

1: Destruction under the Mongol Empire - WikiVisually

Chapter 2 At the Crossroads: The Intercession of Diaghilev (pp.) Like the central panel of an ancient Russian triptych, Serge Pavlovich Diaghilev stands at the intersection of the Stravinsky-Balanchine union.

The Festival will include performances at St. Titled "An Italian Journey," many of the concerts and lectures during the two-week event will explore the music and culture of Baroque Italy, a primary destination for eighteenth-century Europeans on The Grand Tour. Undeterred, the young visitor from Hamburg composed elaborate and highly dramatic works for Roman Carmelite Vespers services including his tour-de-force Dixit Dominus for chorus, orchestra, and vocal soloists, and several motets including Saeviat tellus inter rigores, a setting for virtuoso soprano. Writing for an ensemble of young female virtuoso instrumentalists and singers, his Salve Regina and Gloria are models of the Italian style with a balance of poignant expression and fiery virtuosity. For a full listing of events and ticket information, visit <http://www.yale.edu> Wednesday, April 6, at 7: Lawrence String Quartet Monday, May 2, at 8: Through American Pianists Awards Premiere Series, which runs throughout the season, the five pianists are invited to Indianapolis for outreach and community events as well as an adjudicated solo recital and concerto performance with the Indianapolis Chamber Orchestra. Performances include solo recitals, outreach concerts, and chamber concerts, premier of a commissioned work, as well as a concerto performance with the Indianapolis Symphony Orchestra, conducted by Gerard Schwarz. At the conclusion of these and other activities, a distinguished panel of international judges will award the Christel DeHaan Classical Fellowship to the winner of the competition. They gain an unparalleled opportunity to grow professionally, and we gain a unique chance to watch each evolve as artists and to gain enhanced artistic stature, at an important time in their professional development. And it is through this process that all of the finalists "not just the winner" can grow. By phone at 317.438.2222 Or at the box office. For more information, visit [TheWallis](http://www.thewallis.org). The awards are being announced at the Jerome L. The grants are given to exceptionally talented instrumentalists and up to five Career Grants may be given each year. For more information about New England Conservatory: Meany Center for the Performing Arts. The change reflects an expanded, more dynamic role as a world-class center for performance, public engagement, learning and creative research in the arts. We do this by collaborating with artists who demonstrate the most original, innovative, courageously realized examples of human creativity and expression. For more information, visit <https://www.nec.edu>: The folk-like character of the Minuet and Finale that followed was meshed with classical elegance and restraint.

2: best Russia images on Pinterest in | Russia, Imperial russia and History

Diaghilev was especially unnerved by Stravinsky's covert efforts to secure commissions outside the company The Intercession of Diaghilev without cause. one can better realize Stravinsky's pivotal place in Diaghilev's enterprise. often measured in years of pouting.

Mongol invasions and conquests – Mongol invasions and conquests took place throughout the 13th century, resulting in the vast Mongol Empire, which by covered much of Asia and Eastern Europe. Historians regard the destruction under the Mongol Empire as results of some of the deadliest conflicts in human history. In addition, Mongol expeditions brought the plague along with them, spreading it across much of Asia and Europe. The Mongol Empire developed in the course of the 13th century through a series of conquests and invasions throughout Asia, thus most Mongol conquering and plundering took place during the warmer seasons, when there was sufficient grass for the herds. Tartar and Mongol raids against Russian states continued well beyond the start of the Mongol Empires fragmentation around , elsewhere, the Mongols territorial gains in China continued into the 14th century under the Yuan dynasty, while those in Persia persisted into the 15th century under the Timurid Empire. In India, a Mongol state survived into the 19th century in the form of the Mughal Empire, genghis Khan forged the initial Mongol Empire in Central Asia, starting with the unification of the Mongol and Turkic confederations such as Merkits, Tartars, and Mongols. The Uighur Buddhist Qocho Kingdom surrendered and joined the empire and he then continued expansion of the empire via conquest of the Qara Khitai and the Khwarazmian dynasty. Large areas of Islamic Central Asia and northeastern Iran were seriously depopulated, each soldier was required to execute a certain number of persons, with the number varying according to circumstances. For example, after the conquest of Urgench, each Mongol warrior – in a group that might have consisted of two tumens – was required to execute 24 people. Hungary became a refuge after the Mongol invasions for fleeing Cumans, one thousand northern Chinese engineer squads accompanied the Mongol Khan Hulagu during his conquest of the Middle East. The Yuan dynasty created a Han Army out of defected Jin troops, the Mongol force which invaded southern China was far greater than the force they sent to invade the Middle East in The Mongols greatest triumph was when Kublai Khan established the Yuan dynasty in China in , the top-level government agency Bureau of Buddhist and Tibetan Affairs was established to govern Tibet, which was conquered by the Mongols and put under Yuan rule. The Mongols also invaded Sakhalin between and , likewise, Korea became a semi-autonomous vassal state and compulsory ally of the Yuan dynasty for about 80 years. Kublai Khans Yuan dynasty invaded Burma between and , resulting in the capitulation and disintegration of the Pagan Kingdom, however, the invasion in was repulsed by the Burmese Myinsaing Kingdom. Over the course of three years, the Mongols destroyed and annihilated all of the cities of Russia with the exceptions of Novgorod. When we were journeying through that land we came across countless skulls, the Mongol invasions induced population displacement on a scale never seen before in central Asia as well as eastern Europe 2. It is also referred to as the -stans as the five countries generally considered to be within the region all have names ending with the Persian suffix -stan. Central Asias five former Soviet republics are Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Central Asia has historically been closely tied to its nomadic peoples and the Silk Road. It has acted as a crossroads for the movement of people, goods, the Silk Road connected Muslim lands with the people of Europe, India, and China. This crossroads position has intensified the conflict between tribalism and traditionalism and modernization, in pre-Islamic and early Islamic times, Central Asia was predominantly Iranian, peopled by Eastern Iranian-speaking Bactrians, Sogdians and Chorasmians and the semi-nomadic Scythians and Parthians. Central Asia is sometimes referred to as Turkestan, the idea of Central Asia as a distinct region of the world was introduced in by the geographer Alexander von Humboldt. The borders of Central Asia are subject to multiple definitions, historically built political geography and geoculture are two significant parameters widely used in the scholarly literature about the definitions of the Central Asia. The most limited definition was the one of the Soviet Union. This definition was also used outside the USSR during this period. An alternative method is to define the region based on ethnicity and these areas include

Xinjiang Uyghur Autonomous Region, the Turkic regions of southern Siberia, the five republics, and Afghan Turkestan. Afghanistan as a whole, the northern and western areas of Pakistan, the Tibetans and Ladakhi are also included. Insofar, most of the peoples are considered the indigenous peoples of the vast region. Central Asia is a large region of varied geography, including high passes and mountains, vast deserts. The vast steppe areas of Central Asia are considered together with the steppes of Eastern Europe as a geographical zone known as the Eurasian Steppe. He came to power by uniting many of the tribes of Northeast Asia. After founding the Empire and being proclaimed Genghis Khan, he started the Mongol invasions that conquered most of Eurasia, campaigns initiated in his lifetime include those against the Qara Khitai, Caucasus, and Khwarazmian, Western Xia and Jin dynasties. These campaigns were accompanied by large-scale massacres of the civilian populations especially in the Khwarazmian. By the end of his life, the Mongol Empire occupied a portion of Central Asia. He was buried in an unmarked grave somewhere in Mongolia, many of these invasions repeated the earlier large-scale slaughters of local populations. As a result, Genghis Khan and his empire have a reputation in local histories. Beyond his military accomplishments, Genghis Khan also advanced the Mongol Empire in other ways and he decreed the adoption of the Uyghur script as the Mongol Empire's writing system. He also practiced meritocracy and encouraged religious tolerance in the Mongol Empire, present-day Mongolians regard him as the founding father of Mongolia. This position was contested by the rival Tayichiud clan, who descended directly from Ambaghai, when the Tatars grew too powerful after the Jin switched their support from the Tatars to the Keraites. Mongol invasions of Japan The Mongol invasions of Japan, which took place in 1274 and 1281, were major military efforts undertaken by Kublai Khan to conquer the Japanese archipelago after the submission of Goryeo to vassalage. Ultimately a failure, the attempts are of macro-historical importance because they set a limit on Mongol expansion. The Mongol invasions are considered a precursor to modern warfare. One of the most notable innovations during the war was the use of explosive. After a series of Mongol invasions of Korea between 1231 and 1259, Goryeo signed a treaty in favor of the Mongols and became a vassal state, Kublai was declared Khagan of the Mongol Empire in 1260 and established his capital at Khanbaliq in 1267. The Mongols also made attempts to subjugate the peoples of Sakhalin the Ainu, Orochi. The sovereigns of small countries, sharing borders with others, have for a long time been concerned to communicate with each other. Especially since my ancestor governed at heaven's command, innumerable countries from afar disputed our power, Goryeo rendered thanks for my ceasefire and for restoring their land and people when I ascended the throne. Our relation is feudatory like a father and son and we think you already know this. Japan was allied with Goryeo and sometimes with China since the founding of your country, however and we are afraid that the Kingdom is yet to know this. Hence we dispatched a mission with our letter particularly expressing our wishes, enter into friendly relations with each other from now on. We think all countries belong to one family, how are we in the right, unless we comprehend this. Nobody would wish to resort to arms, Kublai essentially demanded that Japan become a vassal and send tribute under a threat of conflict. A second set of emissaries were sent in 1272, returning empty-handed like the first, after discussing the letters with his inner circle, there was much debate, but the Shikken had his mind made up, he had the emissaries sent back with no answer. The Mongols continued to send demands, some through Korean emissaries and some through Mongol ambassadors on March 7, 1274, September 17, 1274, September 1275, however, each time, the bearers were not permitted to land in Kyushu. The Imperial Court suggested compromise, but really had little effect in the matter, after acknowledging its importance, the Imperial Court led great prayer services, and much government business was put off to deal with this crisis. The Khan was willing to go to war as early as 1274 after having been rebuffed twice, Kublai Khan founded the Yuan dynasty in 1279. Vladimir, Russia Vladimir is a city and the administrative center of Vladimir Oblast, Russia, located on the Klyazma River, 160 kilometers to the east of Moscow. It is served by a railway and the M7 motorway, Vladimir was one of the medieval capitals of Russia, with significant buildings surviving from the 12th century. Two of its Russian Orthodox cathedrals, a monastery, and associated buildings have been designated as among the White Monuments of Vladimir and Suzdal, in the past, the city was also known as Vladimir-on-Klyazma and Vladimir-Zalessky, to distinguish it from another Vladimir in Volhynia. Traditionally, the date of Vladimir has been acknowledged as 990. This view attributes the founding of

the city, and its name, to Vladimir Monomakh and it is named there as Volodymyr. On the 17th centuries maps, it was identified as Wolodimer, being established long after the city of Volodymyr in Volhynia, initially it was named Vladimir-on-Klyazma. In 1000, the 10th anniversary of the city foundation was celebrated, in the 11th century, a new opinion developed that the city is older than this. The neighboring town of Suzdal, for instance, was mentioned in 1015 and its 12th-century inhabitants alluded to Vladimir as a young town and treated its rulers with arrogance. In the words of a chronicle, they said that the people of Vladimir were their kholops. In the seniority conflicts of the 12th and early 13th centuries, Vladimir was repeatedly described as a young town compared to Suzdal, nevertheless, the Charter of Vladimir, the basic law of the city passed in 1099, explicitly mentions as the date of the city's foundation. The city's most historically significant events occurred after the turn of the 12th century, under Dolgorukys son, Andrey Bogolyubsky, the city became the center of the Vladimir-Suzdal Principality. It had a Golden Age, which lasted until the Mongol invasion of Rus in 1237, during this time, Vladimir enjoyed immense growth and prosperity. Andrey oversaw the building of the city's Golden Gates and the Dormition Cathedral, in 1158, Andrey attempted to establish a new metropolitanate in Vladimir, separate from that of Kiev. He was rebuffed by the Patriarch of Constantinople, scores of Russian, German, and Georgian masons worked on Vladimirs white stone cathedrals, monastery, towers, and palaces. Unlike any other buildings, their exterior was elaborately carved with high relief stone sculptures. During Andrey's reign, a palace in Bogolyubovo was built, as well as the world-famous Church of the Intercession on the Nerl.

Psychological warfare – The term is used to denote any action which is practiced mainly by psychological methods with the aim of evoking a planned psychological reaction in other people. Various techniques are used, and are aimed at influencing a target audience's value system, belief system, emotions, motives, reasoning, or behavior. It is used to induce confessions or reinforce attitudes and behaviors favorable to the originator's objectives and it is also used to destroy the morale of enemies through tactics that aim to depress troops' psychological states. Target audiences can be governments, organizations, groups, and individuals, civilians of foreign territories can also be targeted by technology and media so as to cause an effect in the government of their country. In Propaganda, The Formation of Men's Attitudes, Jacques Ellul discusses psychological warfare as a peace policy practice between nations as a form of indirect aggression. This type of propaganda drains the public opinion of a regime by stripping away its power on public opinion. This form of aggression is hard to defend against because no court of justice is capable of protecting against psychological aggression since it cannot be legally adjudicated. Here the propagandist is dealing with an adversary whose morale he seeks to destroy by psychological means so that the opponent begins to doubt the validity of his beliefs. Since prehistoric times, warlords and chiefs have recognized the importance of inducing psychological terror in opponents, facing armies would shout, hurl insults at each other and beat weapons together or on shields prior to an engagement, all designed to intimidate the enemy. Massacres and other atrocities were certainly first employed at this time to subdue enemy or rebellious populations or induce an enemy to abandon their struggle, Alexander left some of his men behind in each conquered city to introduce Greek culture and oppress dissident views. His soldiers were paid dowries to marry locals in an effort to encourage assimilation, Genghis Khan, leader of the Mongolian Empire in the 13th century AD employed less subtle techniques. Defeating the will of the enemy before having to attack and reaching a settlement was preferable to actually fighting. The Mongol generals demanded submission to the Khan, and threatened the initially captured villages with complete destruction if they refused to surrender, if they had to fight to take the settlement, the Mongol generals fulfilled their threats and massacred the survivors. Tales of the encroaching horde spread to the villages and created an aura of insecurity that undermined the possibility of future resistance. The Khan also employed tactics that made his numbers seem greater than actually were. During night operations he ordered each soldier to light three torches at dusk to give the illusion of an army and deceive and intimidate enemy scouts. He also sometimes had objects tied to the tails of his horses, so that riding on open and his soldiers used arrows specially notched to whistle as they flew through the air, creating a terrifying noise. Another tactic favored by the Mongols was catapulting severed human heads over city walls to frighten the inhabitants and this was especially used by the later Turko-Mongol chieftain.

7. Artisan – Artisans practice a craft and may through experience and aptitude reach the expressive levels of an artist. The adjective artisanal

is sometimes used in describing hand-processing in what is viewed as an industrial process. Thus, artisanal is sometimes used in marketing and advertising as a word to describe or imply some relation with the crafting of handmade food products, such as bread. Many of these have traditionally been handmade, rural or pastoral goods but are now commonly made on a larger scale with automated mechanization in factories. Artisans were the dominant producers of products prior to the Industrial Revolution. In ancient Greece, artisans were drawn to agoras and often built workshops nearby, during the Middle Ages, the term artisan was applied to those who made things or provided services. It did not apply to unskilled manual labourers, Artisans were divided into two distinct groups, those who operated their own businesses and those who did not. Those who owned their businesses were called masters, while the latter were the journeymen, one misunderstanding many people have about this social group is that they picture them as workers in the modern sense, employed by someone. The most influential group among the artisans were the masters, the business owners, the owners enjoyed a higher social status in their communities. Shokunin is a Japanese word for artisan or craftsman, which implies a pride in ones own work.

3: Ballet Essays: Examples, Topics, Titles, & Outlines

Drawing on extensive new research, Charles M. Joseph discusses the Stravinsky-Balanchine ballets against a rich contextual backdrop. He explores the background and psychology of the two men, the dynamics of their interactions, their personal and professional similarities and differences, and the political and historical circumstances that conditioned their work.

Curiosity quickly led me to Petrushka, with its seemingly aberrant rhythms and even more bizarre harmonies. Finally, a friend with a knowing smirk on his face suggested that I listen to The Rite of Spring. Initially it seemed a blur, an unbridled, alluring jumble of dissonance gone over the edge; consequently, it immediately fascinated me. Each score drew me in more deeply, although my reaction was entirely visceral. As for all three pieces being ballets. Eventually, of course, I did see all three landmark ballets danced. I realize now that my view was both narrow and uninformed. For one thing, it was historically decontextualized. Most relevant, dance and music were not always considered equal partners. Later, in the hands of Stravinsky and George Balanchine, they became so. And although this was hardly the only way to conceive choreography, for Stravinsky it was an unconditional, nonnegotiable assumption. Balanchine, given his own background and beliefs, perhaps more than any choreographer before or since had no qualms in accepting this sine qua non. This mutual understanding formed the crux of their partnership. As a choreographer, Balanchine was primarily in the business of relating the movement of human bodies to one another. He was interested in the inherently fundamental tensions of theater and drama. He wanted to explore all types of counterpoints: Similarly, Stravinsky looked upon the art of composition as nothing more than relating one note to the next, although typically, his tersely phrased pronouncement, calculated to come across as provocative, belies a deeper complexity. How the sequence of those notes would be ordered—harmonically, linearly, texturally, structurally, rhythmically—this is what constituted the compositional interplay of musical elements. It was all a matter of selecting the one right relation, the right order, and most important, the right balance. Simply put, no one balanced Stravinsky better than Balanchine. The ballets they forged together stand as one of the most extraordinary collaborative triumphs of the twentieth century. But why Balanchine and Stravinsky? His control of motion visually concretized musical relations otherwise likely to have been missed. In my viewing of Apollo and all the subsequent Stravinsky-Balanchine ballets, it seemed to me that the musically astute choreographer possessed the uncanny gift of clarifying what my ears heard through what my eyes saw. Musicians may argue that I am giving Balanchine too much credit. For myself, I must confess that as compelling as the music is, I now actually need the choreography for Apollo and Agon. I wanted to know how he went about making his choreographic decisions: I admired his willingness—his audacity, even—in allowing the dance to recede occasionally and unobtrusively into an auxiliary role when the music warranted time and room to breathe freely without visual competition. These were the achievements of an integrally linked musical-choreographic dialogue. These were the fruits of balance. In compiling this study, I have attempted to strike another kind of balance. Ballet is by nature interdisciplinary. Often I rehearse what one discipline or the other will take as familiar or assumed facts. Moreover, although my bias as a musician has no doubt already surfaced, I have endeavored to approach the Stravinsky-Balanchine collaborations from several perspectives. Sometimes I lean toward historical reconstruction, especially when certain archival documents help clarify issues or offer alternative interpretations. Elsewhere I have stepped gently into several disciplines beyond music and dance, particularly poetry, literature, semiotics, philosophy, psychology, mythology, and frequently architecture. I do so only because both the composer and choreographer did so. In my introductory chapter I range widely over the foundational similarities and differences that connected Stravinsky and Balanchine. Mindful of these considerations, I have had to make certain decisions, only a few of which, I hope, will appear exclusionary. For the most part, I have avoided the standard French terms for classical dance positions and combinations. When I felt that some of my analytic meandering might have turned a tad too abstruse, I banished it to a note. In dealing with the discussion of music, it would be handy to have a piano, the score, and audio recordings available, but this is by no means necessary for the general

reader. A video player, however, would be useful. Especially in discussing three particular ballets, Apollo, Agon, and Stravinsky Violin Concerto, I devote a fair amount of time to analyzing pertinent passages in musical and choreographic detail. I have chosen these three ballets because they are cornerstone works in the repertory, and as such they are the ones the public is most likely to see performed regularly. They are programmed almost annually, for example, in New York and Saratoga Springs. But when one intermingles the mysterious act of composing with that of choreographing—perhaps an even more elusive creative process—the waters become murkier. Collaborations of any kind constitute a precariously fragile business. In the end, a successful artistic partnership may be as much alchemy as carefully planned strategy. But whatever the mix, certain questions surface. Are the collaborators conversant with the interdisciplinary considerations involved? Do they share common goals in working toward a homogeneously articulated artistic message? Stravinsky and Balanchine may not have seen eye to eye on every measure of music or every choreographic gesture, but their many collaborations mark a shared and joyous journey of invention. Retracing that journey has absorbed me in collecting the thoughts that follow.

Acknowledgments A book that crosses disciplinary lines presents an unusually broad range of issues and problems with which to deal. In addressing some of these, I have called upon the help of many wonderful friends and colleagues from the worlds of both dance and music. In every case their support, patience, and cooperation have been nothing short of magnanimous. Several institutes, grant agencies, and repositories have greatly advanced my research. During the 2006-07 academic year, I was also fortunate enough to be appointed the Howard D. As a consequence I was able to work through the many treasures of the George Balanchine Archive in the Harvard Theatrical Collection. Acknowledgments are due to its research and reference librarian, Annette Fern, for their unwavering support during my residency in Cambridge. In between these bookend fellowships, travel grants from both the National Endowment for the Humanities and Skidmore College also sustained my work throughout the eight years of research leading to this study. I wish also to express my thanks to the William R. Charitable Trust for appointing me to an endowed chair at Skidmore, providing me with the additional funding and time required to complete this project. Filmmaker Tony Palmer graciously met with me in Zurich to discuss his Stravinsky documentary, several segments of which are referenced throughout this book. Film composer David Raksin also spoke with me several times regarding his relationship with Stravinsky, and in particular about his contribution to one Stravinsky and Balanchine ballet detailed in Chapter 7. Translations for passages from several documents originally in French and Russian were kindly provided by Lynne Gelber, Dorothy Manning, and Elizabeth C. Another of my close colleagues at Skidmore, Isabel Brown, with whom I have had the pleasure of team-teaching a Stravinsky and Balanchine course for more than a decade, served as both my own personal ballet teacher and good friend while the book took shape. I would also like to thank Andrew Lefkowitz of Skidmore for his preparation of the music examples. David Porter, president of Skidmore while this book evolved, was particularly supportive of my work with his always encouraging remarks. Several of my music colleagues outside Saratoga have also offered advice, guidance, and permitted me to rely upon their work. The dancers and dance historians who unhesitatingly spoke with me in person, over the telephone, and through correspondence to offer so many useful suggestions to the text are numerous. Listing their names is small tribute indeed. During the early stages of my bibliographic work at the Jerome Robbins Dance Division, Kara Gardner worked with me under the sponsorship of a Skidmore collaborative research grant. Research for portions of one of the Apollo chapters was conducted at the Library of Congress, where Gillian Anderson and Wayne Shirley were most helpful. And I especially wish to recognize the cooperation of Paul Epstein, president of the George Balanchine Foundation; Leslie Hansen Kopp, general administrator; and once again both Barbara Horgan, general director, trustee, and chairman of the George Balanchine Trust, and Nancy Reynolds, research director for the Balanchine Foundation. Yale University Press has stood by my work over many years, and I owe a tremendous debt of gratitude to my editor Harry Haskell, who saw the manuscript through to completion. I cannot think of a more helpful, well-informed person with whom I might have collaborated. Susan Laity, with whom I have had the pleasure of working before on another dance project, provided the kind of guidance and wisdom one always hopes for in a manuscript editor. Her contribution to this book deserves special recognition. Finally, a word of appreciation

to my wife, Lucy, and daughters, Amy and Jennifer, who have endured this project over the better part of a decade. My daughter Jennifer, especially, had a greater hand in this study than she may have known. Her love of ballet, and the discipline she gained from its study over most of her young life, proved a guiding light as my interest in the StravinskyBalanchine partnership evolved. A Meeting of Minds Choreography, as I conceive it, must realize its own form, one independent of the musical form though measured to the musical unit. Its construction will be based on whatever correspondence the choreographer may invent, but it must not seek to duplicate the line and beat of the music. You see, usually choreography interferes with the music too much. Somehow the messy stuff obscures the music. I always do the reverse. I sort of subdue my dances. As in modern architecture, you rather should do less than more. Beginning with their initial meeting in , a binding covenant quickly developed, a union that would connect them personally and professionally for the rest of their lives. In the eyes of both artists, music and dance were simple, elegant expressions of the manipulation of time and space. Moreover, order furnished a sanctuary, a controlled environment within which reason prevailed. Stravinsky found that the process of ordering musical elements was perfectly natural for himâ€”a periodic and habitual practice in which he happily engaged. Or, to put it the other way around, the work that resulted was closer to a byproduct, a residue of the process itself. His attitude is reminiscent of many creative artists: Freedom born of boundaries is hardly a new notion. Balanchine, too, dealt with whatever set of impediments he faced. These visual arts came alive for Stravinsky as each unfolded in its own rhythmic motion.

4: Intersection Intercession | The Gates are Open

Chapter 2 At the Crossroads: The Intercession of Diaghilev Chapter 3 An Early Encounter Le Chant du Rossignol Chapter 4 From Delos to Paris: The Voyage of Apollo.

The reality of how much prayer can change things and how much I love Natomas, the neighborhood of Sacramento we live in. Recently, our area of town is experiencing a mini-crime wave unlike what we have seen in the past. Several bloggers have done a better job than I at chronicling this and the Sacramento Bee just picked up the story from them yesterday tip of the hat to Joe Sacramento for his diligent reporting. We are going to highlight an intersection of Natomas so we can intercede and see God change things at that corner. I was reading several years ago this book by a pastor in Colorado Springs. That city was known at the time for its crime, occult activity and degrading neighborhoods. In the next ten years, they saw miraculous changes in their city. So much so that it is now known as one of the cities with the lowest crime rates and highest rankings in places to live. The corner of Truxel Rd. Yes, the place of so much controversy. The site of the much-harangued shopping center. What can we say about this corner as you begin to pray? Click on this picture below to see what crime has taken place within a feet of that corner in the last four months: The multiple exclamation marks means multiple crimes of multiple types took place at that location Truxel and San Juan If you are willing, here is what I would like you to do. Either pray in your home or prayer walk near or at that intersection. Ask God what He wants you to pray. Pray about the particular crimes that have been taking place there and pray that God will seal that area with His protection. Then, pray whatever else God leads you to pray. Then come back here and let others know what God was showing you in the comments section. We will see Natomas changed through prayer and hard work. Just so you can get a mental picture of the intersection, here is a real picture of it taken this evening. Intersection of Truxel and San Juan Share this:

5: St. Petersburg and Moscow, 7 nights – Going Russia

Chapter 2 At the Crossroads: The Intercession of Diaghilev The figure of Diaghilev fixed itself deeper and deeper in the realm of ambiguity. "What is his real relation to music. the onus of sexual irregularities.

Trois beaux oiseaux du paradis 3. Flower of Beauty Trad. Cole Porter, So in Love arr. Jennings Ann Ronell, arr. All programs and artists are subject to change. As a courtesy to the artists, please remain seated until they have left the stage. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following Foundations, Corporations, and Government Agencies for their exceptional support: Composers from the Middle Ages to the present day have composed countless works—from brief motets to elaborate masses—in Her honor. Full of adoration, reverence, passionate pleas for mercy, and solemn prayers for intercession, the Marian motet was perhaps most perfectly realized in the hands of Renaissance masters from Italy and Spain. Giovanni Pierluigi da Palestrina was born in the Italian town from which he took his name. He was maestro di cappella at St. In Gaude gloriosa, Palestrina demonstrates his mastery of these contrapuntal techniques. Gaude gloriosa, super omnes speciosa. Vale, o valde decora, et pro nobis Christum exora. Joy be yours, glorious One, surpassing all others in beauty. Farewell, supremely lovely Lady, pray for us to Christ. It is possible that Victoria studied with Palestrina while he was there; he was certainly one of the few late-Renaissance composers to master the subtlety of the Prince of Rome. Victoria felt a great affection for the four Marian antiphons, composing numerous settings of these texts. Lively, dance-like alleluia sections break up the predominant texture, comprised of close imitation and fast scalar passages. Quia quem meruisti portare, alleluia. Resurrexit, sicut dixit, alleluia: Queen of Heaven, rejoice, alleluia: For He whom you were worthy to bear, alleluia. He has risen as He said, alleluia: Pray for us to God, alleluia. O frondens virga Hildegard von Bingen – Hildegard of Bingen is one of the earliest documented female composers of the West. O frondens virga, in tua nobilitate stans sicut aurora procedit. Nunc gaude et laetare et nos debiles dignare. A mala consuetudine liberare atque manum tuam porrigere ad erigendum nos. O virginous branch, You grow and blossom with such nobility like the breaking dawn. Now rejoice and lift us to your heavenly treetop. From our sins deliver us and with your hand raise us up. Ave Virgo sanctissima Francisco Guerrero c. He taught himself to play the vihuela a Spanish predecessor of the guitar, cornett, and organ. He went on to serve in the same position at the Seville Cathedral, a post he held until his death. The effort and money he invested in publishing his music paid off in a certain degree of fame during his lifetime, becoming known as far away as South America. Ave Virgo sanctissima, Dei mater piissima, maris stella clarissima. Salve semper gloriosa margarita pretiosa, sicut liliun Formosa, nitens olens velut rosa. Hail, most holy Virgin most pious Mother of God, bright star of the sea. Hail, ever glorious precious pearl, like a beautiful lily, as full of perfume as the rose. Tirsi morir volea Andrea Gabrieli c. Like other preeminent composers of the time, the elder Gabrieli was equally comfortable in sacred and secular spheres, and his skill as a composer is observed equally in his polychoral motets for San Marco and the bawdiest of his madrigals. Seen in this light, the madrigal represents a masterpiece of understated eroticism. Thyrsis desired death, looking into the eyes of the one he adored when she, who burned no less for him said to him: His madrigal compositions are beautifully nuanced interpretations of text; in the following two selections, the composer sets sonnets. When were you born, Love? Allor di che nascesti? Of what were you created? Who gave you power to distract the breast with war? Calda speranza e gelido timore. Warm hope and chilling fear. In cui fai la tua stanza? Where do you dwell? Chi fu la tua nutrice? Vanity, jealousy, grace, and beauty. Di che ti pasci? What do you feed on? Offendeti la morte o la vecchiezza? Have age or Death any power against thee? No, for I die and return to life a thousand times a day. Line, harmony, and tempo are subservient to the text more often than not. There are early examples of stile rappresentativo—rhythmic declamations of words and phrases in a natural rhythm, dictated by the cadence of speech more than by note values or counterpoint an early precursor to operatic recitative. Melody is often set clearly in one or two voices, while others supply harmonic support and energy to amplify the emotion in the text. Such is often the case in this selection, which represents the culmination of nearly every hallmark Venetian element of style—inventive harmony, subtle counterpoint, witty double entendre, and

wonderfully imaginative text painting. Fanny and Felix each showed extraordinary promise as musicians at a very young age, playing the piano from early childhood and composing major works by the advent of their respective teenage years. Fanny was considered for some time to be the superior musician, and their shared musical tutor and mentor Carl Friedrich Zelter spoke of her quite favorably. She composed well over pieces of music in her lifetime but was ultimately beholden to time and place—it was not considered acceptable for a woman to have a musical career, thus her efforts were restricted to chamber music. Nonetheless, her works have endured, earning her a place as one of the best-understood female composers from the period. Felix Mendelssohn wrote his *Sechs Lieder op. Here behind the myrtle trees, in secretly darkening splendor, what do you murmur, as if in a dream, To me, fantastic night? The stars glitter down on me with glowing, loving looks. Shrouded in the evening dusk. A damp gust of wind eddies The course of the grey water; With a mournful rhythm The boatman rows in my boat. The sun lifts itself once more, Glowing upwards from below the horizon, And shows me that place Where I lost what is dearest to me.* His musical output includes works in nearly all the main genres of the time. While his reputation with choral audiences might rest on *Ein Deutsches Requiem* for chorus and orchestra or his *Liebeslieder Waltzer* for chorus and piano, his unaccompanied output is no less notable. An avid researcher into musical practices of the past, he was particularly interested in the madrigals and motets of preceding centuries and strove to reimagine the musical innovations of the past in his own compositional voice. The pieces recall the intimacy of the Renaissance madrigal and show the popularity of a cappella singing in the late s, as music began to leave the realm of the court and enter the domain of the emerging bourgeois class. *Trois chansons Maurice Ravel* 1. *Ronde 41 Program Notes* Following closely on the heels of Debussy and anticipating the compositional force of *Les Six*, Ravel was a man apart. Whilst awaiting an eventual appointment as an army truck driver in , Ravel wrote the music and text for these three songs for unaccompanied choir. While the second song, *Trois beaux oiseaux du paradis*, is the most overtly linked to war and patriotism, *Nicolette* dedicated to his good friend, the poet Tristan Klingsor is a witty fable about a girl who denies all suitors a grizzly wolf, a handsome page until she meets a fat, ugly, and excessively wealthy landlord who offers her all his money. The two live happily ever after. In the third movement *Ronde* Ravel sets a dialogue between the old men and women of a village, who entreat the young to stay away from a dark wood. The poetry catalogues all the frightening mythological creatures one can imagine as a caution. However, in a charming turn at the end of the song, the young claim that the advanced age of the villagers was enough to scare all the demons away. *Culling daisies, daffodils, and lilies of the valley. Spying here, there, and everywhere. Rencontra page joli, Chaussés bleues et pourpoint gris: She met a handsome Page with blue shoes and grey doublet: Rencontra seigneur chenu, Tors, laid, puant et ventru: She met an old lord, Twisted, ugly, stinky and fat: I feel my heart growing cold* Take it with you, too.

6: stravinsky by edgar arruda - Issuu

Chapter 2 At the Crossroads: The Intercession of Diaghilev The figure of Diaghilev fixed itself deeper and deeper in the realm of ambiguity. He seemed to me an.

Curiosity quickly led me to Petrushka, with its seemingly aberrant rhythms and even more bizarre harmonies. Finally, a friend with a knowing smirk on his face suggested that I listen to *The Rite of Spring*. Initially it seemed a blur, an unbridled, alluring jumble of dissonance gone over the edge; consequently, it immediately fascinated me. Each score drew me in more deeply, although my reaction was entirely visceral. As for all three pieces being ballets. Eventually, of course, I did see all three landmark ballets danced. I realize now that my view was both narrow and uninformed. For one thing, it was historically decontextualized. Most relevant, dance and music were not always considered equal partners. Later, in the hands of Stravinsky and George Balanchine, they became so. And although this was hardly the only way to conceive choreography, for Stravinsky it was an unconditional, nonnegotiable assumption. Balanchine, given his own background and beliefs, perhaps more than any choreographer before or since had no qualms in accepting this *sine qua non*. This mutual understanding formed the crux of their partnership. As a choreographer, Balanchine was primarily in the business of relating the movement of human bodies to one another. He was interested in the inherently fundamental tensions of theater and drama. He wanted to explore all types of counterpoints: Similarly, Stravinsky looked upon the art of composition as nothing more than relating one note to the next, although typically, his tersely phrased pronouncement, calculated to come across as provocative, belies a deeper complexity. How the sequence of those notes would be ordered—harmonically, linearly, texturally, structurally, rhythmically—this is what constituted the compositional interplay of musical elements. It was all a matter of selecting the one right relation, the right order, and most important, the right balance. Simply put, no one balanced Stravinsky better than Balanchine. The ballets they forged together stand as one of the most extraordinary collaborative triumphs of the twentieth century. But why Balanchine and Stravinsky? His control of motion visually concretized musical relations otherwise likely to have been missed. In my viewing of *Apollo* and all the subsequent Stravinsky-Balanchine ballets, it seemed to me that the musically astute choreographer possessed the uncanny gift of clarifying what my ears heard through what my eyes saw. Musicians may argue that I am giving Balanchine too much credit. For myself, I must confess that as compelling as the music is, I now actually need the choreography for *Apollo* and *Agon*. I wanted to know how he went about making his choreographic decisions: I admired his willingness—his audacity, even—in allowing the dance to recede occasionally and unobtrusively into an auxiliary role when the music warranted time and room to breathe freely without visual competition. These were the achievements of an integrally linked musical-choreographic dialogue. These were the fruits of balance. In compiling this study, I have attempted to strike another kind of balance. Ballet is by nature interdisciplinary. Often I rehearse what one discipline or the other will take as familiar or assumed facts. Moreover, although my bias as a musician has no doubt already surfaced, I have endeavored to approach the Stravinsky-Balanchine collaborations from several perspectives. Sometimes I lean toward historical reconstruction, especially when certain archival documents help clarify issues or offer alternative interpretations. Elsewhere I have stepped gently into several disciplines beyond music and dance, particularly poetry, literature, semiotics, philosophy, psychology, mythology, and frequently architecture. I do so only because both the composer and choreographer did so. In my introductory chapter I range widely over the foundational similarities and differences that connected Stravinsky and Balanchine. Mindful of these considerations, I have had to make certain decisions, only a few of which, I hope, will appear exclusionary. For the most part, I have avoided the standard French terms for classical dance positions and combinations. When I felt that some of my analytic meandering might have turned a tad too abstruse, I banished it to a note. In dealing with the discussion of music, it would be handy to have a piano, the score, and audio recordings available, but this is by no means necessary for the general reader. A video player, however, would be useful. Especially in discussing three particular ballets, *Apollo*, *Agon*, and *Stravinsky Violin Concerto*, I devote a fair amount of time to analyzing pertinent passages in

musical and choreographic detail. I have chosen these three ballets because they are cornerstone works in the repertory, and as such they are the ones the public is most likely to see performed regularly. They are programmed almost annually, for example, in New York and Saratoga Springs. But when one intermingles the mysterious act of composing with that of choreographing—perhaps an even more elusive creative process—the waters become murkier. Collaborations of any kind constitute a precariously fragile business. In the end, a successful artistic partnership may be as much alchemy as carefully planned strategy. But whatever the mix, certain questions surface. Are the collaborators conversant with the interdisciplinary considerations involved? Do they share common goals in working toward a homogeneously articulated artistic message? Stravinsky and Balanchine may not have seen eye to eye on every measure of music or every choreographic gesture, but their many collaborations mark a shared and joyous journey of invention. Retracing that journey has absorbed me in collecting the thoughts that follow.

Acknowledgments A book that crosses disciplinary lines presents an unusually broad range of issues and problems with which to deal. In addressing some of these, I have called upon the help of many wonderful friends and colleagues from the worlds of both dance and music. In every case their support, patience, and cooperation have been nothing short of magnanimous. Several institutes, grant agencies, and repositories have greatly advanced my research. During the academic year, I was also fortunate enough to be appointed the Howard D. As a consequence I was able to work through the many treasures of the George Balanchine Archive in the Harvard Theatrical Collection. Wilson, and to its research and reference librarian, Annette Fern, for their unwavering support during my residency in Cambridge. In between these bookend fellowships, travel grants from both the National Endowment for the Humanities and Skidmore College also sustained my work throughout the eight years of research leading to this study. I wish also to express my thanks to the William R. Charitable Trust for appointing me to an endowed chair at Skidmore, providing me with the additional funding and time required to complete this project. Filmmaker Tony Palmer graciously met with me in Zurich to discuss his Stravinsky documentary, several segments of which are referenced throughout this book. Film composer David Raksin also spoke with me several times regarding his relationship with Stravinsky, and in particular about his contribution to one Stravinsky and Balanchine ballet detailed in Chapter 7. Translations for passages from several documents originally in French and Russian were kindly provided by Lynne Gelber, Dorothy Manning, and Elizabeth C. Another of my close colleagues at Skidmore, Isabel Brown, with whom I have had the pleasure of team-teaching a Stravinsky and Balanchine course for more than a decade, served as both my own personal ballet teacher and good friend while the book took shape. I would also like to thank Andrew Lefkowitz of Skidmore for his preparation of the music examples. David Porter, president of Skidmore while this book evolved, was particularly supportive of my work with his always encouraging remarks. Several of my music colleagues outside Saratoga have also offered advice, guidance, and permitted me to rely upon their work. The dancers and dance historians who unhesitatingly spoke with me in person, over the telephone, and through correspondence to offer so many useful suggestions to the text are numerous. Listing their names is small tribute indeed. During the early stages of my bibliographic work at the Jerome Robbins Dance Division, Kara Gardner worked with me under the sponsorship of a Skidmore collaborative research grant. Research for portions of one of the Apollo chapters was conducted at the Library of Congress, where Gillian Anderson and Wayne Shirley were most helpful. And I especially wish to recognize the cooperation of Paul Epstein, president of the George Balanchine Foundation; Leslie Hansen Kopp, general administrator; and once again both Barbara Horgan, general director, trustee, and chairman of the George Balanchine Trust, and Nancy Reynolds, research director for the Balanchine Foundation. Yale University Press has stood by my work over many years, and I owe a tremendous debt of gratitude to my editor Harry Haskell, who saw the manuscript through to completion. I cannot think of a more helpful, well-informed person with whom I might have collaborated. Susan Laity, with whom I have had the pleasure of working before on another dance project, provided the kind of guidance and wisdom one always hopes for in a manuscript editor. Her contribution to this book deserves special recognition. Finally, a word of appreciation to my wife, Lucy, and daughters, Amy and Jennifer, who have endured this project over the better part of a decade. My daughter Jennifer, especially, had a greater hand in this study than she may have known. Her love

of ballet, and the discipline she gained from its study over most of her young life, proved a guiding light as my interest in the StravinskyBalanchine partnership evolved. Stravinsky and Balanchine Chapter 1 Commonalities and Contrasts: A Meeting of Minds Choreography, as I conceive it, must realize its own form, one independent of the musical form though measured to the musical unit. Its construction will be based on whatever correspondence the choreographer may invent, but it must not seek to duplicate the line and beat of the music. You see, usually choreography interferes with the music too much. Somehow the messy stuff obscures the music. I always do the reverse. I sort of subdue my dances. As in modern architecture, you rather should do less than more. Beginning with their initial meeting in , a binding covenant quickly developed, a union that would connect them personally and professionally for the rest of their lives. In the eyes of both artists, music and dance were simple, elegant expressions of the manipulation of time and space. Moreover, order furnished a sanctuary, a controlled environment within which reason prevailed. Stravinsky found that the process of ordering musical elements was perfectly natural for himâ€”a periodic and habitual practice in which he happily engaged. Or, to put it the other way around, the work that resulted was closer to a byproduct, a residue of the process itself. His attitude is reminiscent of many creative artists: Freedom born of boundaries is hardly a new notion. Balanchine, too, dealt with whatever set of impediments he faced.

7: Stravinsky and Balanchine: A Journey of Invention - Yale Scholarship

At the Crossroads: The Intercession of Diaghilev, 3. The Intercession of Diaghilev. Stravinsky involved himself directly in shaping all these ballets, especially in rehearsals. With.

She was married to her cousin, King Kamehameha I died and became his favourite wife. She was one of the first to be converted by Protestant Christian missionaries, and thus gave the lead for other females of the royal house to embrace the new religion. After her baptism, and under the influence of the Protestants, the queen ordered the Catholic missionaries to leave Hawaii. In order to prevent the island of Kauai from asserting its independence from the royal authority, Kaahumanu had the ruler Kaumuali kidnapped, and then married him herself reuniting Kauai with the crown. Kaahumanu acted as regent when the king and Queen Keopulani travelled to England in 1791. Apart from fostering the work and mission of the Protestant missionaries in Hawaii, and working to improve the inferior position of Hawaiian women, Queen Kaahumanu also proclaimed the first linear code for civil laws. Queen Kaahumanu died June 5, aged sixty-four.

Kaaren, Suzanne – American minor film actress Kaaren was born March 12, Suzanne Kaaren died Aug 27, aged ninety-two.

Kaas, Birgitte Christine – Norwegian scholar, devotional poet and hymn writer Her work was influenced by that of Dorothe Engelbretsdatter. Birgitte Kaas supported herself by her writings, and also produced secular works. Some of her work has survived.

Kaberry graduated from the University of Sydney having spent almost two years studying the life of the indigenous aborigines of the Kimberley district of Western Australia. Her research was published in *Oceania* as was her thesis *Aboriginal Woman*, which revealed the true central importance of the female to the aboriginal culture. Kaberry held fellowships at Yale University in America and lectured there during the war. Kaberry later served as reader in anthropology at the University College in London and also served as vice-president of the Royal Anthropological Society. Phyllis Kaberry died Oct 31, at Camden in south west Sydney.

Kabos, Ilona – Hungarian pianist Kabos was born Dec 7, , and she performed works by Franz Liszt, Bela Bartok, and Kodaly, and later established a successful career as a respected music teacher. She was married to the musician Louis Kentner. Ilona Kabos died May 27, aged seventy-nine.

Kaccipettu Nanakaiyar fl. Kadako – Japanese empress consort Kadako was the wife of the Emperor Go-Daigo, she was by birth a member of the powerful Fujiwara clan. Her eldest son Prince Tsuneyoshi predeceased his father, whilst her youngest son ascended the Imperial throne as the emperor Go-Murakami. During her widowhood the empress was accorded the title *Ano Benshi*.

Kadmon, Stella – Jewish-Austrian stage actress and theatre director Kadmon was born July 16, in Vienna and studied acting at the Academy of Music and Performing Arts. Stella Kadmon went on to study both acting and stage direction under Armin Seydelmann and Max Reinhardt. Stella Kadmon died Oct 12, aged eighty-seven, in Vienna. She was the movie critic for the *New Yorker* for almost twenty-five years.

Kael, Pauline was particularly noted for her searing and withering, though usually accurate, criticisms, and was the author of several works including *Kiss, Kiss, Bang Bang*, *When the Lights Go Down*, *Nights at the Movies* and *State of the Art*, amongst others. She was the recipient of the National Book Award.

Kafka, Margit – Hungarian poet and novelist Kafka was born June 1, at Nagykaroly, the daughter of a poor Catholic family. Engaged in a teaching career, Kafka began to write poetry, being influenced by her friend, the poet Endre Ady. Her best known works were *Szinek es evok* *Colours and years* and *Allomasok* *Stations* which portrayed feminist themes. Margit Kafka perished in Budapest Dec 1, aged thirty-eight, during the great influenza epidemic. Involved in the Osaka Incident of with Kentaro Oi and Kusuo Kobayashi, she was imprisoned for her participation in this attempted revolt. Released in 1905, Kageyama later founded a secondary school for girls at Osaka. She published the feminist magazine *Sekai Fujin*, and acted as editor-in-chief.

Kana was credited with the invention of the striped cloth which was used to make the traditional kimono. She made experiments herself with various cloth dyes and perfected the process of *imaide-gasuri*, which later became generally known as *Iyo-gasuri*.

Kahina – Berber queen and heroine, ruler of northern Africa Kahina, whose proper name was *al-Kahinat* or *El-Kahina*, was the daughter of Matia, a Berber tribesman whose ancestors had adopted the Judaic religion. She succeeded Kusaila as leader of the Berbers when a

young woman, and led the native resistance to the Arab conquest and spread of the Islamic religion. According to traditional accounts, Kahina was either killed in hand to hand combat with the army, or took poison.

Kahle, Maria – German essayist, poet and story writer Born Maria Kessler at Wesel on the Lower Rhine, she was educated at home and at secondary school, Maria first worked as a foreign correspondent for newspapers in Rio de Janeiro and Sao Paulo in Brazil. She specialized concerning issues which affected German expatriates abroad, which brought her into favour with the rising power of the Third Reich. With the end of the war Kahle concentrated on poetry and writing fairy tales. Her last work was *Herz der Frau Heart of the Woman* Maria Kahle died in Olsberg, Westphalia. Originally she desired to become a physician, but a serious accident ended this plan, and whilst she was recovering Kahle began to experiment with painting. Frida sent examples of her work to the painter and muralist Diego Rivera – whom she later married. The marriage proved unhappy and the couple later divorced but remarried a second time. Her work was particularly noted for the use of violent and colourful imagery, and she produced many self-portraits, and her style remained completely different to that of her husband. Examples of her work were exhibited in the International Exhibition of Surrealism in Mexico City. As a child she was raised and educated in San Francisco in California, and later attended the University of California, Berkeley, where she studied English and history. She worked as a teacher and was married to Julius Kahn, the Republican Congressman. Her husband died in 1918 and Mrs Kahn was elected to fill his position, becoming the first Jewish woman to ever be elected to the House of Representative in the US Congress. Mrs Kahn served for twelve years – , and was the first woman to serve on the House Military Affairs Committee. She began her editing career at Herpers Brothers dealing with books on art, travel, and history. Joan Kahn died aged eighty, in New York. She was raised in New York and trained as a speech therapist at Hofstra University on Long Island, before deciding on a career on the stage. She also worked in television and had her own show *Oh Madeleine!*

Kainerstorfer, Clotilde – German composer Clotilde Kainerstorfer was born in Swabia, Bavaria and produced devotional works. She composed almost a dozen pieces of religious music for piano and organ, which were published in Augsburg.

Kairi, Evanthia – Greek educator, nationalist and feminist pioneer Evanthia Kairi was born on the Island of Andros, daughter of the noted philosopher, Theophilos Kairis, who oversaw her education. Evanthia trained as a schoolteacher and lectured in Greek literature and history at a school for girls in Kydonies. She was later appointed headmistress of this establishment and was a strong supporter, and campaigner, for more educational opportunities to be made available for Greek women. Her famous play, *Nikiratos* , was penned after the city of Missolonghi fell to the enemy Turks. After the eventual establishment of Greek independence, Kairi retired to Andros where she established a school to care for and educate war orphans.

Kaiser, Isabelle – Swiss novelist Kaiser was born Oct 2, in Beckenried, in the German speaking region of Switzerland, but later resided in Geneva and Zug with her family. Her personal diary, later published as *Die Friedensucherin The Searcher for Peace* was based on an unsuccessful romance. Isabelle Kaiser resided in some isolation and produced over two dozen books, written in both German and French. Kaiser travelled extensively throughout Europe, visiting various countries including Italy, Belgium, Germany, and France, reading from her various novels and poems, and was much admired in the literary salons of Paris. The Academie Francais awarded her a prize for her novel *Juteau Davigneux*. Isabella Kaiser died Feb 17, aged fifty-eight, at Beckenried. This was quickly abandoned, and the princess was treated shabbily by the American government, though she was eventually granted a pension and permitted to retain certain family estates.

Princess Kaiulani died March 3, aged only twenty-three.

Kakhovskaia, Irina Kontantinovna – Russian revolutionary Irina Kakhovskaia suffered exile during her youth – because of her involvement in anti-government activities. With the outbreak of the revolution, Kakhovskaia joined the army, and became one of the leaders fighting against the German forces in the Ukraine region. Kakhovskaia was one of the assassins of the German army commander, Field Marshal Eichhorn. Her male accomplice was hanged for his part in the murder, but Kakhovskaia was sentenced to imprisonment in the gulags where she remained nearly thirty-five years. Released only after the death of Josef Stalin , she was permitted to live out her remaining years in Moscow. Later she and her mother removed to reside in Berlin. Another collection of poetry was *Verse fur Zeitgenossen Verses for Contemporaries*. Her first marriage ended in divorce and she remarried to the

musician and composer, Cemjo Vinaver. After residing with her husband and son in New York for over twenty-five years, Kaleko and Vinaver eventually immigrated to live in Palestine. She survived both her son and her husband. Mascha Kaleko died Jan 21, aged fifty-seven, in Zurich, Switzerland. A prominent figure in the campaign of Estonian nationalism she was one of the best known Finnish authors outside her own country.

Kallinica Callinica d. She worked as a servant perhaps a slave to a noble matron named Basilissa who sent gifts and provisions for imprisoned Christians during the persecution initiated by the emperor Traianus Decius d. AD. Both women refused to make sacrifice to the pagan gods, and were then tortured and beheaded. Both were revered as saints, their feast March 22 being recorded in the Roman Martyrology and the Acta Sanctorum.

Kalliope Lerama Calliope d. She was subjected to frightful forms of torture before being finally executed. Kalliope was revered as a saint her feast June 8 being recorded in the Roman Martyrology and the Acta Sanctorum. Spurius legends place her martyrdom instead during the reign of the Emperor Nero 54 d. 68 AD. She was married and bore children, and fled to the USA with her family with the rise of Nazism.

Francisca Kallir died Aug 18, aged ninety-three. A musical prodigy from her early years, she studied under Isabella Vengerova and Herman de Grab. She was married to the pianist Claude Frank, and was mother of the noted violinist, Pamela Frank. Kallir fled the rise of the Nazis with her family, and immigrated to the USA.

8: 79 best A Russian novel in three parts images on Pinterest | Paintings, Russian art and Russia

This chapter discusses the Apollon Musagete, which embodies the essence of classicism. At one level, the ballet is an achievement of sheer visual beauty, asking little beyond what our senses instantly tell us.

Transfer to the hotel. In option depending on the arrival time: Guided walking tour along Nevsky Prospect. Nevsky Prospect avenue is the main thoroughfare of St. It is the commercial and social heart of the city; an animated place full of shops and cafes where the inhabitants of the city love to walk and have fun. Nevsky Prospect is also home to some of the most important churches in St. Paul, the Catholic Church of St. Catherine, the Armenian Church of St. Catherine, and the imposing neoclassical colonnade of Our Lady of Kazan Cathedral. A short distance from Nevsky Prospect the multi-coloured onion domes of the Church of the Saviour on Blood soar above Griboyedov canal. Visit of Our lady of Kazan Cathedral. This cathedral is a real treasure of 19th century Russian architecture, built in by order of Paul I and based on the same model as St. The plans were designed by Voronikhin, originally a serf of the Stroganov count before becoming professor of architecture at the Fine Arts Academy. Kutuzov, hero of the war against Napoleon, was buried here in , and the epitaph on his tomb was later written by Pushkin. During the Communist period the cathedral was transformed into the Museum of Atheism. Panoramic tour of St. Petersburg is a must-see. Built on mud and water in by Tsar Peter the Great, this magnificent city in northern Russia captivates, highlighted by its stately palaces, elegant bridges and majestic granite embankments flanking the river and canals crisscrossing the city. Its beauty and richness will leave you utterly spellbound. When Peter the Great wanted to push Russia toward European standards, judging his country underdeveloped and its nobility and institutions out-dated, he decided to move the capital from Moscow and build a new one from scratch closer to northern Europe, which he admired. The location seemed to be poorly chosen – a marshy land in the Great North, plagued with malaria in summer and a harsh climate in winter where thousands of forced labourers would die building the city. However, it soon began to grow rapidly, becoming a magnet for architects and artists from all over Europe who built avenues, parks, churches, palaces, canals, bridges, schools, a University, and the Academy of the Arts, and embellished the city to a degree previously unimaginable. The numerous canals, islands, and bridges that were built to drain the marshy soil and the impetuous Neva lent St. Petersburg its unique character. Petersburg remained the Russian capital for more than two centuries, from to After the Russian revolution, the capital was moved back to Moscow, after which the city endured a period of decline. The communists even changed its name twice, first to Petrograd and then to Leningrad. After the fall of the Soviet Union, St. Petersburg recovered its name and, thanks to significant reconstruction and restoration, has been restored to its past glory and splendour. Petersburg is a vibrant, dynamic city with five million inhabitants and is the fourth largest city in Europe. It is the most visited city in Russia and, in addition to its wonderful cultural heritage, offers visitors an impressive palette of recreational activities all year round. A guided tour completely in English, this tour is ideal for getting the feel of the city, and in particular its historical centre and major monuments. Participants will enjoy Nevsky Prospect along with its most prestigious buildings: We will cross the Fontanka, the river that, along with the Moika River and Griboyedov Canal, formed the border of the city centre. The banks of Griboyedov Canal are home to the well-known Church of the Saviour on Spilled Blood, built in the so typically Russian style with its multi-coloured cupolas and gold onion domes. The former Winter Palace, once a residence of the tsars and now the Hermitage Museum, dominates the northern bank of the Neva River, while on the opposite bank the silhouette of the Peter and Paul Fortress and its high spire command the skyline. On Vasilyevsky Island we will see the Strelka, the Menshikov palace and a historical building which is part of the State University. We will pass by the Admiralty with its imposing gold broach, a symbol of the Russian navy on which Peter the Great wanted to base his empire. His equestrian statue is erected in front of the Senate building and St. Then there are the buildings of the Conservatory and Mariinsky Theatre on Theatre Square, after which the tour will conclude with a visit to the St. Nicholas Naval Cathedral, surrounded by canals. Visit to the Kuznechny food market. Situated in one of the oldest parts of the city, the so-called Dostoevsky quarter, it was built in the beginning of the 20th century and today is the most

well-known market St. It is not the cheapest place in the city, but is certainly the best-stocked of its markets. Since its opening only the best natural products have been gathered here from all of Russia and its regions: What is most amazing is that before you buy you can taste almost any product here – the best guarantee of quality! Once you have tried some honey or a slice of cheese you will not be able to leave without taking some of these delights with you. Exterior visit to the house of Peter the Great. This small wooden house was inspired by the Dutch houses of the 18th century. It was one of the first buildings of St. Petersburg and it was from this spot that the Tsar watched the construction of his city between and Exterior view of the cruiser Aurora. The Aurora is the ship of the Imperial Navy whose guns announced the beginning of the Russian Revolution on October 25, when its crew joined the Revolutionaries, neglecting an order to leave the city. Its sailors not only gave the signal for the assault on the Winter Palace, but even participated in it. Visitors will appreciate its historical guns and enjoy the beautiful view of the Neva and embankment. Located on a small island opposite the winter palace and dominating three branches of the Neva River, the Fortress was intended to protect the city from a naval assault. Petersburg, while the tsars also used it as a political prison for their main opponents. One of the guns on the top of its bulwarks is even fired every day at noon, and what was initially a small wooden church built inside the big fortress was eventually expanded and improved on, becoming the current cathedral, both hits with visiting tourists. There we will take in the graves of all the tsars of the Romanov dynasty and their families, including the grave of Peter the Great, founder of the city, and those of Nicholas II and his family, killed during the Bolshevik revolution of Their remains were buried in the cathedral in Free time for lunch. Visit to the Hermitage Museum. The magnificent Hermitage Museum is the most important sight in St. Petersburg, occupying the Winter Palace, former residence of the Russian tsars, and three more adjacent buildings overlooking the Neva River. It was founded in by Catherine the Great and it grew richer through the centuries as tsars purchased entire art collections abroad. Today it is home to more than three million masterpieces and hosts invaluable collections of sculptures, pictorial art, crystals, porcelain, carpets, jewellery, engravings, and antiques from the classical era, modern art, weapons, medals, coins, precious books, and many more. It is well known all over the world for its collections of Italian, Flemish, French, and Spanish pictorial art, and particularly for its paintings of Leonardo da Vinci, Raphael, and Rembrandt. Its sumptuous interiors, richly decorated by the most talented artists, are a marvellous frame for this unique collection. Isaac Cathedral and climbing to its roof for panoramic view. Petersburg landmark was designed and constructed by two main architects: The dome is covered with kilograms of gold. The imposing columns are each 43 meters high and made from a single piece of granite from Finland. More than half a million workers took part in the construction of the cathedral, made particularly difficult by the swampy ground, the magnitude of the project, and the heavy materials that were employed – more than , tons! Today the cathedral is a museum, with only one small chapel used for religious purposes every day, though religious services are still held on the most important orthodox holidays. Return to the hotel. The ballet originated in Italy during the Renaissance and was later developed in France. Petersburg in and the Moscow Academy of Choreography Bolshoi in Even when it started to decline in France, the ballet continued full steam ahead in Russia, reaching its zenith here. The Russian revolution provoked an exodus of artists who integrated western companies and contributed to the fame of the Russian ballet, while in the Soviet Union, after an initial rejection of the ballet, which considered too bourgeois, the Soviet government finally encouraged its development. The main companies are still in St. Visit of Pushkin Park. The small city of Pushkin, located 30 kilometres to the south of St. Petersburg, was named after the great Russian poet. It was designed by the famous Italian architect Bartolomeo Rastrelli, the designer of the most important monuments and palaces of the city, and was constructed in the 17th century, spanning the reigns of five tsars. Each of them altered the palace according to their own personal tastes and what was in vogue at the time, from the initial Rococo through to the later Neoclassic. It was a favourite of Catherine II, her incomparable heritage crowned by the Amber Room, covered from floor to ceiling with Baltic amber. The Amber Room was kept from the public for almost years and opened only after a full renovation in , on the th anniversary of St. We will also admire the beauty of the large ballroom known as the Grand Hall or the Hall of Paintings. The beautiful architecture of the palace is surrounded by the neighbouring park, where you can walk among the birches, firs, lakes, ponds,

streams, bridges, sculptures, and pavilions – unforgettable beauty that has been the subject of many poets and artists. Visit of the Pavlovsk park and exterior view of the palace. Its magnificent park, covering hectares along the valley of the Slavyanka River, is one of the most extensive landscape parks in the world and the biggest of its kind near St. It was designed by Charles Cameron in the English style, and was originally a game reserve for the tsar. The Dutch gardens, their colourful flowerbeds situated next to the Palace, were reserved exclusively for the imperial family. The park is considered a masterpiece of European landscape architecture, with green slopes along the meandering Slavyanka, gentle streams, and beautiful monuments among the meadows and woods. The park is a favourite among the residents of St. Petersburg, who love to walk here all year round. This beautiful Russian Baroque building is remarkable for its massive golden cupolas. It was built in an area where sailors had lived ever since the town was founded by Peter the Great due to the many canals crisscrossing the neighbourhood and the proximity of the port, and the Naval Regiment established its headquarters there. The cathedral itself was a gift from Prince Golitsin to Tsaritsa Elisaveta Petrovna for the feats of Russian fleet, as the temple of St.

9: Stravinsky Balanchine - www.enganchecubano.com

Intersection Intercession Natomas July 23, If you've been reading "The Gates are Open" for a long time, you'll know that two things grip my heart: The reality of how much prayer can change things and how much I love Natomas, the neighborhood of Sacramento we live in. Recently, our area of town is experiencing a mini-crime wave.

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