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**Stravinsky Dances**-Stephanie Jordan 2007
Stephanie Jordan's ground-breaking survey and close examination of a range of Stravinsky dances - some familiar, others less so - sheds new, unexpected light upon a renowned composer of ballet music. This book is essential reading for scholars and students in the fields of dance, music and interdisciplinary studies.

**The Cambridge Stravinsky Encyclopedia**-Edward Campbell 2020-10-31
Igor Stravinsky is one of a small number of early modernist composers whose music epitomises the stylistic crisis of twentieth-century music, from the Russian nationalist heritage of the early works, the neo-classical works which anticipate the stylistic diversity of the contemporary musical scene in the early twenty-first century and the integration of serial techniques during his final period. With entries written by more than fifty international contributors from Russian, European and American traditions, The Cambridge Stravinsky Encyclopedia presents multiple perspectives on the life, works, writings and aesthetic relationships of this multi-faceted creative artist. This important resource explores Stravinsky's relationships with virtually all the major artistic figures of his time, painters, dramatists, choreographers and producers as well musicians and brings together fresh insights into to the life and work of one of the twentieth century's greatest composers.

**Balanchine and Kirstein's American Enterprise**-James Steichen 2018-11-13
In 1933 choreographer George Balanchine and impresario Lincoln Kirstein embarked on an elusive quest to found a ballet company and school in the United States. Though their efforts would eventually result in the creation of the New York City Ballet and the School of American Ballet, the first decade of their collaborative efforts was anything but assured. Tracing the tangled histories of two of the most important figures in twentieth-century dance, Balanchine and Kirstein's American Enterprise offers a fresh perspective on a pivotal period in cultural history. Deeply researched using sources only made available in recent years, the book challenges the mythologies surrounding the early years of the Balanchine-Kirstein enterprise. It also reveals the full extent of Kirstein's essential role and offers reconstructive analysis of lost works, as well as new and surprising details regarding some of Balanchine's most iconic ballets, including Serenade, Apollo, and Concerto Barocco. This history involved artists including Richard Rodgers, Martha Graham, George Gershwin, Katherine Dunham, Vera Zorina, and Igor Stravinsky, as well as dozens of lesser known players whose contributions have yet to be fully acknowledged. Capturing the full sweep of Balanchine and Kirstein's collaborative work across multiple genres and institutions, this book reveals their partnership in all of its exciting and ungainly complexity, showing how the 1930s Balanchine was not the artist that he would eventually become,
and how the same was true of the institutions that he and Kirstein jointly created.

The Rite of Spring at 100-SEVERINE NEFF 2017-05-15 When Igor Stravinsky's ballet Le Sacre du printemps (The Rite of Spring) premiered during the 1913 Paris season of Sergei Diaghilev's Ballets Russes, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory.

Music-Dance-Patrizia Veroli 2017-11-10 Music-Dance explores the identity of choreomusical work, its complex authorship and its modes of reception as well as the cognitive processes involved in the reception of dance performance. Scholars of dance and music analyse the ways in which a musical score changes its prescriptive status when it becomes part of a choreographic project, the encounter between sound and motion on stage, and the intersection of listening and seeing. As well as being of interest to musicologists and choreologists considering issues such as notation, multimedia and the analysis of performance, this volume will appeal to scholars interested in applied research in the fields of cognition and neuroscience. The line-up of authors comprises representative figures of today’s choreomusicology, dance historians, scholars of twentieth-century composition and specialists in cognitive science and performance studies. Among the topics covered are multimedia and the analysis of performance; the notational practice of choreographers and the parallel attempts of composers to find a graphic representation for musical gestures; and the experience of dance as a paradigm for a multimodal perception, which is investigated in terms of how the association of sound and movement triggers emotions and specific forms of cognition.

Dance on Its Own Terms-Melanie Bales 2013-06-13 Dance on its Own Terms: Histories and Methodologies anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources, and rely on critical, informed observation of movement. The anthology fills a gap in current scholarship by emphasizing dance history and core disciplinary knowledge rather than theories imported from disciplines outside dance. Individual chapters serve as case studies that are further organized into three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. The breadth of the content reflects the richness and vibrancy of the dance field; each deeply informed examination serves as a window opening onto the larger world of dance. Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications. Engaging and insightful, Dance on its Own Terms represents a major contribution to research on dance.

Stravinsky in the Americas-H. Colin Slim 2019-03-05 Stravinsky in the Americas explores the “pre-Craft” period of Igor Stravinsky’s life, from when he first landed on American shores in 1925 to the end of World War II in 1945. Through a rich archival trove of ephemera, correspondence, photographs, and other documents, eminent musicologist H. Colin Slim examines the twenty-year period that began with Stravinsky as a radical European art-music composer and ended with him as a popular figure in American culture. This collection traces Stravinsky’s rise to fame—catapulted in large part by his collaborations with Hollywood and Disney and marked by his extra-marital affairs, his grappling with feelings of anti-Semitism, and his encounters with contemporary musicians as the music industry was emerging and taking shape in midcentury America. Slim’s lively narrative records the composer’s larger-than-life persona through a close look at his transatlantic tours and domestic excursions, where Stravinsky’s personal and professional life collided in often-dramatic ways.
Choreography Invisible - Anna Pakes 2020 "Focusing on Western theatre dance, Choreography Invisible explores the metaphysics of dances and choreographic works. It draws on a range of resources from analytic philosophy of art to develop the argument that dances are repeatable structures of action. The book also analyses the idea of the dance work in long-term historical perspective. Tracing different ways in which dances have been conceptualised across time, the book considers changing notions of authorship, fixity, persistence and autonomy from the fifteenth century to the present day. The modern work-concept is interrogated, its relativity and contested status (particularly within contemporary dance practice) acknowledged. As the dance work disappears from contemporary discourse, what can be said about the kind of thing it is? Choreography invisible considers the materials of dance-making and the nature (and limits) of choreographic authorship. It explores issues of identity and persistence, including why distinct (and sometimes very various) performances are still treated as performances of the same work. The book examines how dances survive through time and what it means for a dance work to be lost, considering the extent to which practices of dance reconstruction and reenactment can recuperate or reconstitute lost choreography. The focus here is dance, but the book addresses issues with wider implications for the metaphysics of art, including how the historical relativity of art practices should inflect analytic arguments about the nature of art works, and what place such works have within a broader ontology of human and natural worlds"--

The Ancient Dancer in the Modern World - Fiona Macintosh 2010 When the eighteenth-century choreographer Jean-Georges Noverre sought to develop what is now known as modern ballet, he turned to ancient pantomime as his source of inspiration; and when Isadora Duncan and her contemporaries looked for alternatives to the strictures of classical ballet, they looked to ancient Greek vases for models for what they termed 'natural' movement. This is the first book to examine systematically the long history of the impact of ideas about ancient Greek and Roman dance on modern theatrical and choreographic practices. With contributions from eminent classical scholars, dance historians, theatre specialists, modern literary critics, and art historians, as well as from contemporary practitioners, it offers a very wide conspectus on an under-explored but central aspect of classical reception, dance and theatre history, and the history of ideas.

The Oxford Dictionary of Dance - Debra Craine 2010-08-19 This comprehensive and up-to-date dictionary provides all the information necessary for dance fans to navigate the diverse dance scene of the 21st century. It includes entries ranging from classical ballet to the cutting edge of modern dance.

The Routledge Dance Studies Reader - Jens Richard Giersdorf 2010-02-25 The second edition of The Routledge Dance Studies Reader offers fresh critical perspectives on classic and modern dance forms, including ballroom, tango, Hip-hop, site-specific performance, and disability in dance. Alexandra Carter and Janet O’Shea deliver a substantially revised and updated collection of key texts, featuring an enlightening new introduction, which tracks differing approaches to dance studies. Important articles from the first edition are accompanied by twenty new works by leading critical voices. The articles are presented in five thematic sections, each with a new editorial introduction and further reading. Sections cover: Making dance Performing dance Ways of looking Locating dance in history and society Debating the discipline The Routledge Dance Studies Reader gives readers access to over thirty essential texts on dance and provides expert guidance on their critical context. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective.

The Routledge Dance Studies Reader - Alexandra Carter 2010 Represents the range and diversity of writings on dance from the mid to late 20th century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

Igor Stravinsky - Jonathan Cross 2015-10-15 Igor Stravinsky (1882-1971) was perhaps the twentieth century’s most celebrated composer, a leading light of modernism and a restlessley creative artist. This new entry in the
Critical Lives series traces the story of Stravinsky's life and work, setting him in the context of the turbulent times in which he lived. Born in Russia, Stravinsky spent most of his life in exile—and while his work was deliberately cosmopolitan, the pain of estrangement nonetheless left its mark on the man and his work, distinguishable in an ever-present sense of loss. Jonathan Cross shows how that work emerged over the course of decades spent in Paris, Los Angeles, and elsewhere, in an artistic circle that included Joyce, Picasso, and Proust and that culminated in Stravinsky being celebrated by both the White House and the Kremlin as one of the great artistic forces of the era. Approachable and absorbing, Cross’s biography enables us to see Stravinsky’s life and artistic achievement in a new light, understanding how his work both reflected and shaped his times.

The Ballet Collaborations of Richard Strauss-Wayne Heisler 2009 A richly interdisciplinary study of Strauss’s contributions to ballet, his collaboration with prominent dance artists of his time, and his explorations of musical modernism.

Fifty Contemporary Choreographers-Martha Bremser 2011-03-15 A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

Aging, Performance, and Stardom-Aagje Swinnen 2012 This second volume in the Aging Studies in Europe series focuses on questions concerning the ways in which actors and socialites perform 'aging' on the stage of consumerist culture. How do celebrities - whose star personae are ultimately connected with the prime of their lives - cope with the aging process? Which public practices invite subtle adjustment to the 'age script' that focuses on the decline of physical strength and attractiveness as the years pass? (Series: Aging Studies in Europe - Vol. 2)

Performing Otherness-M. Cohen 2010-10-27 A far-reaching examination of exoticism, cultural internationalism and modernism's encounters with Indonesian tradition, Performing Otherness examines how Indonesia entered world stages through imperialism as an antimodern phantasm and through nationalism became a means of intercultural communication and cultural diplomacy.

New Perspectives on Music and Gesture-Elaine King 2016-04-29 Building on the insights of the first volume on Music and Gesture (Gritten and King, Ashgate 2006), the rationale for this sequel volume is twofold: first, to clarify the way in which the subject is continuing to take shape by highlighting both central and developing trends, as well as popular and less frequent areas of investigation; second, to provide alternative and complementary insights into the particular areas of the subject articulated in the first volume. The thirteen chapters are structured in a broad narrative trajectory moving from theory to practice, embracing Western and non-Western practices, real and virtual gestures, live and recorded performances, physical and acoustic gestures, visual and auditory perception, among other themes of topical interest. The main areas of enquiry include psychobiology; perception and cognition; philosophy and semiotics; conducting; ensemble work and solo piano playing. The volume is intended to promote and stimulate further research in Musical Gesture Studies.

Performance and Modernity-Julia A. Walker 2021-10-31 This book argues that ideas first take shape in the human body, appearing on stage in new styles of performance.

Literature, Modernism, and Dance-Susan Jones 2013-08-01 The book
identifies a complex reciprocal relationship between literature and dance in the modernist period. An unprecedented dialogue between the two art forms took place based on contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. By examining the work of writers such as Yeats, Woolf, Eliot, Pound, Lawrence, and Beckett in relation to the choreography of the Ballets Russes, early British ballet, and European and American modern dance, the book traces the origins of this relationship in the nineteenth century and examines experimentation in both art forms up to the first half of the twentieth century. The book illustrates the important but often neglected transmissions and negotiations between these art forms at a time of intense experimentation and transatlantic exchange.

**Gestural Imaginaries**- Lucia Ruprecht 2019-06-04 Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century offers a new interpretation of European modernist dance by addressing it as guiding medium in a vibrant field of gestural culture that ranged across art and philosophy. Taking further Cornelius Castoriadis's concept of the social imaginary, it explores this imaginary's embodied forms. Close readings of dances, photographs, and literary texts are juxtaposed with discussions of gestural theory by thinkers including Walter Benjamin, Sigmund Freud, and Aby Warburg. Choreographic gesture is defined as a force of intermittency that creates a new theoretical status of dance. Author Lucia Ruprecht shows how this also bears on contemporary theory. She shifts emphasis from Giorgio Agamben's preoccupation with gestural mediality to Jacques Rancière's multiplicity of proliferating, singular gestures, arguing for their ethical and political relevance. Mobilizing dance history and movement analysis, Ruprecht highlights the critical impact of works by choreographers such as Vaslav Nijinsky, Jo Mihaly, and Alexander and Clotilde Sakharoff. She also offers choreographic readings of Franz Kafka and Alfred Döblin. Gestural Imaginaries proposes that modernist dance conducts a gestural revolution which enacts but also exceeds the insights of past and present cultural theory. It makes a case for archive-based, cross-medial, and critically informed dance studies, transnational German studies, and the theoretical potential of performance itself.

**The Ballets Russes in Australia and Beyond**- Mark Carroll 2011-01-01 The Ballets Russes in Australia and Beyond draws together essays by leading international and national scholars, who explore the rich legacy of the Ballets Russes. A dazzling array of pictures brings to life the sheer vitality of the companies in a way that makes the volume indispensable to balletomanes, scholars, and those fascinated by the synergies between the creative arts in general.

**The Ballets Russes and Beyond**- Davinia Caddy 2012-04-26 A fresh perspective on the Ballets Russes, focusing on relations between music, dance and the cultural politics of belle-époque Paris.

**Choice**- 2008

**Mark Morris**- Stephanie Jordan 2015 Of any choreographer working today, the American Mark Morris is most often cited for emphasis on musical values and standing within the music profession. His work also raises fundamental questions about how music informs our understanding of dance and about the interaction between seeing and hearing. This book is the first detailed study of Morris's use of music, revealing an unmatched range of approaches to music and strategies for making us hear musical scores in new ways. It also has impact well beyond his work, in outlining a 'choreomusical' (audio-visual) framework for discussion that introduces ideas from cognitive science. Divided into three parts, the book opens with a discussion of the context of Morris's work as a musical journey across his career and in relation to earlier choreomusical theories and processes. After proposals as to how to watch and listen to dance, Morris's output is discussed within three periods: 1980-88 (the early years of his dance company), 1988-91 (when he was resident in Brussels), and 1992-2014. The choreographer's own voice is heard regularly throughout the book, and analyses of his dances are brilliantly illustrated by a ground-breaking website of film clips generously hosted by the Mark Morris Dance Group.
Balanchine Then and Now - Anne Hogan 2008

George Balanchine (1904-83) is among the foremost choreographers of the 20th century. In a career spanning more than six decades and three continents, and with more than 400 dance works to his name, Balanchine is one of the major figures of modern art. He established, with Lincoln Kirstein, the School of American Ballet and the New York City Ballet, where he was ballet master and principal choreographer from 1948 until his death. Through his work with NYCB as well as in film, musicals and opera Balanchine revolutionized classical ballet. In this book, leading dancers, choreographers, company directors, critics and academics assess Balanchine's legacy and his relevance to dance today. Richly illustrated, this multi-dimensional dialogue is accessible to anyone wishing to learn more about Balanchine and his continuing impact on dance. With contributions by Richard Alston, Toni D'Amelio, Dominique Delouche, Antonia Franceschi, Nanette Glushak, Stephanie Jordan, Anna Kisselgoff, Giannandrea Poesio, Francia Russell, Tim Scholl, Suki Schorer, Violette Verdy and Robert Wilson.

The British National Bibliography - Arthur James Wells 2009

La double séance - Landi, Michela 2018-02-22

Là où le spectacle, notre appareil, n'aurait d'autre fonction que de projeter, "à quelque élévation", certains manques dont nous serions à peine conscients, il ne peut y avoir dans les Lettres, au dire de Mallarmé, qu'un seul acte, capital: questionner les rapports que cet appareil entretient avec quelque état intérieur de nous-mêmes. Nous croyons, avec l'auteur de La Musique et les Lettres, que c'est par le jeu de leurs relations, souvent rivales, que les arts peuvent se comprendre et nous faire comprendre. Ce jeu, qui n'en finit pas de nous solliciter, nous demande sans cesse de nouveaux instruments pour sa mise en place - ou sa mise en scène.

Igor Stravinsky -

Una historia natural del piano - Stuart Isacoff 2013-06-01

Un relato que nos presenta a Mozart tocando en los cafés de Viena; a Henri Herz divirtiendo a los mineros durante la fiebre del oro; a Liszt desmayándose en brazos de su ayudante mientras el público (femenino) enloquece y a Glenn Gould serrando las patas de su taburete y tarareando mientras toca. Es una mezcla de historia cultural, análisis de intérpretes y estilos, estudio musicológico de compositores y relato de costumbres.

2010 - De Gruyter 2011-06-15

The IBR, published again since 1971 as an interdisciplinary, international bibliography of reviews, offers book reviews of literature dealing primarily with the humanities and social sciences published in 6,000 mainly European scholarly journals. This unique bibliography contains over 1.3 millions book reviews. 60,000 entries are added every year with details on the work reviewed and the review.

Ritualdesign - Janina Karolewski 2014-03-31


Strawinskys "Motor Drive" - Monika Woitas 2010

Ein Buch über Strawinsky in Tanz und Musik.

Accords intimes - Philippe Guisgand 2017-09-14

La chorégraphe flamande Anne Teresa de Keersmaeker a toujours tenu à distance l'idée selon laquelle, en danse contemporaine, musique et chorégraphie étaient indépendantes. Elle a noué, tout au long de sa déjà longue carrière...
artistique, de savants échanges avec l’art musical que ce livre tente de mettre en évidence. Ainsi, l’auteur a voulu ...

**Reworking the Ballet**-Vida L. Midgelow 2007-11-13 Challenging and unsettling their predecessors, modern choreographers such as Matthew Bourne, Mark Morris and Masaki Iwana have courted controversy and notoriety by reimagining the most canonical of Classical and Romantic ballets. In this book, Vida L. Midgelow illustrates the ways in which these contemporary reworkings destroy and recreate their source material, turning ballet from a classical performance to a vital exploration of gender, sexuality and cultural difference. Reworking the Ballet: Counter Narratives and Alternative Bodies articulates the ways that audiences and critics can experience these new versions, viewing them from both practical and theoretical perspectives, including: eroticism and the politics of touch performing gender cross-casting and cross-dressing reworkings and intertextuality cultural exchange and hybridity.


**Visions of Amen**-Stephen Schloesser 2014-07-10 French composer Olivier Messiaen (1908-1992) is probably best known for his Quartet for the End of Time, premiered in a German prisoner-of-war camp in 1941. However, Messiaen was a remarkably complex, intelligent person with a sometimes tragic domestic life who composed a wide range of music. This book explores the enormous web of influences in the early part of Messiaen’s long life. The first section of the book provides an intellectual biography of Messiaen's early life in order to make his (difficult) music more accessible to the general listener. The second section offers an analysis of and thematic commentaries on Messiaen's pivotal work for two pianos, Visions of Amen, composed in 1943. Schloesser's analysis includes timing indications corresponding to a downloadable performance of the work by accomplished pianists Stéphane Lemelin and Hyesook Kim.

**Prokofiev's Ballets for Diaghilev**-Stephen D. Press 2017-07-05 Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyevich Prokofiev are eminent figures in twentieth-century cultural history, yet this is the first detailed account of their fifteen-year collaboration. The beginning was not trouble-free, but despite two false starts (Ala i Lolli and the first version of its successor, Chout) Diaghilev maintained his confidence in the composer. With his guidance and encouragement Prokofiev established his mature balletic style. After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor/publisher Serge Koussevitsky, Diaghilev came to the composer's rescue at a low point in his Western career. The impresario encouraged Prokofiev's turn towards 'a new simplicity' and offered him a great opportunity for career renewal with a topical ballet on Soviet life (Le Pas d’acier). Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations (L’Enfant prodigue). Although Western scholars have investigated Prokofiev's operas, piano works, and symphonies, little attention has been paid to his early ballets written for Diaghilev's Ballets Russes. Despite Prokofiev's devotion to opera, it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s. Stephen D. Press discusses the genesis of each ballet, including the important contributions of the scenic designers (Mikhail Larionov, Georgy Yakulov and Georges Rouault) and the choreographer/dancers (Lid Massine, Serge Lifar and George Balanchine), and the special relationship between the ballets' progenitors.
Simply Stravinsky - Pieter van den Toorn 2020-03-05 “This is a short book but a teeming one, boiling over with the insights that have accrued over forty years and more, ever since Pieter van den Toorn set the musicological world on its ear with his revelations about Stravinsky's creative methods, deduced from an unprecedentedly close and fruitful examination of the published scores. Since then he has been at the manuscripts as well, and has made even further-reaching observations about Stravinsky's epochal rhythmic innovations. All of this he now places at the disposal of musicians and general readers, laid out with a chronology of the composer's life and times—a great gift to us all and a fitting crown to a most distinguished scholarly career.” —Richard Taruskin, author of Stravinsky and the Russian Traditions

Born and raised in St. Petersburg, Russia, Igor Stravinsky (1882-1971) divided his time between law studies and music until 1906, when, under the tutelage of composer Nikolai Rimsky-Korsakov, he dedicated himself exclusively to composition. Five years later, he achieved international fame with his ballet scores The Firebird, Petrushka, and The Rite of Spring, the last of which caused a riot at its Paris premiere in 1913. For the next 50 years, both Stravinsky’s music style and his life were characterized by dramatic changes, as he moved from his “Russian period” to neo-classicism to serialism, and from Russia to Switzerland to France to the United States. Yet no matter how much his style changed, his music was always distinctively his, and his compositions remain among the greatest produced in the twentieth century. In Simply Stravinsky, Professor Pieter van den Toorn takes a fresh look at the composer and his legacy, providing a compact, exciting, and accessible introduction to the twentieth century’s most celebrated composer and his timeless music. From Stravinsky’s apprenticeship in St. Petersburg to his life among the émigré community in Southern California, Prof. van den Toorn shows how the composer’s music was tied to his personality and how it came to influence artists from Aaron Copland to Philip Glass. Designed for classical music beginners, as well as those who want to know more about one of the great musical innovators, Simply Stravinsky is an insightful and highly readable portrait of the man who helped define modern music.