

Diaghilev A Life

Making Music for Modern Dance traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices. Beginning with the careers of pioneers Isadora Duncan, Ruth St. Denis, and Ted Shawn, and continuing through the avant-garde work of John Cage for Merce Cunningham, the book offers insights into the development of modern dance in relation to its music. Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time. The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance.

When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke, what the music world already knew became apparent to the public at large—the man had two musical personas—one as a composer, the other as a tunesmith. One wrote highbrow music, the other lowbrow. Yet the two sides complemented each other. Neither could function without the other. Born and classically trained in imperial Russia, Vladimir Dukelsky (1903–1969) fled the Bolshevik Revolution with his family, discovered American popular music in cosmopolitan Constantinople, and pursued his budding interest to New

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York before his passion for classical music drew him to Paris, where the impresario Serge Diaghilev hired him to compose a ballet for the Ballets Russes. Taking a Chance on Love immerses us in Duke's dizzying globe-hopping and genre-swapping, as financial concerns and musical passions drive him from composing symphonies to writing songs, from brilliant successes to Broadway flops, and from performing with classical performers to writing books and articles.

Throughout, as he crisscrosses the landscape of American music, collaborating with lyricists such as Howard Dietz, Ira Gershwin, and Sammy Cohn, the incomparable Vernon Duke emerges clearly from these pages: sometimes charming, sometimes infuriating, always entertaining. Although Vernon Duke has entered the canon of American standards with such songs as "Taking a Chance on Love," "I Can't Get Started," and "April in Paris," little is known about the composer with two personas. Taking a Chance on Love brings the intriguing double life of Dukelsky/Duke back into the spotlight, restoring a chapter to the history of the Great American Songbook and to the story of twentieth-century music.

Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, Dancing Genius opens up questions about authorship in dance, about critical evaluation of performance practice, and the manner in which past events are turned into history.

Featuring an eight-page gallery of full-color illustrations, here is a major new biography of Serge Diaghilev, founder and impresario of the Ballets Russes, who revolutionized ballet by bringing together composers such as Stravinsky and Prokofiev, dancers and choreographers such as Nijinsky and Karsavina, Fokine and Balanchine, and artists such as Picasso, Matisse, Bakst, and Goncharova. An accomplished, flamboyant impresario of all the arts, Diaghilev became a legendary figure. Growing up in a minor noble family in

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remote Perm, he would become a central figure in the artistic worlds of Paris, London, Berlin, and Madrid during the golden age of modern art. He lived through bankruptcy, war, revolution, and exile. Furthermore he lived openly as a homosexual and his liaisons, most famously with Nijinsky, and his turbulent friendships with Stravinsky, Coco Chanel, Prokofiev, and Jean Cocteau gave his life an exceptionally dramatic quality. Scheijen's magnificent biography, based on extensive research in little known archives, especially in Russia, brings fully to life a complex and powerful personality with boundless creative energy. A New York Times Editor's Choice

New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth-Century Culture, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, New Makers of Modern Culture includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and

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Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

'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

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Bartlett or Sjeng Scheijen.

Essay from the year 2003 in the subject Biographies, University of Phoenix, 4 entries in the bibliography, language: English, abstract: By the time of George Balanchine's untimely passing on April 30th, 1983, this 20th century master of choreography in ballet had created more than 400 works. His name is celebrated in the art world, much as Picasso or Stravinsky. Balanchine was arguably the most influential person in ballet, and his legacy continues to benefit the world of ballet long after his death.

Story of the life and career of Serge Diaghilev [1872-1929], Russian Impresario and proprietor of the Ballet Russe.

This new collection views Russian music through the Greek triad of “the Good, the True, and the Beautiful” to investigate how the idea of “nation” embeds itself in the public discourse about music and other arts with results at times invigorating, at times corrupting. In our divided, post–Cold War, and now post–9/11 world, Russian music, formerly a quiet corner on the margins of musicology, has become a site of noisy contention. Richard Taruskin assesses the political and cultural stakes that attach to it in the era of Pussy Riot and renewed international tensions, before turning to individual cases from the nineteenth century to the present. Much of the volume is devoted to the resolutely cosmopolitan but inveterately Russian Igor Stravinsky, one of the major forces in the music of the twentieth century and subject of particular interest to composers and music theorists all over the world. Taruskin here revisits him for the first time since the 1990s, when everything changed for Russia and its cultural products.

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Other essays are devoted to the cultural and social policies of the Soviet Union and their effect on the music produced there as those policies swung away from Communist internationalism to traditional Russian nationalism; to the musicians of the Russian postrevolutionary diaspora; and to the tension between the compelling artistic quality of works such as Stravinsky's *Sacre du Printemps* or Prokofieff's *Zdravitsa* and the antihumanistic or totalitarian messages they convey. *Russian Music at Home and Abroad* addresses these concerns in a personal and critical way, characteristically demonstrating Taruskin's authority and ability to bring living history out of the shadows.

The intoxicating story of one of greatest dancers in the history of ballet—and the paradox of his profound genius and descent into madness.

The collection contains letters, telegrams and notes from Serge Diaghilev to booksellers in Paris, Berlin, London, Warsaw and Moscow (including Karl W. Heirsmann, Otto Harrassowitz, and *Mezhdunarodnaia kniga*), and a letter from the notable Pushkin scholar Modest Hofmann.

Letters are primarily in Diaghilev's and Boris Kochno's hands. The collection encompasses the last four years of Diaghilev's life, except for one unidentified letter from 1938.

This is the first book of its kind to draw together information on the major events in Russian history from 1695 to 1917 - covering the eventful period from the accession of Peter the Great to the fall of Nicholas II. Not only is a vast amount of material on key events and topics brought together, but the book also contains

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fascinating background material to convey the reality of life in the period.

Diaghilev A Life Profile Books

Looks at the origins and impact of World War I, discusses the premiere of Stravinsky's ballet, and analyzes public opinion of the period.

This is the first full-length life of Diaghilev to appear for nearly forty years. Much new material about the great Russian creator of modern ballet, who was also the unquestioned arbiter of European taste in the first quarter of this century, has come to light since the publication of Haskell's and Lifar's biographies. Richard Buckle has acquired an insight into the mind of Diaghilev, which enables him to write with authority on his hopes and fears, his triumphs and disasters during the quarter-century which may well go down in history as "the Diaghilev era" in art. -- Provided by publisher.

A study of the profoundly influential ballet company delves into it as a complex economic enterprise and includes a real-life cast of characters--dancers, theater managers, critics, stagehands, and others

Now in paperback, Bronislava Nijinska: Early

Memoirs—originally published in 1981—has been hailed by critics, scholars, and dancers alike as the definitive source of firsthand information on the early life of the great Vaslav Nijinsky (1889-1950). This memoir, recounted here with verve and stunning detail by the late Bronislava Nijinska (1891–1972)—Nijinsky's sister and herself a major twentieth-century dancer and leading choreographer of the Diaghilev era—offers a season-by-season chronicle of their childhood and early artistic

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development. Written with feeling and charm, these insightful memoirs provide an engrossingly readable narrative that has the panoramic sweep and colorful vitality of a Russian novel.

Stravinsky was a prolific composer for well over half a century, achieving success in a variety of musical styles. An exile from his native Russia for 48 years, he finally returned in 1962 to a great deal of acclaim. Many people consider him one of the greatest composers of the 20th century, with such great compositions as *The Rite of Spring*, *The Firebird*, and *Petrushka*, which remain his most popular pieces.

This magnificent new biography of the extraordinary impresario of the arts and creator of the Ballets Russes 100 years ago draws on important new research, notably from Russia. 'Scheijen masterfully recounts the phenomenal way in which Diaghilev contrived, under virtually impossible circumstances, to nurture a sequence of works ... he triumphs in making clear the degree to which, despite the cosmopolitanism of so much of the work, Russia was at the core of Diaghilev'

Simon Callow, *Guardian* 'It's a fabulous, complicated, very sexy story and Sjeng Scheijen takes us through it with a steady calm that fudges none of the outrage on or off stage'

Duncan Fallowell, *Daily Express*

'Magnificent ... filled with extraordinary glamour'

Rupert Christiansen, *Daily Mail*

Literature, Modernism, and Dance explores the complex reciprocal relationship between literature and dance in the modernist period

"A rollicking narrative history of Jazz Age Monte Carlo,

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chronicling the city's rise from WWI's ashes to become one of the world's most storied, infamous playgrounds of the rich, only to be crushed under it's own weight ten years later"--Provided by publisher.

A biography of Amma Pavlova, Anna Pavlova, a Russian Empire ballerina of the late 19th and the early 20th centuries. She was one of the greatest classical ballet dancers in history and was a principal artist of the Imperial Russian Ballet and the Ballets Russes of Sergei Diaghilev.

A former member of the Ballet Russes recalls Pavlova, Nijinsky, and performers he met while working as a stage manager, ballet producer, and teacher

Published to coincide with the exhibition held at the Victoria and Albert Museum, London Sept. 25, 2010 - Jan. 9, 2011.

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

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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 (Lid Massine, Serge Lifar and George Balanchine), and the special relationship between the ballets' progenitors.

This is a study of the career and achievement of a multi-talented personality. Ida Rubinstein was born in 1885 in tsarist Russia and from an early age she used her immense family fortune to commission original stage works in which she herself invariably appeared. She started out with the intention of making a name for herself as an actress, but her gifts as a mime and dancer attracted Diaghilev and he introduced her to western audiences when his Ballets Russes came to Paris in 1909. Ida Rubinstein was too much of an egoist to remain in his shadow and she subsequently went on to pursue an independent career as an impresario, in many ways Diaghilev's equal, as a dancer of as high a caliber as Karsavina (but of greater versatility) and as a

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dramatic actress who came a very close second to Sarah Bernhardt. In the process she worked with some of the greatest creative geniuses of the twentieth century, designers, choreographers, writers and composers. When she finally withdrew into voluntary seclusion after the Second World War, she left behind a remarkable legacy of works as a contribution to that high point of western civilization, the Third French Republic. Her name will continue to be associated with such masterpieces as Debussy's *Le Martyre de Saint Sebastien*, Ravel's *La Valse* and *Bolero*, Stravinsky's *Persephone* and Honegger's *Jeanne d'Arc au bucher*. She will also be long remembered as the epitome of extravagance, high style and good taste, unrivalled even in an era renowned for its panache and hedonism. Most of the illustrations in this book have never been published before.

Composer and cultural official Nicolas Nabokov (1903-78) led an unusual life even for a composer who was also a high-level diplomat. Nabokov was for nearly three decades an outstanding and far-sighted player in international cultural exchanges during the Cold War, much admired by some of the most distinguished minds of his century for the range of his interests and the breadth of his vision. *Nicolas Nabokov: A Life in Freedom and Music* follows Nabokov's life through its fascinating details: a privileged Russian childhood before the Revolution; exile, first to Germany, then to France; the beginnings of a promising musical career, launched under the aegis of Diaghilev and his *Ballets Russes* with *Ode* in 1928; his twelve-year American exile during

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which he occupied several academic positions; his return to Europe after the war to participate in the denazification of Germany; his involvement in anti-Stalinist causes in the first years of the Cold War; his participation in the Congress for Cultural Freedom; his role as cultural adviser to the Mayor of Berlin and director of the Berlin Festival in the early 1960s; the resumption of his American academic and musical career in the late 1960s and 1970s. Nabokov is unique not only in that he was involved on a high level in international cultural politics, but also in that his life intersected at all times with a vast array of people within, and also well beyond, the confines of classical music. Drawing on a vast array of primary sources, Vincent Giroud's first-ever biography of Nabokov will be of interest readers interested in twentieth-century music, Russian music, Russian emigration, and the Cold War, particularly in its cultural aspects. Musicians and musicologists interested in Nabokov as a composer, or in twentieth century Russian composers in general, will find in the book information not available anywhere else.

Exciting new portrait featuring the racy world of opera and dance in Paris of the 1920s.

This is the book of reminiscences of the Ballets Russes which Mr Beaumont, as the best qualified man in England, has, for the last ten years, been urged to write. Readers will find that it is more intimate and personal than any of Mr Beaumont's previous works. From 1912 he saw every London season of Diaghilev's Ballet, at first, as a member of

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the public, and, after 1918, both before and behind the curtain, as a friend of the Director and his lieutenants and of many of the Company. This book records the Ballet's activities in London, and a personal critical impression of the principal dancers in the roles that they made famous. Little intimate incidents are included, and pen pictures of distinguished personalities in private life. It tells for the first time, and for all time, what the Diaghilev Ballet was really like.

The foremost contemporary choreographer in the history of ballet, George Balanchine extended the art form into radical new paths that came to seem inevitable under his direction. He transformed movement and dance in classical and modern ballet, on the Broadway stage, and in the cinema. George Balanchine chronicles the life and achievements of this visionary artist from his early, almost accidental career in Russia, where his lifelong collaboration with Igor Stravinsky was forged, to his extraordinary accomplishments in America. The editor and writer Robert Gottlieb, one of the most knowledgeable dance critics in America, offers a superb and loving portrait of a genius who, though married many times to many ballerinas, remained truest to his greatest love, Terpsichore, the Greek Muse of dance.

". . . what unfurls on the stage . . . is brashly, unapologetically entertaining. . . ." - The New York Times Here are six enthusiastically received plays by

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Charles Mee inspired by immortal artists: Matisse's Self Portrait, Picasso's Masterpiece, Van Gogh's Sunflowers, bobrauschenbergamerica, Hotel Cassiopeia, and soot and spit. "Charles L. Mee's fascinating and luminous bobrauschenbergamerica . . . is awash with warmth and has a vibrant emotional and intellectual center. . . . It's a stunner." - Variety ". . . bobrauschenbergamerica is a stunning tableau of dance, comedy, memory, feeling, and storytelling." - The Independent "Bobrauschenbergamerica is a dizzying, exciting collage of America." - nytheatre.com

The lights dim and soon the theatre becomes dark. The audience conversations end with a few softly dissipating whispers, and the movie begins. Nina Sayers, a young ballerina, dances the prologue to Tchaikovsky's Swan Lake, a ballet expressing a story drawn from Russian folk tales about a princess who has been turned into a White Swan and can only be turned back if a man swears eternal fidelity to her. However, this is not that ballet. This is the beginning of Black Swan, a controversial movie employing symbolism in a complex interweaving of dance and film to reveal the struggles and paradoxes of everything from a female rite-of-passage to questions about where artistic expression should demand self-sacrifice and whether such sacrifice is worth the price. The dance floor is the stage of life, the place where physical

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actions take on the symbolic meanings of mythology and express the deepest archetypes of the human mind. This book explores how dance gives shape to those human needs and how it reflects, and even creates, the maps of meaning and value that structure our lives. Though the volume looks at all the forms of dance, it focuses on three main categories in particular: religious, social, and artistic. Since the American Musical and subsequent Musical Videos have both reflected and influenced our current world, they receive the most space—such acclaimed performers as Fred Astaire, Gene Kelly, Judy Garland, Ricky Nelson, Elvis Presley and Michael Jackson, such important composers and lyricists as Gershwin, Rodgers-and-Hammerstein, Porter, Berlin, Webber, Bernstein, the Beatles, and the Who, and such choreographers as Graham, Balanchine, Robbins and Fosse are examined in particular detail.

In the two decades between its debut performance and the death of impresario Sergei Diaghilev in 1929, the Ballets Russes was an unrivalled sensation in Paris and around the world. But while scholarly attention has often centered on the links between Diaghilev's troupe and modernist art and music, there has been surprisingly little analysis of the Ballets' role in the area of tastemaking and trendsetting. *Ballets Russes Style* addresses this gap, revealing the extent of the ensemble's

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influence in arenas of high style—including fashion, interior design, advertising, and the decorative arts. In *Ballets Russes Style*, Mary E. Davis explores how the Ballets Russes performances were a laboratory for ambitious cultural experiments, often grounded in the aesthetic confrontation of Russian artists who traveled with the troupe from St. Petersburg—Bakst, Benois, and Stravinsky among them—and the Parisian avant-garde, including Picasso, Matisse, Derain, Satie, Debussy, and Ravel. She focuses on how the ensemble brought the stage and everyday life into direct contact, most noticeably in the world of fashion. The Ballets Russes and its audience played a key role in defining Paris style, which would echo in fashions throughout the century. Beautifully illustrated, and drawing on unpublished images and memorabilia, this book illuminates the ways in which the troupe's innovations in dance, music, and design mirrored and invigorated contemporary culture.

An intimate portrait of the legendary dancer and choreographer chronicles Massine's life, from his early roles as lover and prote+a7ge+a7 to Diaghilev, through his spectacular forty-year international career, to his private life and lasting influence on the world of dance.

René Blum and the Ballets Russes documents the life of the enigmatic and brilliant writer and producer who resurrected the Ballets Russes after Diaghilev

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died. Based on a treasure trove of previously undiscovered letters and documents, the book not only tells the poignant story of Blum's life, but also illustrates the central role Blum played in the development of dance in the United States. Indeed, Blum's efforts to save his ballet company eventually helped to bring many of the world's greatest dancers and choreographers--among them Fokine, Balanchine, and Nijinska--to American ballet stages.

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