THE AGE OF PETIPA

FRENCH WAS THE INTERNATIONAL LANGUAGE OF 1800’S. THE BIG NAMES IN BALLET WERE FRENCH.

BALLET HAD A LONG HISTORY IN RUSSIA DATING FROM 1600’S.

FRENCH STARS, TEACHERS, AND CHOREOGRAPHERS WERE IMPORTED TO ST. PETERSBURG.

JULES PERROT AND ARTHUR SAINT LEON WERE BALLET MASTERS.

BLASIS AND CECCHETTI WERE BALLET TEACHERS.
MARIUS PETIPA

1818-1910

HE WAS A FAMOUS DANCER IN FRANCE BEFORE MOVING TO ST. PETERSBURG IN 1847.

HE LIVED AND WORKED IN RUSSIA FOR THE REST OF THE CENTURY.

HE ACHIEVED SUCH PROMINENCE THAT THIS BECAME KNOWN AS THE AGE OF PETIPA.

PETIPA CHOREOGRAPHED 60 BALLETS.

HIS WORKS WERE CLASSICAL IN STYLE CREATED ACCORDING TO FORMAL RULES, IN CONTRAST TO THE INVENTIVE FREEDOM IN ROMANTICISM.

EMPHASIS ON TECHNICAL VIRTUOSITY RATHER THAN TECHNICAL DEPTH.
PETIPA BALLET WERE MORE LIKE RENAISSANCE SPECTACLES WITH PROCESSIONS OF ELABORATELY DRESSED AND BEJEWELED NOBLEMEN.

THERE WAS A GREAT RESEMBLANCE BETWEEN THE COURTS OF LOUIS XIV AND THE RUSSIAN TSARS.

THE OBJECT AT BOTH COURTS WAS TO PRODUCE DAZZLING VISUAL ENTERTAINMENT FOR THE UPPER CLASSES.

PETIPA’S BALLET ALWAYS FEATURED THE FEMALE BALLERINA AND THE MALE CARRYING HER AROUND AND SHOWING HER OFF. DANCE TECHNIQUE REACHED A HIGH POINT IN THE PETIPA ERA.

MARIUS PETIPA
PYOTR ILYICH TCHAIKOVSKY

1840-1893

COMPOSED SWAN LAKE, SLEEPING BEAUTY, AND THE NUTCRACKER.

HE APPROACHED BALLET MUSIC LIKE SYMPHONIC COMPOSING.

HIS MUSIC WAS RICHER AND MORE COMPLICATED FOR AUDIENCES TO FOLLOW.

HE CREATED SOME OF THE WORLD'S GREATEST BALLET MUSIC.

HIS MUSIC CONTAINED BOTH CLASSICAL AND ROMANTIC MELODIES, WHICH PROMPTED SOME CRITICS TO ATTACK HIS WORK.

HE BELIEVED IN HIS MUSIC AND DEFENDED IT BY SAYING THAT BALLET MUSIC WAS NOT INFERIOR TO ANY OTHER FORM OF MUSIC.
PYOTR ILYICH TCHAIKOVSKY
PETIPA’S FORMULA

1. RETURN TO FRENCH COURT BALLET. COMPLETE EVENING LENGTH WORK OF SEVERAL HOURS WITH DRAMATIC PLOT ALTERNATING MIME EPISODES WITH DANCING. BALLET IN THE GRAND CLASSICAL STYLE.

2. SPECTACULAR. ELABORATE STAGE DESIGNS WITH ELEGANT COSTUMES FOR A LARGE CAST THAT FILLS THE STAGE.

3. VIRTUOSITY. BRILLIANT, TRICKY STEPS AND POSES.

4. CHOREOGRAPHIC VARIETY. SOLOS, SMALL GROUPS, LARGE ENSEMBLES, MIME, CHARACTER DANCE, COMEDY PARTS, STATELY PROCESSIONS.

5. GRAND PAS DE DEUX.
   A. ADAGIO (SUPPORTED BALANCES AND TURNS SHOWING OFF BALLERINA),
   B. MALE SOLO (SHOWING OFF HIGH LEAPS AND TURNS),
   C. BALLERINA’S SOLO (SMALL, DAINTY FOOTWORK ON POINTE),
   D. THE TWO TOGETHER DO FLASHY, TECHNICAL STEPS ENDING WITH BALLERINA DIVING INTO PARTNER’S ARMS.

6. FINALE. WHOLE CAST ONSTAGE FRAMING THE STARS.

7. CLASSIC STYLE.
   A. BODY SHAPES CLEAR AND ELEGANT.
   B. SYMMETRICAL ARRANGEMENTS IN STRAIGHT LINES AND GEOMETRIC PATTERNS
   C. SOLOISTS PLACED IN MIDDLE AND ABOVE ENSEMBLE
   D. EXPRESSIVE MANNER IS NOBLE AND ORDERLY
   E. FORMAL BEAUTY IS KEYNOTE
SLEEPING BEAUTY, 1890 ST. PETERSBURG PRODUCTION
CHARACTERISTICS OF PETIPA

A. PANTOMIME-LIKE SIGN LANGUAGE RATHER THAN EXPRESSIVE ACTING.

B. ARRANGEMENTS OF CLASSICAL DANCE SEGMENTS.
   1. SIMPLE, SYMMETRICAL FORMATIONS
   2. EMPHASIS ON TECHNICAL DISPLAY
   3. CLEAR DEVELOPMENT OF FORM USUALLY A-B-A
PETIPA BALLETs

TCHAIKOVSKY TRIO OF BALLETs BY PETIPA:

A. THE SLEEPING BEAUTY
B. SWAN LAKE
C. NUTCRACKER

OTHER NOTED BALLETs BY PETIPA:

A. LA BAYADERE
B. DON QUIXOTE
C. BLUEBEARD
D. CINDERELLA
E. RAYMONDA
F. HARLIQUINADE
G. LE CORSAIR
LEV IVANOV

1834-1901

ASSISTANT BALLET MASTER TO PETIPA.

HE WAS MODEST AND EASY GOING WHEREAS PETIPA WAS EGOTISTICAL.

PETIPA DID NOT GIVE HIM GOOD DANCING PARTS.

PETIPA TOOK FULL CREDIT FOR CHOREOGRAPHY ALTHOUGH IVANOV CONTRIBUTED A GREAT DEAL.

IVANOV HAD A MORE ROMANTIC INCLINATION TO EXPRESS MOVEMENT AND MUSIC THROUGH DANCE PATTERNS THAN PETIPA.
LEV IVANOV, 1885
THE NUTCRACKER 1892

PETIPA WAS FORCED TO GIVE IVANOV CHOREOGRAPHY CREDIT BECAUSE HE WAS TOO SICK TO DO IT HIMSELF.

SLEEPING BEAUTY 1890

THE ROMANTIC VISION SCENE WAS CREATED BY IVANOV.

SWAN LAKE  1895
IVANOV CREATED ACT 2 THE MOST POETIC SCENE OF THE BALLET BUT DID NOT RECEIVE CREDIT.
ENRICO CECCHETTI AS CARABOSSE IN SLEEPING BEAUTY, 1890 PREMIERE
SWAN LAKE, 1895 PETIPA-IVANOV PRODUCTION
BALLETS RUSSES

WAS AN ITINERANT BALLET COMPANY WHICH PERFORMED UNDER THE DIRECTORSHIP OF SERGEI DIAGHILEV BETWEEN 1909 AND 1929.

THEY PERFORMED IN MANY COUNTRIES, INCLUDING FRANCE, ENGLAND, THE U.S.A., AND SPAIN.

MANY OF THE COMPANY’S DANCERS ORIGINATED FROM THE IMPERIAL BALLET OF ST. PETERSBURG.

YOUNGER DANCERS WERE TRAINED IN PARIS, WITHIN THE COMMUNITY OF EXILES AFTER THE RUSSIAN REVOLUTION OF 1917

THE COMPANY'S PRODUCTIONS, WHICH COMBINED NEW DANCE, ART AND MUSIC, CREATED A HUGE SENSATION AROUND THE WORLD, ALTERING THE COURSE OF MUSICAL HISTORY, BRINGING MANY SIGNIFICANT VISUAL ARTISTS INTO THE PUBLIC EYE, AND COMPLETELY REINVigorATING THE ART OF PERFORMING DANCE.
ARTISTS OF THE BALLETS RUSSES

MUSIC:

STRAVINSKY, PROKOFIEV, DEBUSSY, RAVEL, STRAUSS, SATIE, POULENC, MILHAUD

DESIGNERS OF STAGE SETS AND COSTUMES:

BENOIS, BAKST, PICASSO, MATISSE, MIRO

SCENARIOS:

BENOIS, BAKST, STRAVINSKY, COCTEAU

DANCERS AND CHOREOGRAPHERS:

FOKINE, PAVLOVA, NIJINSKY, NIJINSKA, KARSAVINA, BOLM, CECCHETTI, MASSINE, DOLIN, MARKOVA, LIFAR, BALANCHINE, RAMBERT, DE VALOIS, DANILOVA
IMPRESSARIO-PRODUCER OF BALLETS

BORN AN UPPER-CLASS RUSSIAN WITH THE AMBITION TO MAKE A NAME IN THE ART WORLD.

HE BECAME PART OF AN ARTISTIC CIRCLE AND EDITED A JOURNAL OF POETRY AND PAINTING. HE HAD A POSITION WITH THE RUSSIAN IMPERIAL THEATRE UNTIL HE WAS DISMISSED.

HE DECIDED TO PRODUCE BALLETS. THE FIRST PERFORMANCES OF BALLETS RUSSES IN MAY 1909 WERE SUCCESSFUL.

DIAGHILEV HAD A DOMINEERING PERSONALITY AND AN UNCANNY SENSE OF THEATRE.

HIS PRIVATE LIFE WAS THE SUBJECT OF CONTROVERSY.
SERGE DIAGHILEV
MICHEL FOKINE

1880-1942
1ST CHOREOGRAPHER OF BALLETS RUSSES.

TRAINED AS A DANCER IN ST. PETERSBURG IMPERIAL BALLET SCHOOL.

FOKINE WAS INFLUENCED BY MODERN DANCER ISADORA DUNCAN WHO PERFORMED IN RUSSIA IN 1905.

HE WAS INTERESTED IN MAKING BALLET MORE EXPRESSIVE.

FOKINE’S REFORMS
1. BALLET SHOULD CONFORM TO THE EPOCH REPRESENTED
2. DANCE PANTOMIME AND GESTURE SHOULD FIT THE STYLE OF THE PERIOD
3. BALLET MUST BE UNINTERRUPTED
4. ACTION MUST NOT BE INTERRUPTED BY APPLAUSE AND ITS ACKNOWLEDGMENT BY THE ARTISTS
5. MUSIC MUST EXPRESS THE STORY OF THE BALLET AND ITS EMOTIONAL CONTENT
MICHEL FOKINE
FOKINE BALLET

A. DYING SWAN
B. LES SYLPHIDÉS
C. SPECTRE DE LA ROSE
D. SCHEHERAZADE
E. FIREBIRD
F. PETROUCHKA
THE DYING SWAN, FOKINE BALLET
ANNA PAVLOVA, BALLERINA
SPECTRE DE LA ROSE
FOKINE BALLET
NIJINSKY DANSEUR
SCHEHERAZADE
FOKINE BALLET
NIJINSKY DANSEUR
LES SYLPHIDES

1907 IS THE MOST POETIC BALLET OF 20TH CENTURY.

MUSIC BY CHOPIN.

THE FINAL FORM IN 1909 DID NOT TELL A STORY BUT WEAVES AN ATMOSPHERE OF POETIC MIST FREE FROM DRAMATIC MIME.

IT RESEMBLES LA SYLPHIDE AND GISELLE IN THAT IT PRESENTS THE IMAGE OF A YOUNG MAN HAUNTED BY DREAMS AND SEARCHING FOR IDEAL, FEMININE, WISPY BEAUTY.

SHADOWY, MOONLIT FOREST DESIGNED BY BENOIS. ENSEMBLE OF SYLPHS COSTUMED IN ROMANTIC TUTUS LIKE TAGLIONI.

HARMONIOUS, SYMMETRICAL GROUPINGS THAT SHIFTED FROM ONE GEOMETRICAL DESIGN TO ANOTHER. SIMPLE STEPS LIKE LEAPS. BALANCES, BOURREES..

FOKINE SET THE STAGE FOR THE PLOTLESS BALLET OF GEORGE BALANCHINE.
LES SYLPHIDES
FOKINE BALLET
NIJINSKY, THE MALE STAR OF BALLET'S RUSSE, BECAME CHIEF
CHOREOGRAPHER FOR ONE YEAR AFTER FOKINE FELL OUT OF
DISFAVOR WITH DIAGHILEV.

WHILE ON TOUR IN SOUTH AMERICAN HE MARRIED ONE OF THE
DANCERS, ROMOLA DE PULZKY.

HE FELL OUT OF FAVOR WITH DIAGHILEV WHO FIRED HIM.

BAD LUCK AND MENTAL ILLNESS FORCED HIM INTO AN ASYLUM
WHERE HE DIED IN 1950 NEVER TO DANCE AGAIN.

NIJINSKY CHOREOGRAPHED AND PERFORMED IN 4 BALLET'S.

TWO CREATED SHOCK WAVES FOR THEIR DARING SEXUAL
CONTENT.

NIJINSKY SHOWED SIGNS OF A PROMISING ORIGINAL
CHOREOGRAPHER BUT WAS PREVENTED FROM PROVING IT
BECAUSE OF MENTAL ILLNESS.
NIJINSKY BALLETS

A. AFTERNOON OF A FAUN , (L’APRES MIDI D’UN FAUNE) 1912, DEBUSSY (THE ONLY BALLET SURVIVING)

B. RITE OF SPRING (LE SACRE DU PRINTEMPS), 1912, STRAVINSKY

C. JEUX, 1913, DEBUSSY

D. TYL EULENSPIEGEL, 1916, STRAVINSKY
NIJINSKY DANCED A CREATURE, HALF ANIMAL, HALF HUMAN WHOSE DESIRE IS AWAKENED BY A GROUP OF NYMPHS.

THE DANCE MOVEMENTS ALONE WERE HIGHLY UNIQUE AND MADE A STRONG IMPRESSION, BUT THE BIGGEST IMPRESSION WAS MADE BY THE ENDING IN WHICH THE FAUN RELEASES HIS SEXUAL LONGINGS THROUGH A PRIVATE ACT WITH A SCARF.
NIJINSKY IN AFTERNOON OF A FAUN 1912
AFTERNOON OF A FAUN, 1912
AT THE PREMIERE THE PIECE CAUSED A RIOT.

IN ADDITION TO BOOS AND WHISTLES PEOPLE ACTUALLY HIT EACH OTHER IN VIOLENT DISAGREEMENT ABOUT ITS ARTISTIC MERIT.

THE SHOCK WAS CAUSED BY THE STYLE OF COMPOSITION INSTEAD OF SUBJECT MATTER.
STRAVINSKY’S SCORE CREATED THE MOOD FOR AN EXCITING IMAGE OF PAGAN RUSSIA IN ITS ANNUAL REAWAKENING FROM WINTER.

THE MUSICAL SCORE WAS A REVOLUTIONARY MASTERPIECE AND HAS BECOME A LANDMARK IN THE HISTORY OF THE ART FORM.

MUSICAL SCORE IS UNUSUAL FOR:
A. POUNDING, STRIKING RHYTHMS
B. COMPLEX BROKEN METER
C. BITONAL SOUND
RITE OF SPRING CHOREOGRAPHY

CHOREOGRAPHY IS UNUSUAL FOR:

A. STRANGE, SPASMODIC, QUIVERING MOTIONS
B. KNEES AND TOES TURNED IN
C. HEADS LEANING SIDEWAY ON ONE ARM
D. BODIES RIGID OR BENT AWKWARDLY
E. GROUPS APPEARED IN A MASS RATHER THAN GEOMETRIC FIGURES

IT TOOK 100 HOURS OF REHEARSAL TO LEARN THE PARTS.
THE RITE OF SPRING, 1913
JEUX
1913
JEUX
1913
TYL
EULENSPIEGEL
1916
AFTER NIJINSKY

DURING THE YEARS BETWEEN THE WAR AND DIAGHILEV’S DEATH IN 1929, THREE CHOREOGRAPHERS SHARED THE RESPONSIBILITY OF CREATING THE REPERTOIRE OF BALLETS RUSSES.

A. LEONIDE MASSINE
B. BRONISLAVA NIJINSKA
C. GEORGE BALANCHINE
LEONIDE MASSINE

1895-1979

HE WAS BROUGHT INTO THE COMPANY AT AGE 17 TO BE DEVELOPED AS A SUCCESSOR TO NIJINSKY.

MOST OF HIS BALLETS DURING THE BALLET RUSSES YEARS WERE DEVOTED TO STORYTELLING, USUALLY ON COMEDY THEMES.

AFTER BALLET RUSSES HE CREATED ABSTRACT BALLET WHICH WERE VISUALIZATIONS OF SYMPHONIC MUSIC.
IMPORTANT MASSINE BALLETs

FOR BALLETs RUSSES

A. PARADE, 1917, A COLLABORATION OF POET AND PLAYWRIGHT JEAN COCTEAU, PAINTER PABLO PICASSO, AND COMPOSER ERIC SATIE
B. LA BOUTIQUE FANTASQUE
C. LE BEAU DANUBE
D. LE TRICORNE

AFTER BALLETs RUSSES

A. LES PRESAGES
B. GAITE PARISIENNE
C. CHOREARTIUM
PARADE
THE MANAGER
PARADE
A MANAGER; THE HORSE; THE AMERICAN GIRL
LA BOUTIQUE FANTASQUE
LEONIDE MASSINE
WITH ALEXANDRA DANILLOVA
LE BEAU DANUBE
DAVID LICHINE, CENTER
LE TRICORNE
THE THREE CORNERED HAT
LEONIDE MASSINE AND
TAMARA TOUMANOVA
GAITE PARISIENNE
BRONISLAVA NIJINSKA

1891-1972

DIAGHILEV FIRED MASSINE AFTER A QUARREL AND HIRED BRONISLAVA NIJINSKA, SISTER OF NIJINSKY.

SHE PRODUCED TWO WORKS OF MAJOR IMPORTANCE FOR DIAGHILEV.

A. LES NOCES, 1923

B. LES BICHES, 1924
LES NOCES, 1923

A. A PRIMITIVE RUSSIAN WEDDING CEREMONIAL

B. SET TO STRAVINSKY’S REVOLUTIONARY MUSIC SCORED FOR PIANOS, PERCUSSIONS, AND VOICES

C. UNORNAMENTED, ARCHITECTURAL USE OF MOVEMENT

D. SOLID GROUPS OF DANCERS

E. SOMBER COLORS OF COSTUMES

ALMOST CAUSED AS MUCH EXCITEMENT AS HER BROTHER’S RITE OF SPRING HAD.
LES NOCES
BRONISLAVA NIJINSKA IN LES BICHES
1904-1983

IN 1925 HE WAS LAST OF DIAGHILEV’S CHOREOGRAPHERS AND THE YOUNGEST.

HE CREATED 10 WORKS FOR THE COMPANY.

TWO ARE STILL PERFORMED:

A. APOLLO OR APOLLON MUSAGETE, 1928

B. PRODIGAL SON, 1929.
APOLLO

ONE OF THE MOST INFLUENTIAL BALLETs OF THE TWENTIETH CENTURY.

BALANCHINE ACHIEVED HIS INFLUENTIAL NEOCLASSIC STYLE WITH THIS BALLET. HE CREDITS STRAVINSKY’S SCORE FOR POINTING THE WAY.

NEO=NEW
A. RESTRAINED, SCULPTURED LINES
B. BENT, STRAIGHTFORWARD LIMBS (RATHER THAN TURN OUT)

CLASSIC
A. STRICT, SHARP, BRILLIANT STEPS OF BALLET TRADITION

WITH APOLLO, BALLETs RUSSES RETURNED TO VIRTUOSO STEPS AND PATTERNS. BALANCHINE DEVELOPED A FRESH APPROACH TO TRADITIONAL MATERIAL.

CELEBRATES THE QUALITIES OF APOLLO AND THE MUSES RATHER THAN WORKS OUT A PLOT. IT MOVES TOWARD BALANCHINE’S PLOTLESS BALLETs.
PRODIGAL SON

PRODIGAL SON STARRED SERGE LIFAR AND WAS A STRONGLY DRAMATIC WORK BASED ON THE BIBLICAL STORY EXPRESSING VERY HUMAN EMOTIONS.
PRODIGAL SON
1929
DIAGHILEV DIED IN 1929 HAVING SET A
STANDARD IN EVERY ASPECT OF BALLET.

HE PRODUCED 72 PRODUCTIONS OF WHICH 16
ARE IN PERMANENT REPERTORY.

BALLETS RUSSES PRODUCED LEGENDARY
DANCERS LIKE NIJINSKY AND KARSAVINA.