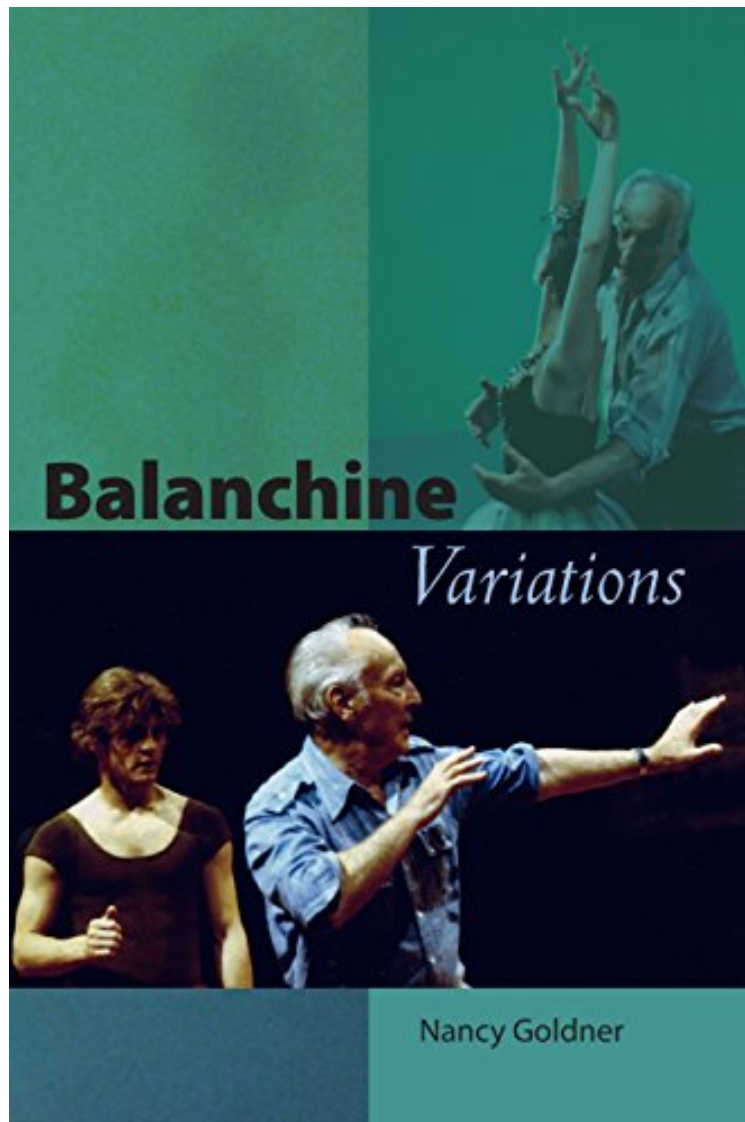


Balanchine Variations

Nancy Goldner

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Nancy Goldner : Balanchine Variations before purchasing it in order to gage whether or not it would be worth my time, and all praised Balanchine Variations:

1 of 3 people found the following review helpful. rbggggBy DankalIf you are a fan of George Balanchine, this is a great book. It gives you insight of his creativity.15 of 20 people found the following review helpful. clear choiceBy yan ekThis book is written and researched with care and detail. The author has a superb degree of observation and understands the subject matter, as well as being familiar with the person for whom the book written.1 of 1 people

found the following review helpful. Outstanding viewer's companion to the Balanchine ballets By C K. Making a transition from watching traditional story ballets to the more abstract offerings of Balanchine can be quite difficult. One is often left looking for an underlying structure which is either not there or is hard to discern. I have found this book invaluable in deepening my enjoyment of Balanchine's work. The book consists of short essays, each describing one of his ballets. Reading one takes no more than a few minutes and makes a world of difference in appreciating his choreography. (Another resource is the set of coaching tapes made by the Balanchine foundation and located in the Dance Division of the New York Public Library; unfortunately, these don't seem to be available online. Online access to these would take our understanding of the nuances of his ballets one step further.)

The literature on Balanchine is vast, but it is primarily biographical. *Balanchine Variations* is the first book to concentrate on the ballets themselves, providing critical analysis and detailed descriptions of what the dancers actually do.

From *The New Yorker* This book's essays on twenty Balanchine ballets are based on pre-performance lectures. That's bad the essays are too short and it's good, because, for the lay reader, they are perfect Friday-night previews of a Saturday matinee. But this is armchair reading, too. With each ballet, Goldner addresses a different facet of Balanchine's work: abstraction ("Concerto Barocco"), economy ("Valse Fantaisie"), tension ("Agon"), classical technique ("Ballo della Regina"), pacing ("Theme and Variations"), dreamwork ("A Midsummer Night's Dream"). In every case, she draws on her long experience, her great common sense this is the least churchy book ever published on Balanchine and, rarest of all, her ability to relate choreography to heart and soul without sounding gaseous. The book is modest and, at the same time, utterly self-assured. Anyone who cares about Balanchine should buy it immediately. Copyright 2008 Click here to subscribe to *The New Yorker* "Immensely - that's how much I enjoyed the walks through twenty-two of Balanchine's ballets on which Nancy Goldner took me! I look forward to strolling with her again whenever I'm about to go see one of her Balanchine ballets." - George Jackson "For the lay audience, this is an excellent introduction to watching Balanchine (and by extension ballet) guided by a thoughtful and articulate guide. For students of dance and balletomanes, it delves into details of craft, history and performance in a manner that elucidates as well as it entertains." - Rose Anne Thom "About the Author Nancy Goldner is a former dance critic for the *Christian Science Monitor*, *The Nation*, the *Philadelphia Inquirer*, and *Dance News*. She is the author of *The Story of Copplia* (with Lincoln Kirstein) and *The Stravinsky Festival of the New York City Ballet*. As a child, she studied at the School of American Ballet, founded by Balanchine, and watched performances by his company, the New York City Ballet, almost from its inception in 1948.