



The Opera Dancer

Patrick Vollmar



The Opera Dancer:

One Dead at the Paris Opera Ballet Felicia McCarren, 2020-04-23 In 1866 when the ballet *La Source* debuted the public at the Paris Opera may have been content to dream about its setting in the verdant Caucasus its exotic Circassians veiled Georgians and powerful Khan Yet the ballet's botany also played to a public thinking about ethnic and exotic others at the same time and in the same ways as they were thinking about plants Along with these stereotypes with a flower promising hybridity in a green ecology and the death of the embodied Source recuperated as a force for regeneration the ballet can be read as a fable of science and the performance as its demonstration Programmed for the opening gala of the new Opera the Palais Garnier in 1875 the ballet reflected not so much a timeless Orient as timely colonial policy and engineering in North Africa the management of water and women *One Dead at the Paris Opera Ballet* takes readers to four historic performances over 150 years showing how through the sacrifice of a feminized Nature *La Source* represented the biopolitics of sex and race and the cosmopolitics of human and natural resources Its 2011 reinvention at the Paris Opera following the adoption of new legislation banning the veil in public spaces might have staged gender and climate justice in sync with the Arab Spring but opted instead for luxury and dream Its 2014 reprise might have focused on decolonizing the stage or raising eco consciousness but exemplified the greater urgency attached to Islamist threat rather than imminent climate catastrophe missing the ballet's historic potential to make its audience think

San Francisco Ballet at Seventy-Five Janice Ross, 2007-11-12 Long renowned as one of the world's preeminent ballet companies San Francisco Ballet marks its seventy fifth anniversary with a stunningly beautiful retrospective Replete with intimate portraits of the dancers and behind the scenes contributors this book is the first serious depiction of America's oldest ballet company Included in this deluxe package is a DVD that provides insight into the company's illustrious history and together with the book tells the story of how San Francisco Ballet has forged a fresh identity for American dance and is now pioneering a new model of internationalism in the dance world

Ballet and Opera in the Age of Giselle Marian Elizabeth Smith, 2000 Marian Smith recaptures a rich period in French musical theater when ballet and opera were intimately connected Focusing on the age of *Giselle* at the Paris Op ra from the 1830s through the 1840s Smith offers an unprecedented look at the structural and thematic relationship between the two genres She argues that a deeper understanding of both ballet and opera and of nineteenth century theater going culture in general may be gained by examining them within the same framework instead of following the usual practice of telling their histories separately This handsomely illustrated book ultimately provides a new portrait of the Op ra during a period long celebrated for its box office successes in both genres Smith begins by showing how gestures were encoded in the musical language that composers used in ballet and in opera She moves on to a wide range of topics including the relationship between the gestures of the singers and the movements of the dancers and the distinction between dance that represents dancing entertainment staged within the story of the opera and dance that represents action Smith maintains that

ballet pantomime and opera continued to rely on each other well into the nineteenth century even as they thrived independently The divorce between the two arts occurred little by little and may be traced through unlikely sources controversies in the press about the changing nature of ballet pantomime music shifting ideas about originality complaints about the ridiculousness of pantomime and a little known rehearsal score for Giselle *A Popular History of Music, Musical Instruments, Ballet, and Opera, from St. Ambrose to Mozart* James E. Matthew, 1889 *The Musical World*, 1876 The Complete Works of William Makepeace Thackeray William Makepeace Thackeray, 1889 *The Musical Record*, 1882

The Works of William Makepeace Thackeray: The Wolves and the lamb. Lovel and the widower. Roundabout papers. Denis Duval William Makepeace Thackeray, 1899 **Belgravia**, 1875 Dance in Handel's London Operas Sarah Yuill McCleave, 2013 Handel set himself apart from his contemporaries by employing choreographed instrumental music to complement and reinforce the emotional impact of his operas Of his fifty three operas no fewer than fourteen including ten written for the London stage feature dances This book explores the relationship between music drama and dance in these London works dispelling the notion that dance was a largely peripheral element in Italian language operas prior to those of Gluck Taking a chronological approach the author examines operas written throughout various periods in Handel's life beginning with his early London operas including his time at the Royal Music Academy and the Sall operas of the 1730s and concluding with his unstaged dramatic opera *Alceste* 1750 In considering the various influences on Handel particularly the London stage the author blends analysis of information from eighteenth century treatises with that found in more modern studies offering an informed and imaginative understanding of the role dance played in the work of this major figure one who remained responsive throughout his career to the vital and innovative theatrical environment in which he worked In the Company of Stars Gerard Uferas, 2007-09-04 Gerard Uferas spent a year with the Paris Opera Ballet family and his photographs lead readers into the private world of the Opera Garnier Paris's landmark opera house He took his camera backstage into the wings the practice halls named after the great figures in the history of ballet and the ornate neo Baroque foyer where the dancers gather to warm up before each performance His images retrace the constant work sometimes trying often exhilarating that fills the days at the ballet revealing the concentration that precedes a dancer's entrance on to the stage the poise and gestures the moments of exertion and of rest Uferas reveals the secrets of a usually cloistered world documenting the toil the dedication and the months of preparation that culminate in moments of breathtaking beauty on the stage By capturing forever the ephemeral art of the dance the photographer has created an enduring homage to the otherwise fleeting professional lives of the dancers The result is an art that transcends both dance and photography a unique partnership with its own exquisite choreography **The Works of William Makepeace Thackeray** William Makepeace Thackeray, 1899 *Ballet*, 1996 **The Ballets of Daniel-François-Esprit Auber** Robert Ignatius Letellier, 2011-05-25 Daniel François Esprit Auber Caen 29 January 1782 Paris 12-13 May 1871 is primarily remembered as one of the great

masters of opera comique but also played a very important role in the development of Romantic ballet through the long danced interludes and divertissements in his grand operas *La Muette de Portici* *Le Dieu et la Bayadère* *Gustave III* ou *Le Bal masqué* *Le Lac des fées* *L'Enfant prodigue* *Zerline* and the opera ballet version of *Le Cheval de bronze* Auber also adapted music of various of his operas to create the score of the full length ballet *Marco Spada* it is quite different from his own opera on the subject Additionally several choreographers have used Auber's music for their ballets among them Frederick Ashton *Les Rendezvous* 1937 Victor Gsovsky *Grand Pas Classique* 1949 and Lew Christensen *Divertissement d'Auber* 1959 *La Muette de Portici* 1828 choreographed by Jean Pierre Aumer is set against the Neapolitan uprising of 1647 and was performed 500 times in Paris alone between 1828 and 1880 The opera provides one of the few serious subjects the composer tackled and one which critics found to have a persuasive dramatic content An unusual aspect of the work is that the main character a mute girl is performed by a mime or a ballerina The role of ballet in *La Muette* is important in setting the local scene using dance episodes whether courtly and therefore Spanish as in the *guarucha* and *bolero* in act 1 or popular and therefore Neapolitan as in the act 3 *tarantella* Dance is also innate to the dramatic situation in the extended mime sequences for the mute heroine each with its own specially crafted music and character The music responds to and reflects the vivid and imposing scenic effects based on historical and pictorial research by the great stage designers and painters Cic ri and Daguerre *Le Dieu et la Bayadère* 1830 set in India was choreographed by Filippo Taglioni Eugène Scribe not only one of the most influential of opera librettists but also a leading figure in the history of ballet wrote the scenario for the danced part which was fairly long and of artistic merit In the ballet scenes of the opera the choreographer one of the most important exponents of dance in the Romantic period was already experimenting with the ideas and style that were to characterize the creations of his prime and of the Romantic ballet as a whole an exotic fairy tale subject often pseudo Medieval or pastoral and strange love affairs with supernatural beings in the theatrical musical and literary taste of the period Above all the Romantic ballet focused on the idealization of the ballerina floating on the tips of her toes a figure of ethereal lyricism All the ballets by Filippo Taglioni were designed to display his daughter Marie's luminous artistic personality The heavily mime oriented role of the bayadère Zolo was one of Marie Taglioni's greatest triumphs *Gustave III* 1833 based on the assassination of King Gustavus of Sweden in 1792 and also choreographed by Filippo Taglioni was heavily influenced by the impact of the production of *Robert le Diable* which saw a particular emphasis placed on sets and stage effects The grand and historical nature of this opera is powerfully underscored by the two intercalated ballets The first divertissement comes as early as act 1 and is in the nature of a grand historical pageant based on the life of Gustavus Vasa 1523-60 founder of the present Swedish state before he gained the crown There are two dances illustrating the prince's leadership of the populace of Dalecarlia on the campaign to gain freedom from Denmark The second divertissement is the legendary masked ball of the title at which the king was assassinated in 1792 The spectacle provided by the Opera was sensational the stage was illumined by 1600 candles

in crystal chandeliers and 300 dancers took part all dressed in different costumes and with 100 dancing the final galop There are six numbers three airs de danse Allemande Pas de folies Menuet two marches and the famous final galop Much time in *Le Lac des fées* is a tale of love between a human and a supernatural being choreographed by Jean Coralli is taken in elaborating the central depiction of popular festivity Indeed the requirements of grand opéra are realized with an original twist in the big act 3 depiction of the Medieval Epiphany celebrations with its attempt at recreating the variety of genre and mood There is a detailed description of the procession through the streets of Cologne organized by the Medieval guilds each preceded by its own standard with choruses It unfolds in several movements the chorus of students *Vive la jeunesse* the *Fête des Rois* with its *Chant de Noël* the whole culminating in a big ballet sequence of four dances 1 *Valse des étudiants* 2 *Pas de Bacchus et Erigone* 3 *Styrienne* and 4 *Bacchanale* Scribe's stage directions provide vivid details and combine historically informed spectacle pantomime and dance into a single artistic conception *L'Enfant prodigue* 1850 based on the Biblical parable of the Prodigal Son was choreographed by Arthur Saint-Léon A special aspect of the opera is the dance sequence in act 2 No 10 *Scène* containing 5 *Airs de ballet* as part of the celebrations of the sacred bull *Apis* There are some further danced passages in the opening part of act 3 where the formal operatic elements of prayer drinking song bacchanal and lullaby are integrated with singing and dancing into an artistic whole once again with reference to the venerable French tradition of the opéra ballet Scribe's scenarios show that the formal dances are either enmeshed in the unfolding of the drama act 2 or use dance as an integral element in the thematic ramifications of the plotline in act 3 *Zerline ou La Corbeille d'oranges* 1851 was choreographed by Joseph Mazilier Act 3 is dominated by the great princely festivities featuring eight dance movements No 15 *Airs de Ballet* and No 16 *Choeur Valse* a pallid reminiscence of the great Masked Ball of *Gustave* in 1832 Auber reused much of the ballet music from act 3 of *Le Lac des fées* in this elaborate semi allegorical masque that employs a variety of forms and fuses various types of danced entertainment from classical *pas de deux* and formal ball through national dance vaudeville and children's routines to carnival *Marco Spada ou La Fille du bandit* 1857 was choreographed by Joseph Mazilier Scribe's libretto for the opéra comique *Marco Spada* which had been produced at the Opéra Comique in December 1852 with Auber's music met the fundamental requirement of having two important female characters and provided Scribe with the right opportunity to adapt his story to a scenario for dancing So the opéra comique was transformed into a ballet Auber's only full length one The music was not an adaptation of the opera but rather a composite score made up of the most striking numbers from several of Auber's works *Le Concert à la cour* *Fiorella* *La Fiancée* *Fra Diavolo* *Le Lac des fées* *L'Ambassadrice* *Les Diamants de la couronne* *La Barcarolle* *Zerline* and *L'Enfant prodigue* The original scenario required elaborate décor and stage machinery which was a factor in this later revival of the work at the Académie de musique on 21 September 1857 In 1857 Auber reworked the score of the opéra comique *Le Cheval de bronze* as an opéra ballet in four acts adding recitatives and extra ballet and ensemble numbers The choreography was by Lucien Petipa The *divertissements* consisted of 1 a seven

movement Pas de quatre in act 1 2 a four movement Danse in act 3 3 and five movement Pas de deux in act 4 This version of the opera has never been published The 20th century saw Auber's music used for three significant ballet arrangements Les Rendezvous is an abstract ballet created in 1933 with choreography by Frederick Ashton the first major ballet created by Ashton for the Vic Wells company It was first performed on Tuesday December 5th 1933 by the Vic Wells Ballet at Sadler's Wells Theatre Premiered in Paris in the year 1949 Grand Pas Classique by Russian choreographer and ballet master Victor Gsovsky 1902-74 is a homage to classical dance Based on musical extracts from the three act ballet Marco Spada 1857 published by the composer as an offshoot of his opera by the same name this pas de deux is a masterpiece of exquisite virtuosity Divertissement d'Auber is set to excerpts from Auber's four most famous and dazzling operatic overtures It is quicksilver joyous music that inspired Lew Christensen's most brilliant and effervescent choreographic style The work showcases the technique of classical ballet at its peak with the form and movement of the choreography running the gamut of the dancer's virtuoso vocabulary Divertissement d'Auber is a staple of Christensen's canon *Lloyd's Encyclopaedic Dictionary*, 1896 **The Cornhill Magazine** William Makepeace Thackeray, 1884 **The Encyclopaedic Dictionary** Robert Hunter, 1894 Universal Dictionary of the English Language Robert Hunter, Charles Morris, 1897 **Records of a Girlhood** Fanny Kemble, 1879 **The American Dictionary and Cyclopaedia** Robert Hunter, 1900

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