Republic Yale Review Ballet Review Raritan This valuable book provides at once an interpretation of Balanchine's ballets a portrait of the intelligentsia that gathered around his enterprise the history of one mind's delight as Garis over four decades watched meditated on the unfolding of Balanchine's great body of work *Balanchine* Bernard Taper, 1987 Written with wit insight and candor this updated edition of Balanchine is a book that will delight lovers of biography as well as those with a special interest in dance For this edition the author has added a thoughtful yet dramatic account of the working out of Balanchine's legacy from the making of his controversial will to the present day Book jacket **Balanchine, a Biography** Bernard Taper, 1984 A biography of the co founder of the School of American ballet and the New York City Ballet discussing his influence in the world of ballet **Balanchine's Apprentice** John Clifford, 2021-09-14 A talented young dancer and his brilliant teacher In this long awaited memoir dancer and choreographer John Clifford offers a highly personal look inside the day to day operations of the New York City Ballet and its creative mastermind George Balanchine Balanchine's Apprentice is the story of Clifford an exceptionally talented artist and the guiding inspiration for his life's work in dance Growing up in Hollywood with parents in show business Clifford acted in television productions such as The Danny Kaye Show The Dinah Shore Show and Death Valley Days He recalls the beginning of his obsession with ballet At age 11 he was cast as the Prince in a touring production of The Nutcracker The director was none other than the legendary Balanchine who would eventually invite Clifford to New York City and shape his career as both a mentor and artistic example During his dazzling tenure with the New York City Ballet Clifford danced the lead in 47 works several created for him by Balanchine Jerome Robbins and others He partnered famous ballerinas including Gelsey Kirkland and Allegra Kent He choreographed eight ballets for the company his first at age 20 He performed in Russia Germany France and Canada Afterward he returned to the West Coast to found the Los Angeles Ballet where he continued to innovate based on the Balanchine technique In this book Clifford provides firsthand insight into Balanchine's relationships with his dancers including Suzanne Farrell Examining his own attachment to his charismatic teacher Clifford explores questions of creative influence and integrity His memoir is a portrait of a young dancer who learned and worked at lightning speed who pursued the calls of art and genius on both coasts of America and around the world **Finding Balanchine's Lost Ballets** Elizabeth Kattner, 2020-10-20 Ever since George Balanchine arrived on the American dance scene in 1933 his revolutionary fleet footed repertoire has been immortalized in the ballet canon Yet most of the works he created in Russia as a budding choreographer have been lost to history until now In the first book to focus

exclusively on Balanchine's Russian ballets Elizabeth Kattner offers new insights into the artistic evolution of a legend through her reconstruction of his first group ballet *Funeral March* Drawing on more than a decade of research conducted in archives in the United States and Europe Kattner synthesizes textual descriptions photographs musical scores and the comparative study of other early Balanchine ballets in order to re create this forgotten work By interpreting and building upon these historical findings in the studio and in performance this project enables dance history to be experienced kinesthetically Addressing the controversy surrounding whether unrecorded dances should be reconstructed in the first place Kattner meticulously describes her research methodologies providing a valuable resource for other scholars seeking to revive history in this way *Finding Balanchine's Lost Ballets* enriches our understanding of Balanchine's development as a choreographer through its ambitious original approach to the subject Kattner argues for the importance of dance reconstruction when correctly approached as a tool for reimagining the past and charting the future possibilities of dance history research

In Balanchine's Company Barbara Fisher, 2013-09-01 During her twelve years with Ballet Society and the New York City Ballet Barbara Milberg worked under the direction of George Balanchine She rose from corps de ballet to soloist danced leading roles in *Swan Lake* and *Illuminations* and performed in celebrated world premieres In this observant and poignant memoir she shares her recollections of Balanchine his craft and his values and lends insight into surprising aspects of his personality Fisher gives readers a rare glimpse inside Balanchine's artistry including vivid accounts of the makings of such important ballets as Schoenberg's *Opus 34 AGON* and the world famous *Nutcracker* Told through the eyes of a young dancer in what seemed a truly magical place and time *In Balanchine's Company* is ideal for ballet fans young and old Rich in anecdote insight and humor it offers a unique perspective on one of the twentieth century's cultural giants Ebook Edition Note All illustrations have been redacted

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 igan an 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 **The 20th Century A-GI** Frank N. Magill, 2013-05-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in-depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography **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 *Feeding the Eye* Anne Hollander, 2000-10-02 Only a learned and daring intelligence could produce these dazzling essays on clothes painting literature movies and much more Elizabeth Hardwick **Encyclopedia of the New York School Poets** Terence Diggory, 2015-04-22 Presents an alphabetical reference guide detailing the lives and works of poets associated with the New York Schools of the early twentieth century **Valery Gergiev and the Kirov** John Ardoin, 2001 Four stories are woven together in these pages an intrepid arts reporter's exhilarating year of discovery in Russia a lively portrait of the jet-setting Russian conductor a history of the theater and its fabled occupants since its inception in 1860 and the tale of an artistic entity surmounting great odds to meet the 21st century **BOOK JACKET** *Todd Bolender, Janet Reed, and the Making of American Ballet* Martha Ullman West, 2021-05-18 Martha Ullman West illustrates how American ballet developed over the course of the twentieth century from an aesthetic originating in the courts of Europe into a stylistically diverse expression of a democratic culture West places at center stage

two artists who were instrumental to this story Todd Bolender and Janet Reed Lifelong friends Bolender 1914 2006 and Reed 1916 2000 were part of a generation of dancers who navigated the Great Depression World War II and the vibrant cultural scene of postwar New York City They danced in the works of choreographers Lew and Willam Christensen Eugene Loring Agnes de Mille Catherine Littlefield Ruthanna Boris and others who West argues were just as responsible for the direction of American ballet as the legendary George Balanchine and Jerome Robbins The stories of Bolender Reed and their contemporaries also demonstrate that the flowering of American ballet was not simply a New York phenomenon West includes little known details about how Bolender and Reed laid the foundations for Seattle s Pacific Northwest Ballet in the 1970s and how Bolender transformed the Kansas City Ballet into a highly respected professional company soon after Passionate in their desire to dance and create dances Bolender and Reed committed their lives to passing along their hard won knowledge training and work This book celebrates two unsung trailblazers who were pivotal to the establishment of ballet in America from one coast to the other

The New York Times Guide to the Arts of the 20th Century: 1900-1929 ,2002 Reviews news articles interviews and essays capturing 100 years of art architecture literature music dance theater film and television

Don't Think, Dear Alice Robb,2023-03-02 Can ballet ever be reconciled with feminist ideals Beautiful difficult and compelling VANITY FAIR Don t think dear said Balanchine Just do For centuries being a ballerina has been synonymous with being beautiful thin obedient and feminine It is the crucible of womanhood together with the harassment physical abuse and eating disorders endemic at top schools Can we abide this in a post MeToo world Weaving together her own time at America s most elite ballet school with the lives of renowned ballerinas throughout history Alice Robb interrogates what it means to perform ballet today She confronts the all consuming nature of the form the obsessive and dangerous practices to perfect the body the embrace of submission and the idealisation of suffering Yet ballet also gifts its dancers brains in their toes a way to fully inhabit their bodies and a sanctuary of control away from the pressures of the outside world Perhaps it is time to reimagine its liberating potential Part memoir part journalistic investigation the book weaves Robb s early experiences as a dancer with those of her contemporaries and of famous ballerinas Don t Think Dear is powered by a fundamental love of the art form while exposing the toxic culture that runs through it GUARDIAN Robb s timely book is a critical yet personal examination of classical ballet a performing art highly dependent on the talent of women filtered through the lens of 21st century feminism she brings a welcome academic rigour to a subject clearly born of deeply held emotions THE TIMES A study of an obsession remarkable for its nuance and insight It might be easy to assume that Don t Think Dear is Robb s litany of grievances about a demanding art form in which she failed to flourish Rather it is a book about love even if that love is ultimately unrequited fascinating TLS

Choreomusicology Samuel N. Dorf,Helen Julia Minors,2025-05-07 Choreomusicology Dialogues in Music and Dance is a distinguished collection of chapters by leading scholars presenting research that redefines and rethinks the question of what dance and music are together and apart and

which promotes new ideas and voices in the discipline Focusing on matters historical critical and conceptual and defining dance music interactions from the era of aristocratic court dance to the present the book covers a wide range of topics including dance and music performance practice queer studies colonialism and exoticism disability studies the reparative humanities and film The volume is organized into two sections Part 1 examines theoretical and conceptual issues including theories of embodiment musicality and dance aesthetics with examples including contemporary ballet the role of the conductor and even fountains in Las Vegas In Part 2 contributors consider choreomusicology as a historical discipline and tackle the problem of musical and choreographic reconstruction from medieval dance to reimagining lost music in early experiment in dance film as well as choreomusical analyses of twentieth century works Capturing the breadth of studies and approaches that are encompassed in choreomusicology this book will be of interest to students and scholars in the fields of dance and media studies musicology and ethnomusicology as well as appealing to dancers choreographers musicians and composers looking for new approaches to thinking about music and dance

The Worlds of Lincoln Kirstein Martin Duberman, 2008-09-25 This rich and revelatory biography of Lincoln Kirstein cofounder of the New York City Ballet and School of American Ballet is filled with fascinating incidents and perceptions and is being published for Kirstein's centenary photos

Choreographing Shakespeare Elizabeth Klett, 2019-10-16 Choreographing Shakespeare presents a hitherto unexplored history of the choreographers and performers who have created dance adaptations of Shakespeare This book investigates forty dance works in genres such as ballet modern dance and hip hop produced between 1940 and 2016 by choreographers in Britain America and Europe all of which use Shakespeare's plays and Sonnets as their source material By combining scholarly analysis of these productions with practice based conversations from six contemporary choreographers Klett offers both breadth of coverage and in depth analysis of how Shakespeare's poetic language is translated into the usually wordless medium of dance and shows exactly how these dance adaptations move beyond the Shakespearean texts to engage with musical and choreographic influences Ideal for students of Shakespeare and Dance Studies

Choreographing Shakespeare explores how dance adaptations strive to design legible and intelligible stories while ultimately celebrating the beauty of pure movement

Boston Ballerina Laura Young, Janine Parker, 2018 A candid and thoughtful consideration of a life in dance

New York Magazine, 1983-09-19 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Following Balanchine Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Following Balanchine**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we shall delve into the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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