



Soviet Ballet

Yi-Tong Ma

Soviet Ballet:

Ulanova and the Development of the Soviet Ballet Valer'iаn Mikhaїlovich Bogdanov-Berezovskii,1952 **USSR**

Information Bulletin ,1949 *Alla Osipenko* Joel Lobenthal,2015-11-02 Alla Osipenko is the gripping story of one of history's greatest ballerinas a courageous rebel who paid the price for speaking truth to the Soviet State She studied with Agrippina Vaganova the most revered and influential of all Russian ballet instructors and in 1950 she joined the Mariinsky then Kirov Ballet where her lines shapes and movements both exemplified the venerable traditions of Russian ballet and propelled those traditions forward into uncharted and experimental realms She was the first of her generation of Kirov stars to enchant the West when she danced in Paris in 1956 But dancing for the establishment had its downsides and Osipenko's sharp tongue and marked independence as well as her almost reckless flouting of Soviet rules for personal and political conduct soon found her all but quarantined in Russia An internationally acclaimed ballerina at the height of her career she found that she would now have to prevail in the face of every attempt by the Soviet state and the Kirov administration to humble her In Alla Osipenko acclaimed dance writer Joel Lobenthal tells Osipenko's story for the first time in English drawing on 40 interviews with the prima ballerina and tracing her life from Classical darling to avant garde rebel Throughout the book Osipenko talks frankly and freely in a way that few Russians of her generation have allowed themselves to Her voice rises above the incidents as unhesitating and graceful as her legendary adagios Candid irreverent and above all independent Osipenko and her story open a window into a fascinating and little discussed world **(Post)Socialist Dance** ,2024-10-03

This book sets out to search for the Second World the post socialist context in dance studies and examines the way it appears and reappears in today's globalized world It traces hidden and invisibilized legacies over the span of one century probing questions that can make viewers artists and scholars uncomfortable regarding dance histories memories circulations and production modes in and around the post socialist world The contributions delve into a variety of dance practices folk traditional ballet modern contemporary modes of dance production institutionalization processes festival making and market logics and dance circulations between centres and peripheries between different genres and styles The main focus is Eastern Europe including Russia but the book also addresses Cuba and China The book's historical examples make the reader aware too of the post socialist bodies influence in today's dance including in contemporary dance scenes The post socialist context promises to be a prosperous laboratory to explore uncomfortable questions of legitimacy Whose choreographic work is staged as a quality dance production Which dance practices are worthy of scholarly study What are the limits of dance studies understanding of what dance is or should be In view of reclaiming the Second World through dance this book thus probes questions that should be asked today but are not easy to answer questions that dance practitioners facilitators critics and researchers including ourselves are often not at ease with either In doing so the cracks of dance history begin to be sealed and neglected dance practices are written back into history provided with the academic recognition that they deserve

Encyclopaedia of Contemporary Russian Tatiana Smorodinskaya, Karen Evans-Romaine, Helena Goscilo, 2013-10-28

The Encyclopedia is an invaluable resource on recent and contemporary Russian culture and history for students teachers and researchers across the disciplines **Ulanova, Moiseyev & Zakharov on Soviet Ballet** Galina Sergeevna

Ulanova, Igor Moiseyev, Rostislav Zakharov, 1954 **Swans of the Kremlin** Christina Ezrahi, 2012-11-30 Classical ballet was perhaps the most visible symbol of aristocratic culture and its isolation from the rest of Russian society under the tsars. In the wake of the October Revolution ballet like all of the arts fell under the auspices of the Soviet authorities. In light of these events many feared that the imperial ballet troupes would be disbanded. Instead the Soviets attempted to mold the former imperial ballet to suit their revolutionary cultural agenda and employ it to reeducate the masses. As Christina Ezrahi's groundbreaking study reveals they were far from successful in this ambitious effort to gain complete control over art. *Swans of the Kremlin* offers a fascinating glimpse at the collision of art and politics during the volatile first fifty years of the Soviet period. Ezrahi shows how the producers and performers of Russia's two major troupes, the Mariinsky (later Kirov) and the Bolshoi, quietly but effectively resisted Soviet cultural hegemony during this period. Despite all controls put on them they managed to maintain the classical forms and traditions of their rich artistic past and to further develop their art form. These aesthetic and professional standards proved to be the power behind the ballet's worldwide appeal. The troupes soon became the showpiece of Soviet cultural achievement as they captivated Western audiences during the Cold War period. Based on her extensive research into official archives and personal interviews with many of the artists and staff, Ezrahi presents the first ever account of the inner workings of these famed ballet troupes during the Soviet era. She follows their struggles in the postrevolutionary period, their peak during the golden age of the 1950s and 1960s, and concludes with their monumental productions staged to celebrate the fiftieth anniversary of the revolution in 1968.

World and Its Peoples, 2010

Incorporates every conceivable focus of interest from holidays to health care, national anthems to gross national product, natural resources, ethnic groups, voting age, performing arts, provincial capitals, leaders of the past and present, native plants and animals, and far more. Newly commissioned political and geophysical maps represent past and present realities. The thirteen volumes of this set examine the 50 countries, dependencies, and states of the European continent, putting into perspective this enormously influential center of commerce and culture.

Like a Bomb Going Off Janice Ross, 2015-01-28

Everyone has heard of George Balanchine. Few outside Russia know of Leonid Yakobson, Balanchine's contemporary who remained in Lenin's Russia and survived censorship during the darkest days of Stalin. Like Shostakovich, Yakobson suffered for his art and yet managed to create a singular body of revolutionary dances that spoke to the Soviet condition. His work was often considered so culturally explosive that it was described as like a bomb going off. Based on untapped archival collections of photographs, films, and writings about Yakobson's work in Moscow and St. Petersburg for the Bolshoi and Kirov ballets, as well as interviews with former dancers, family, and audience members, this illuminating and beautifully written biography

brings to life a hidden history of artistic resistance in the USSR through this brave artist who struggled against officially sanctioned anti-Semitism while offering a vista of hope **The American Review on the Soviet Union** ,1946 **Soviet Literature** ,1962 **Soviet Union** ,1987 **Soviet Film** ,1982 **The Anglo-Soviet Journal** ,1972 **The Soviet and Post-Soviet Review** ,2014 *ABSEES - Soviet and East European Abstracts Series* ,1971 **USSR Information Bulletin** ,1946 A Short Guide to Soviet Life Henrietta Bower,1957 *Ballet Today* ,1969 *100 Lessons in Classical Ballet* Vera Sergeevna Kostrovitskaia,1981

Unveiling the Energy of Verbal Artistry: An Psychological Sojourn through **Soviet Ballet**

In some sort of inundated with monitors and the cacophony of instant communication, the profound energy and emotional resonance of verbal artistry frequently diminish into obscurity, eclipsed by the continuous assault of sound and distractions. Yet, located within the musical pages of **Soviet Ballet**, a fascinating function of literary brilliance that pulses with natural thoughts, lies an remarkable journey waiting to be embarked upon. Written by a virtuoso wordsmith, that magical opus guides viewers on an emotional odyssey, gently revealing the latent possible and profound impact embedded within the elaborate web of language. Within the heart-wrenching expanse with this evocative examination, we will embark upon an introspective exploration of the book is main subjects, dissect their captivating writing design, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

<https://auld.rmj.com/files/book-search/fetch.php/Ecological%20Stress%20And%20The%20New%20York%20Bight%20Science%20And%20Management.pdf>

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