

Diaghilev A Life

The quintessential guide to Russia's vibrant and influential Silver Age, now in paperback In this lavishly illustrated, elegantly written volume, John E. Bowlts sheds new light on Russia's Silver Age, the period of artistic renaissance that flourished as Imperial Russia's power waned. Much of the creative energy could be attributed to the Symbolist movement, whose proponents sought to transcend the barriers of bourgeois civility and whose unconventional lifestyles led some critics to label them Decadents and Degenerates. But, as Sergei Diaghilev declared, theirs was not a moral or artistic decline, but a voyage of inner discovery and a reinvention of a national culture. Bowlt's richly textured volume focuses not only on Russia's best-known artists from this period--Diaghilev and the Ballets Russes, Igor Stravinsky, Anna Pavlova, and poet Anna Akhmatova--but also on lesser-known movements of the day--experimental theater, Nikolai Kalmakov's innovative painting, and the free dance practiced by followers of Duncan and Dalcroze. Lavishly illustrated, *Moscow & St. Petersburg 1900-1920* is the quintessential guide to Russia's vibrant and influential Silver Age. In this elegantly written narrative survey, John E. Bowlt sheds new light on Russia's Silver Age, the period of artistic renaissance that flourished as Imperial Russia's power waned. Much of the creative energy could be attributed to the Symbolist movement, whose proponents sought to transcend the barriers of bourgeois civility and whose unconventional lifestyles led some critics to label them Decadents and Degenerates. But, as Sergei Diaghilev declared, theirs was not a moral or artistic decline, but a voyage of inner discovery and a reinvention of a national culture. Bowlt's richly textured volume focuses not only on Russia's best known artists from this period--Diaghilev and the Ballets Russes, Igor Stravinsky, Anna Pavlova and poet Anna Akhmatova--but also on lesser known movements of the period--experimental theater, Nikolai Kalmakov's innovative painting, and the free dance practiced by followers of Duncan and Dalcroze. Praise for *Moscow & St. Petersburg*: "This book will serve as a reference resource This ambitious English-language publication aims to cover not only every art group of the time but every aspect of the Russian culture. The pictorial layout of John Bowlt's book renders the sheer proliferation of new ideas immediately apparent. The highly charged text charts the medley of productions, groups, and individuals, all loosely associated with the symbolist movement, that make up the vast canvas. As the leading specialist in the Russian 20th-century avant-garde, Professor Bowlt is well qualified to place the silver age in context." ~ The Art Newspaper "This lushly illustrated volume captures the artistic explosion that was Russia's Silver Age." ~ Russian Life "(An) authoritative feast of a book." ~ The Irish Times "Splendidly illustrated, beautifully designed" ~ Shepherd Express "A truly seminal work" ~ Midwest Book Review "Lavishly illustrated and elegantly written narrative survey." ~ Panache Privée "A dazzling array of color illustrations and period photos displaying the glories of Russia's art, architecture and scientific achievements." ~ California Literary Review

divdivIgor Stravinsky and George Balanchine, among the most influential artists of the twentieth century, together created the music and movement for many ballet masterpieces. This engrossing book is the first full-length study of one of the greatest artistic collaborations in history. Drawing on extensive new research, Charles M. Joseph discusses the Stravinsky-Balanchine ballets against a rich contextual backdrop. He explores the background and psychology of the two men, the dynamics of their interactions, their personal and professional similarities and differences, and the political and historical circumstances that conditioned their work. He describes the dancers, designers, and sponsors with whom they worked. He explains the two men's approach to the creative process and the genesis of each of the collaborative ballets, demolishing much received wisdom on the subject. And he analyzes selected sections of music and dance, providing examples of Stravinsky's working sketches and other helpful illustrative materials. Engagingly written, the book will be of great interest not only to music and dance historians but also to ballet lovers everywhere. /DIV/DIV

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 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.

Diaghilev A Life Profile Books

Dance prodigy, sex symbol, gay pioneer, cultural icon--Vaslav Nijinsky rose to fame as the star of the Ballets Russes in Paris before mental illness stole his career and the last thirty years of his life. A tragic story of a great genius, this compelling work of narrative nonfiction chronicles a life of obsessive artistry, celebrity, and notoriety. With one grand leap off the stage at the 1909 premiere of the Ballets Russes's inaugural season, Nijinsky became an overnight sensation and the century's first superstar, in the days before moving pictures brought popular culture to the masses. Perhaps the greatest dancer of the twentieth century, Nijinsky captured audiences with his sheer animal magnetism and incredible skill. He was also half of the most famous (and openly gay) couple of the Edwardian era: his relationship with Serge Diaghilev, artistic director and architect of the Ballets Russes, pushed boundaries in a time when homosexuality and bisexuality were rarely discussed. Nijinsky's life was tumultuous--after marrying a female groupie he hardly knew, he was kicked out of the Ballets Russes and placed under house arrest during World War I. Unable to work as he once did, his mental health deteriorated, and he spent three decades in and out of institutions. Biographical narrative is interspersed with spotlights on the ballets the dancer popularized: classic masterworks such as *Afternoon of a Faun*, *The Firebird*, and of course, the shockingly original *Rite of Spring*, which caused the audience to riot at its premiere. Illustrated with elegant, intimate portraits as well as archival art and photographs.

Biography of one of the central figures in the cultural life and tastes of his time.

In the history of twentieth-century ballet, no company has had so profound and far-reaching an influence as the Ballets Russes. Under the direction of impresario extraordinaire Serge Diaghilev (1872–1929), the Ballets Russes radically transformed the nature of ballet—its subject matter, movement idiom, choreographic style, stage space, music, scenic design, costume, even the dancer's physical appearance. From 1909 to 1929, it nurtured some of the greatest choreographers in dance history—Fokine, Nijinsky, Massine, and Balanchine—and created such classics as *Les Sylphides*, *Firebird*, *Petrouchka*, *L'Après-midi d'un Faune*, *Les Noces*, and *Apollo*. Diaghilev brought together some of the leading artists of his time, including composers Stravinsky, Debussy, and Prokofiev; artists Picasso, Braque, and Matisse, and poets Hoffmansthal and Cocteau. Diaghilev's *Ballets Russes* is the most authoritative history of the company ever written and the first to examine it as a totality—its art, enterprise, and audience. Combining social and cultural history with illuminating discussions of dance, drama, music, art, economics, and public reception, Lynn Garafola paints an extraordinary portrait of the company that shaped ballet into what it is today.

"Drawing on letters, correspondence, oral histories, and interviews, Baronova's daughter, the actress Victoria Tennant, ... recounts Baronova's dramatic life, from her earliest aspirations to her grueling time on tour to her later years in Australia as a pioneer of the art"--Dust jacket flap.

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 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

"This edition is published to coincide with the exhibition *Diaghilev and the Ballets Russes, 1909-1929: When Art Danced with Music*, at the National Gallery of Art, Washington, 12 May-2 September 2013. The exhibition *Diaghilev and the Golden Age of the Ballets Russes, 1909-1929* was originally conceived by and first shown at the V&A Museum, London, in 2010."

Choreographer George Balanchine discovered her. Yul Brynner romanced her. She danced for King George VI and Queen Elizabeth, Adolf Hitler, and Josef Goebbels. This memoir by the elegant octogenarian celebrates a remarkable life in the arts.

Modernism on Stage restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s. During those years, the Ballets Russes' stage served as a dynamic forum for the interaction of artistic genres - dance, music and painting - in a mixed-media form inspired by Richard Wagner's *Gesamtkunstwerk* (total work of art). This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists: Pablo Picasso, Sonia Delaunay, Henri Matisse, and Giorgio de Chirico. Experimental both in concept and form, these productions redefine our understanding of the interconnected worlds of the visual and performing arts, elite culture and mass entertainment in Paris between the two world wars. This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal, three-dimensional and corporeal medium of ballet. Analyzing interactions among sets, costumes, choreography, and musical accompaniment, the book establishes what the Ballets Russes' productions looked like and how audiences reacted to them. Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament: she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists' interrogation of the limits of medium.

One of the most important ballet choreographers of all time, Marius Petipa (1818 - 1910) created works that are now mainstays of the ballet repertoire. Every day, in cities around the world, performances of *Swan Lake* and *The Sleeping Beauty* draw large audiences to theatres and inspire new generations of dancers, as does *The Nutcracker* during the winter holidays. These are his best-known works, but others - *Don Quixote*, *La Bayadère* - have also become popular, even canonical components of the classical repertoire, and together they have shaped the defining style of twentieth-century ballet. The first biography in English of this monumental figure of ballet history, *Marius Petipa: The Emperor's Ballet Master* covers the choreographer's life and work in full within the context of remarkable historical and political surroundings. Over the course of ten well-researched chapters, Nadine Meisner explores Marius Petipa's life and legacy: the artist's arrival in Russia from his native France, the socio-political tensions and revolution he experienced, his popularity on the Russian imperial stage, his collaborations with other choreographers and composers (most famously Tchaikovsky), and the conditions under which he worked, in close proximity to the imperial court. Meisner presents a thrilling and exhaustive narrative not only of Petipa's life but of the cultural development of ballet across the 19th and early 20th centuries. The book also extends beyond Petipa's narrative with insightful analyses of the evolution of ballet technique, theatre genres, and the rise of male dancers. Richly illustrated with archival photographs, this book unearths original material from Petipa's 63 years in Russia, much of it never published in English before. As Meisner demonstrates, the choreographer laid the foundations for Soviet ballet and for Diaghilev's Ballets Russes, the expatriate company which exercised such an enormous influence on ballet in the West, including the Royal Ballet and Balanchine's New York City Ballet. After Petipa, Western ballet would never be the same.

00 Vaslav Nijinsky (1890-1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life.

The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius. Vaslav Nijinsky (1890-1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius.

The story of the splendidly unpredictable Russian dancer who ruffled the feathers of the Bloomsbury set and became the wife of John Maynard Keynes Born in 1891 in St Petersburg, Lydia Lopokova lived a long and remarkable life. Her vivacious personality and the sheer force of her charm propelled her to the top of Diaghilev's Ballet Russes. Through a combination of luck, determination and talent, Lydia became a star in Paris, a vaudeville favourite in America, the toast of Britain and then married the world-renowned economist, and formerly homosexual, John Maynard Keynes. Lydia's story links ballet and the Bloomsbury group, war, revolution and the economic policies of the super-powers. She was an immensely captivating, eccentric and irreverent personality: a bolter, a true bohemian and, eventually, an utterly devoted wife.

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.

The intoxicating story of one of the greatest dancers in the history of ballet?and the paradox of his profound genius and descent into madness. Vaslav Nijinsky was unique as a dancer, interpretive artist, and choreographic pioneer. His breathtaking performances with the Ballet Russe from 1909 to 1913 took Western Europe by storm. His avant-garde choreography for The Afternoon of the Faune and The Rite of Spring provoked riots when performed and are now regarded as the foundation of modern dance. Through his liaison with the great impresario Diaghilev, he worked with the artistic elite of the time. During the fabulous Diaghilev years he lived in an atmosphere of perpetual hysteria, glamor, and intrigue. Then, in 1913, he married a Hungarian aristocrat, Romola de Pulszky, and was abruptly dismissed from the Ballet Russe. Five years later, he was declared insane. The fabulous career as the greatest dancer who ever lived was over. Drawing on countless people who knew and worked with Nijinsky, Richard Buckle has written the definitive biography of the legendary dancer.

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 steadying calm that fudges none of the outrage on or off stage' Duncan Fallowell, Daily Express 'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, Daily Mail

Featuring contributions by leading specialists in the history of Russian dance and the visual arts, a lavishly illustrated catalog focuses on artworks related to the Saisons Russes between 1909 and 1929 and draws on public and private collections including the Fokine collection in the St. Petersburg Theatre Museum.

A prodigious concentration of talent combined to produce the legendary Russian Ballet. Beginning with the charming and resourceful Sergei Diaghilev who saw the project through, this troupe featured dancers such as Nijinsky, Pavlova, and Serge Lifar, who had the benefit of music by composers such as Stravinsky, Ravel, and Debussy. Set and costume designers from among the greatest artists of the day included Picasso, di Chirico, Benois, and Cocteau. The company's initial tour to Paris in 1909 served not only to influence the dance world, but also the fashion and decorating worlds. This book stunningly pictures the Russian Ballets dancers, artists, sets, and costumes, and chronicles the renowned company's history to create a complete portrait.

The Ballets Russes was a phenomenon of the early twentieth century, permeating daily life wherever the company traveled and leaving a lasting impact on dance, theater, and the visual arts. Sergei Diaghilev, impresario from 1909 until his death in 1929, fused the most avant-garde, groundbreaking movements in dance, choreography, art, design, and costume into unique and stunning productions. The work was exciting, and always new, and it stretched the limits of the possible in art. The color, form, and material in costume and set design astonished audiences, transforming every corner of Western culture in the twentieth century. Fashion and decor designers and visual artists in particular—including Coco Chanel, Natalia Goncharova, Mikhail Larionov, Léon Bakst, and Pablo Picasso—found inspiration in the Ballets Russes. Designers and artists moved past old boundaries and created costumes and set designs for these extravagant productions, bridging the gaps between tangible and abstract artistic genres. The Ballets Russes and the Art of Design explores these revolutionary icons and ideas, illuminating Sergei Diaghilev's profound revitalization of the arts, which continues to influence us today. Ten essays by internationally recognized experts and 200 color and black-and-white illustrations—many from private collections and never-before-published—discuss a broad range of topics,

including set and costume designs, graphic design and poster art, photographs and postcards, Diaghilev's presence in the media, and private and museum collections of Ballets Russes treasures.

That Nijinsky was a genius is rarely disputed. He was the most adulated virtuoso in ballet history. His electrifying performances became legendary, and his controversial choreographies caused an uproar in the sedate theaters of Paris and London. However his exceptional talent was overshadowed by violent outbursts and periods of deep depression which led to great friction in his professional relationships, his homosexual personal relationships were also fiery and obsessive and the cause of much scandal, his marriage was also stormy and discordant, and many of his later years were spent in asylums. His two children, Kyra and Tamara, have requested author Peter Ostwald, a professor of psychiatry, to study Nijinsky's notebooks, his wife's correspondence, medical and other hospital documents and to write this compelling biography to tell what really happened. It sheds new light on a life that has fascinated generations.

'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 Bartlett or Sjeng Scheijen.

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 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.

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 steadying calm that fudges none of the outrage on or off stage' Duncan Fallowell, *Daily Express* 'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, *Daily Mail*

The lush, sweeping story of a remarkable dancer who charts her own course through the tumultuous years of early twentieth-century Europe. Beautifully blending fiction with fact, *The Chosen Maiden* plunges readers into an artistic world upended by modernity, immersing them in the experiences of the era's giants, from Anna Pavlova and Serge Diaghilev to Coco Chanel and Pablo Picasso. From their earliest days, the Nijinsky siblings appear destined for the stage. Bronia is a gifted young ballerina, but she is quickly eclipsed by her brother Vaslav. Deemed a prodigy, Vaslav Nijinsky will grow into the greatest, and most provocative, dancer of his time. To prove herself her brother's equal in the rigid world of ballet, Bronia will need to be more than extraordinary, defying society's expectations of what a female dancer can and should be. The real-life muse behind one of the most spectacular roles in dance, *The Rite of Spring's* Chosen Maiden, Bronia rises to the heights of modern ballet through grit, resilience and fervor. But when the First World War erupts and rebellion sparks in Russia, Bronia—caught between old and new, traditional and ground-breaking, safe and passionate—must begin her own search for what it means to be modern.

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

8 stars from legendary ballet troupe are shown in costumes from over 20 separate productions. Designers include Chanel, Picasso, Matisse, and others.

The Ballets Russes has engaged people for 100 years, ever since Russian-born Sergei Diaghilev created this dynamic avant-garde company. Diaghilev brought together some of the most important visual artists of the 20th century to work as costume and stage designers and work with composers, choreographers, and dancers, infusing new life and creative energy into the performing arts of the time. Through the costumes, drawings, programs, and posters presented in this book, the visual spectacle of the Ballets Russes is brought back into view for a contemporary audience to appreciate the revolution it was and the ongoing influence it continues to have today.

In pre-World War I England, a frail Jewish girl is diagnosed with flat feet, knock knees, and weak legs. In short order, Lilian Alicia Marks would become a dance prodigy, the cherished baby ballerina of Sergei Diaghilev, and the youngest ever soloist at his famed Ballets Russes. It was there that George Balanchine choreographed his first ballet for her, Henri Matisse designed her costumes, and Igor Stravinsky taught her music—all when the re-christened Alicia Markova was just 14. Given unprecedented access to Dame Markova's intimate journals and correspondence, Tina Sutton paints a full picture of the dancer's astonishing life and times in 1920s Paris and Monte Carlo, 1930s London, and wartime in New York and Hollywood. Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century's great artists.

The Ballets Russes was perhaps the most iconic, yet at the same time mysterious, ballet company of the twentieth century. Inspired by the unique vision of their founder Sergei Diaghilev, the company gained a large international following. In the mid-twentieth century - during the tumultuous years of World War II and the Cold War - the Ballets Russes companies kept the spirit and traditions of Russian ballet alive in the West, touring extensively in America, Europe and Australia. This important new book uncovers previously-unseen interviews and provides insights into the lives of the great figures of the age - from the dancers Anna Pavlova and Alicia Markova to the choreographers Leonide Massine, George Balanchine and Anton Dolin. The dancers' own words reveal what life was really like for the stars of the Ballets Russes and provide fascinating new insights into one of the most vibrant and creative groups of artists of the modern age.

Beautifully illustrated and drawing on unpublished images and memorabilia, this book illuminates the ways in which innovations by the Ballets Russes in dance, music, sets and costume both mirrored and invigorated contemporary culture. --Book Jacket.

An indispensable biography for anyone interested in Constant Lambert, ballet and British musical life in the first part of the twentieth century.

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.

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