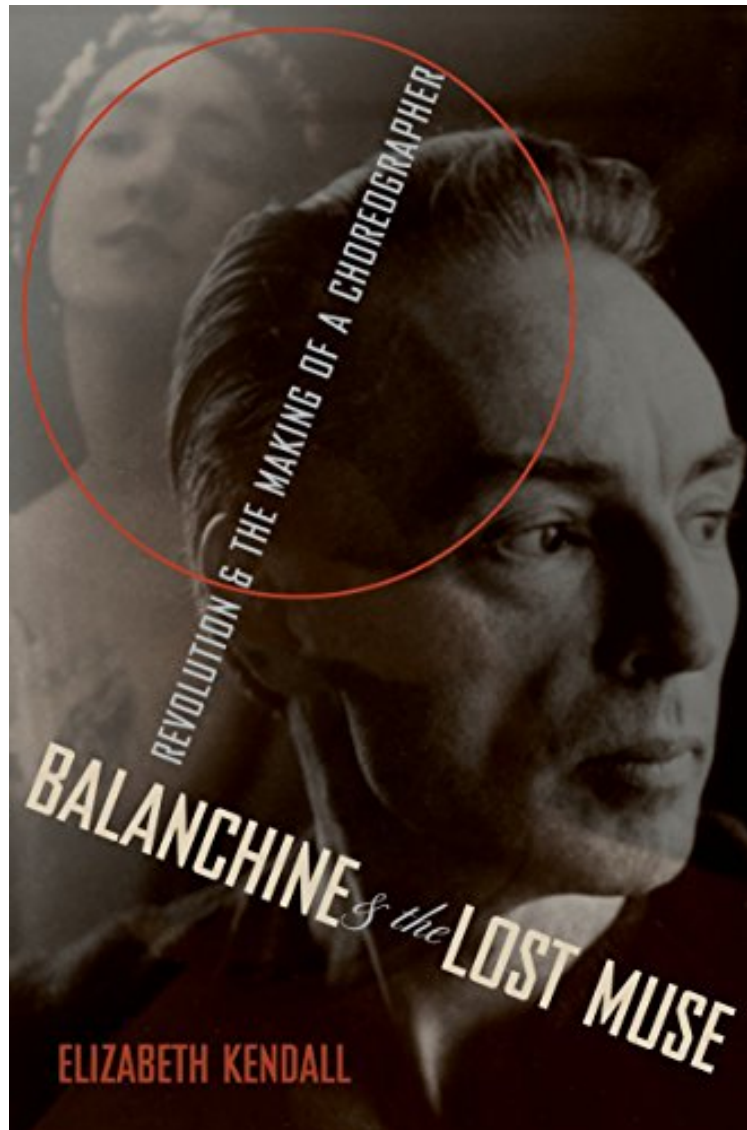


[Ebook free] Balanchine the Lost Muse: Revolution the Making of a Choreographer

Balanchine the Lost Muse: Revolution the Making of a Choreographer

Elizabeth Kendall

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Elizabeth Kendall : Balanchine the Lost Muse: Revolution the Making of a Choreographer before purchasing it in order to gage whether or not it would be worth my time, and all praised Balanchine the Lost Muse: Revolution the Making of a Choreographer:

9 of 9 people found the following review helpful. Balanchine's Genius explained.By Anne MacLeanThis was the most comprehensive study of Balanchine's early life I've ever read. His family tree, his school days and his early marriage and career. It describes his amazingly rich background in music, dance and the changing culture of the time. His first

muse and her affect on his life and his early works of genius are carefully and lovingly described. Elizabeth Kendall is a scholar who has written a spellbinding book. 9 of 9 people found the following review helpful. Important and interesting. By Daniel Benton This is an important book for anyone interested in Balanchine's works and early life. The author has a poetic imagination and gives substantive details about Balanchine's early works. She gives a fascinating account of Lidia Ivanova, and describes the incredibly stressful and chaotic environment in which these young artists found themselves during and after the 1917 revolution(s). 3 of 3 people found the following review helpful. Much more than a book about the ballet. By A Helpen This is a fascinating read, one I couldn't stop until finishing the story that centers on George Balanchine but goes deeply on his life when he entered ballet school unwillingly as a child and follows him through the period of revolution and unrest in St. Petersburg for 10 years. Detailed research is the basis for a story that would be unbelievable if not based on evidence obtained by the author in three languages. As she speculates toward the end about how the early experiences may have shaped Balanchine's creative work in America, I am willing to consider these possibilities when I see the ballets again. And the story of the lost muse, Lidia Ivanova, who never lived long enough to be famous in the world outside Russia's turbulent world during her adolescence.

Here is the first dual biography of the early lives of two key figures in Russian ballet: famed choreographer George Balanchine and his close childhood friend and extraordinary ballerina Liidia (Lidochka) Ivanova. Tracing the lives and friendship of these two dancers from years just before the 1917 Russian Revolution to Balanchine's escape from Russia in 1924, Elizabeth Kendall's *Balanchine the Lost Muse* sheds new light on a crucial flash point in the history of ballet. Drawing upon extensive archival research, Kendall weaves a fascinating tale about this decisive period in the life of the man who would become the most influential choreographer in modern ballet. Abandoned by his mother at the St. Petersburg Imperial Ballet Academy in 1913 at the age of nine, Balanchine spent his formative years studying dance in Russia's tumultuous capital city. It was there, as he struggled to support himself while studying and performing, that Balanchine met Ivanova. A talented and bold dancer who grew close to the Bolshevik elite in her adolescent years, Ivanova was a source of great inspiration to Balanchine--both during their youth together, and later in his life, after her mysterious death just days before they had planned to leave Russia together in 1924. Kendall shows that although Balanchine would have a great number of muses, many of them lovers, the dark beauty of his dear friend Lidochka would inspire much of his work for years to come. Part biography and part cultural history, *Balanchine the Lost Muse* presents a sweeping account of the heyday of modern ballet and the culture behind the unmoored ideals, futuristic visions, and human decadence that characterized the Russian Revolution.

.com Interesting Facts relating to Balanchine Lost Muse 1. Balanchine had a father from Georgia, in the southern Caucasus, who during his childhood played him traditional Georgian music. That music features what musicologists consider the oldest polyphonic tradition in the world, and very complicated rhythms - all of which probably meant that Balanchine had been prepared in his childhood to handle the complicated rhythms and melodies of American jazz. 2. Balanchine's first birthday fell (according to the old Russian pre-revolutionary calendar) on "Bloody Sunday" - January 9th, 1905 - the start of the first Russian revolution of 1905. 3. The Vaganova Academy of Russian Ballet (formerly the Imperial Theater School) used to have only 3 high-ceilinged floors and a simple layout; now it has 5 floors and a very complicated layout (you can easily get lost in it). 4. Matilda Kshesinskaya, mistress to the last tsar, Nicholas II, was ruthless as a person, but beguiling onstage as a ballerina. 5. Ballerina Olga Preobrazhenskaya was more important to the formation of what's called the Vaganova method of training ballet dancers than is generally known - and important, too, to George Balanchine's beliefs about ballet training. 6. From 1905 on, Isadora Duncan's "natural" barefoot dancing had a tremendous effect on Russia's ballet world, and also on the dynamic world of Russian theater. 7. George Balanchine almost emigrated - twice - to Georgia, from Russia, after the revolution. If he had emigrated to Georgia, he might not have come to America, and ballet history would have been very different. 8. George Balanchine's first works were several pas de deux done in the modern fashion, with a hint of sex in the dancing. 9. Balanchine's first group dance, *Marche Funebre*, was performed in June, 1923, to an audience of soldiers and sailors. 10. Balanchine's classmate Lidia Ivanova developed a new kind of ballet dancing that seemed spontaneous and "in the moment," and made audiences almost mad with joy.