

Ballet A Historical Collection

Albert Smith

A Concise History of Ballet Ferdinando Reyna,1965

Ballet, an Illustrated History Mary Clarke,Clement Crisp,1973 Renaissance Italy was its birthplace; Elizabeth of England and the Sun King encouraged and developed it. First Camargo, then Taglioni, Elssler, and Grisi inspired generations of ballerina-worshippers and respect for the new profession of theatrical dancer. Champagne was drunk from toe-slippers as Paris of the Second Empire unveiled spectacles whose popularity is unimpaired to this day, while French choreographers, engaged in St. Petersburg, linked the dance heritage of Europe to Imperial Russia, where the Tsar's court proved a fertile climate for a new magnificence in stage production and technical advance. In the 20th century, the quixotic Diaghilev--who did not dance, choreograph, paint, or compose, but merely managed and inspired--almost singlehandedly brought the Russian masterpieces to the West, and two fellow émigrés, Pavlova and Nijinsky, captured imaginations and helped to spread the Imperial style around the globe. On this base--from France, from Russia, and distantly from Italy--Fokine, Massine, Nijinska, Balanchine, Rambert, Ashton, Tudor, Cranko, Robbins, and many others have diversely created an art form that is one of the most popular--and forward-looking--of our time. Mary Clarke and Clement Crisp recount the story in rich detail, aided by a wonderfully fresh selection of illustrations, covering not only dancers and dance design but attendant concerns of costume, scenery, technique, criticism, and theatrical taste. They pursue this enterprise 'with a smile,' and the reader, too, will be amused at the image of 19th-century ballerinas en travesti, forced to assume male roles because the classical danseur was held in such low repute; the overweight Louis XIV monopolizing leading parts; Renaissance dancing masters struggling to walk, let alone dance, while wearing some 40 pounds of magnificence. There are tales to inspire sympathy, too: Taglioni danced until she fainted; Pavlova continued on bloody toes; Balanchine fled Russia without a ruble or an advance booking. The lively treatment here accorded a splendid art, complemented by an extensive bibliography, will be an invaluable guide to those who are discovering the pleasures of ballet and want to know more of its background, as well as a useful companion for aficionados, all of whom will find something they did not know before.--Dust jacket.

The great history of Russian ballet Evdokia Belova,E. Bocharnikova,2021-06-30 Although the techniques of classical ballets were invented by French and Italian masters two hundred years ago, the Russian Ballet refined these techniques, thus enhancing its already superb performances. This book uncovers the Great History of Russian Ballet, its art and choreography.

Apollo's Angels Jennifer Homans,2013-01-03 Apollo's Angels is a major new history of classical ballet. It begins in the courts of Europe, where ballet was an aspect of aristocratic etiquette and a political event as much as it was an art. The story takes the reader from the sixteenth century through to our own time, from Italy and France to Britain, Denmark, Russia and contemporary America. The reader learns how ballet reflected political and cultural upheavals, how dance and dancers were influenced by the Renaissance and French Classicism, by Revolution and Romanticism, by Expressionism and Bolshevism, Modernism and the Cold War. Homans shows how and why 'the steps' were never just the steps: they were a set of beliefs and a way of life. She takes the reader into the lives of dancers and traces the formal evolution of technique, choreography and performance. Her book ends by looking at the contemporary crisis in ballet now that 'the masters are dead and gone' and offers a passionate plea for the centrality of classical dance in our civilization. Apollo's Angels is a book with broad popular appeal: beautifully written and illustrated, it is essential reading for anyone interested in history, culture and art.

Ballet Class Melissa R. Klapper,2020 Surveying the state of American ballet in a 1913 issue of McClure's Magazine, author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard-pressed to find anything other than dingy studios and imperious teachers. One hundred years later, ballet is everywhere. There are ballet companies large and small across the United States; ballet is commonly featured in film, television, literature, and on social media; professional ballet dancers are spokespeople for all kinds of products; nail polish companies market colors like Ballet Slippers and Prima Ballerina; and, most importantly, millions of

American children have taken ballet class. Beginning with the arrival of Russian dancers like Anna Pavlova, who first toured the United States on the eve of World War I, *Ballet Class: An American History* explores the growth of ballet from an ancillary part of nineteenth-century musical theater, opera, and vaudeville to the quintessential extracurricular activity it is today, pursued by countless children nationwide and an integral part of twentieth-century American childhood across borders of gender, class, race, and sexuality. A social history, *Ballet Class* takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular, everyday people who spent time in barre-lined studios across the United States. Drawing on a wide variety of materials, including children's books, memoirs by professional dancers and choreographers, pedagogy manuals, and dance periodicals, in addition to archival collections and oral histories, this pathbreaking study provides a deeply-researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives, including gender norms, consumerism, body image, children's literature, extracurricular activities, and popular culture.

Ballet in Western Culture Carol Lee, 2002 A history of the development of ballet from the origins of dance through the 20th century.

A History of Ballet and Dance in the Western World Alexander Bland, 1976

Re Claiming Ballet Adesola Akinleye,

A Queer History of the Ballet Peter Stoneley, 2006-10-19 Designed for students, scholars and general readers with an interest in dance and queer history, *A Queer History of the Ballet* focuses on how, as makers and as audiences, queer men and women have helped to develop many of the texts, images, and legends of ballet. Presenting a series of historical case studies, the book explores the ways in which, from the nineteenth century into the twentieth, ballet has been a means of conjuring homosexuality – of enabling some degree of expression and visibility for people who were otherwise declared illegal and obscene. Studies include: the perverse sororities of the Romantic ballet the fairy in folklore, literature, and ballet Tchaikovsky and the making of *Swan Lake* Diaghilev's *Ballets Russes* and the emergence of queer modernity the formation of ballet in America the queer uses of the prima ballerina Genet's writings for and about ballet. Also including a consideration of how ballet's queer tradition has been memorialized by such contemporary dance-makers as Neumeier, Bausch, Bourne, and Preljocaj, this is an essential book in the study of ballet and queer history.

Ballet Class Melissa R. Klapper, 2020 Surveying the state of American ballet in a 1913 issue of McClure's Magazine, author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard-pressed to find anything other than dingy studios and imperious teachers. One hundred years later, ballet is everywhere. There are ballet companies large and small across the United States; ballet is commonly featured in film, television, literature, and on social media; professional ballet dancers are spokespeople for all kinds of products; nail polish companies market colors like *Ballet Slippers* and *Prima Ballerina*; and, most importantly, millions of American children have taken ballet class. Beginning with the arrival of Russian dancers like Anna Pavlova, who first toured the United States on the eve of World War I, *Ballet Class: An American History* explores the growth of ballet from an ancillary part of nineteenth-century musical theater, opera, and vaudeville to the quintessential extracurricular activity it is today, pursued by countless children nationwide and an integral part of twentieth-century American childhood across borders of gender, class, race, and sexuality. A social history, *Ballet Class* takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular, everyday people who spent time in barre-lined studios across the United States. Drawing on a wide variety of materials, including children's books, memoirs by professional dancers and choreographers, pedagogy manuals, and dance periodicals, in addition to archival collections and oral histories, this pathbreaking study provides a deeply-researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives, including gender norms, consumerism, body image, children's literature, extracurricular activities, and popular culture.

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Ballet & Modern Dance Jack Anderson, 1992 The development of ballet and modern dance since the Renaissance, including biographical profiles.

Apollo's Angels Jennifer Homans, 2010-11-02 NATIONAL BESTSELLER 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, émigré 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.” NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

History of the Dance in Art and Education Richard G. Kraus, 1969

Swan Lake New York City Ballet, 2019-08-27 In this stunning follow-up to the bestselling *The Nutcracker* and *The Sleeping Beauty*, the New York City Ballet presents another timeless tale for a modern ballet lover with *Swan Lake*. This lavishly illustrated book follows the storyline, choreography, costumes, and sets of the New York City Ballet's production of *Swan Lake*. With beautiful art illustrated by Valeria Docampo, this magnificent retelling is a perfect gift for an aspiring ballerina or any family who wants to add this enchanting and classic tale to their library.

Ballet Arnold Lionel Haskell, 1951

The Natural History of the Ballet-girl Albert Smith, 1847 Fictional work detailing the social opportunities available to young, single girls in mid-19th century London. The ballet girl was a single girl in the city with few resources other than her charm and beauty. Often the theatrical world of a dance offered the promise of upward mobility through the opportunity of meeting a wealthy man

Writings on Ballet and Music Fedor Lopukhov, 2002 Although little-known in the West, Fedor Lopukhov was a leading figure in Russia's dance world for more than sixty years and an influence on many who became major figures in Western dance, such as George Balanchine. As a choreographer, he staged the first post-revolutionary productions of traditional ballets like *Swan Lake* and *The Sleeping Beauty* as well as avant-garde and experimental works, including *Dance Symphony*, *Bolt*, and a highly controversial version of *The Nutcracker*. This first publication in English of Lopukhov's theoretical writings will give readers a clear understanding of his seminal importance in dance history and illuminate his role in the development of dance as a nonnarrative, musically based form. These writings present the rationale behind Lopukhov's attempt to develop a symphonic ballet that would integrate the formal and expressive elements of dance and music. They also show his finely detailed knowledge of the classical heritage and his creative efforts to transmit major works to future generations. This edition explains not only the making of his own controversial *Dance*

Symphony but also the issues he saw at stake in productions of *Giselle*, *The Sleeping Beauty*, and other key works by Petipa and Fokine. Lopukhov's writings argue the details of choreographic devices with an unusual degree of precision, and his comments on composers and the musical repertoire used by his predecessors and contemporaries are equally revealing. Stephanie Jordan's introduction deftly situates these writings within the context of Lopukhov's life and career and in relation to the theories, aesthetics, and practices of dance in the twentieth century.

History of Dance Gayle Kassing, 2017-06-22 *History of Dance*, Second Edition, offers readers a panoramic view of dance from prehistory to the present. The text covers the dance forms, designs, artists, costumes, performing spaces, and accompaniments throughout the centuries and around the globe. Its investigative approach engages students in assignments and web projects that reinforce the learning from the text, and its ancillaries for both teachers and students make it easy for students to perceive, create, and respond to the history of dance. New to This Edition *History of Dance* retains its strong foundations from the first edition while adding these new and improved features:

- An instructor guide with media literacy assignments, teaching tips, strategies for finding historical videos, and more
- A test bank with hundreds of questions for creating tests and quizzes
- A presentation package with hundreds of slides that present key points and graphics
- A web resource with activities, extensions of chapter content, annotated links to useful websites, and study aids
- Developing a Deeper Perspective assignments that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities
- Experiential learning activities that help students dig deeper into the history of dance, dancers, and significant dance works and literature
- Eye-catching full-color interior that adds visual appeal and brings the content to life

Also new to this edition is a chapter entitled "Global Interactions: 2000–2016," which examines dance in the 21st century. Resources and Activities The web resources and experiential learning activities promote student-centered learning and help students develop critical thinking and investigative skills. Teachers can use the experiential learning activities as extended projects to help apply the information and to use technology to make the history of dance more meaningful. Three Parts *History of Dance* is presented in three parts. Part I covers early dance history, beginning with prehistoric times and moving through ancient civilizations in Greece, Crete, Egypt, and Rome and up to the Renaissance. Part II explores dance from the Renaissance to the 20th century, including a chapter on dance in the United States from the 17th through 19th centuries. Part III unfolds the evolution of American dance from the 20th century to the present, examining imported influences, emerging modern dance and ballet, and new directions for both American ballet and modern dance. Chapters Each chapter focuses on the dancers and choreographers, the dances, and significant dance works and literature from the time period. Students will learn how dance design has changed through the ages and how new dance genres, forms, and styles have emerged and continue to emerge. The chapters also include special features, such as History Highlight sidebars and Time Capsule charts, to help students place dancers, events, and facts in their proper context and perspective. Vocabulary words appear at the end of each chapter, as do questions that prompt review of the chapter's important information. The text is reader-friendly and current, and it is supported by the national standards in dance, arts education, social studies, and technology education. Through *History of Dance*, students will acquire a well-rounded view of dance from the dawn of time to the present day. This influential text offers students a foundation for understanding and a springboard for studying dance in the 21st century.

The Dance Cecil James Sharp, Adolf Paul Oppé, 1924

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