



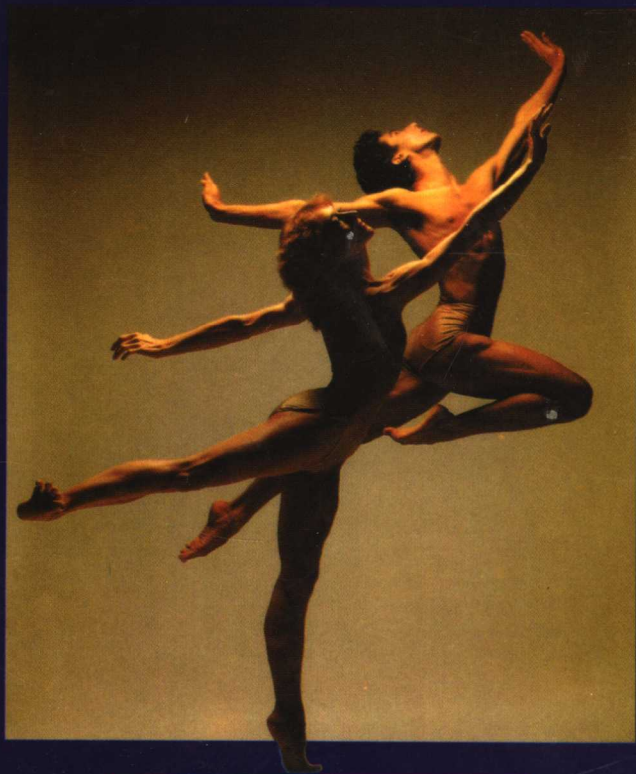
牛津英语百科分类词典系列

Oxford

DICTIONARY OF

BALLET

牛津芭蕾词典



上海外语教育出版社
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

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Horst Koegler



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出版说明

随着改革开放的不断深入以及国际交流的日趋广泛,外语学习已经不仅仅局限于语言技能的培养。通过英语获取专业知识、提高专业水平、跟踪学科的最新发展已经成为时代的要求。因此,目前国内急需一批用英语编纂的专业词典。

牛津英语百科分类词典系列是由牛津大学出版社组织编纂的一套工具书。该系列涉及语言学、文学、文化、艺术、社会学、数学、物理学、化学、生物学、医学、食品与营养、计算机等社会科学和自然科学门类近百种,均由造诣很深、经验丰富的专家撰写。作为第一批,我们从中精选了 52 本,以满足国内读者的需要。词典用浅显的英语,精确地解释了常用的专业词汇,充分体现了牛津大学出版社在出版工具书方面严谨的传统。

该系列词典可作为大专院校各专业的学生以及专业技术人员学习专业知识、提高专业英语能力的参考书。

本社编辑部

Foreword to the Second Edition

While the general principles stated in the foreword to the first edition still hold true for this second edition, a great many entries have been deleted and replaced by topical new subjects. This does not mean that what was considered important in 1977 has not stood the test of time. But some names, titles, and events need to be registered only once, and not perpetuated from one edition to another.

In the foreword to the first edition I forgot to mention how much I owed to the invaluable information provided by Monique Babsky, who compiled the 'complete list of roles and activities' I so often quoted for French dancers and choreographers from the magazine *Les Saisons de la danse* in the biographical entries – for which I duly apologize to her.

In the bibliographies of ballets, some references have been retained to *Balanchine's New Complete Stories of the Great Ballets* (1968). These may be taken to refer to the more recent edition, George Balanchine and Francis Mason, *Balanchine's Complete Stories of the Great Ballets* (1977).

Despite the repeated wish of my esteemed new American collaborator, Susan Au, I could not bring myself to include an entry on 'Post-Modern Dance'. The term is currently very much in vogue with American critics (though hardly used as yet by their European colleagues), but so far seems too vague even for them, as nobody has yet come forward with a workable definition.

I am grateful to the many readers who have written to direct my attention to errors or omissions. I have gladly taken up a lot of their suggestions, though not all of them (for instance if I felt there was too personal a bias). I sincerely hope they will come forward with further comments and suggestions for future editions.

While colleagues from all over the world, too numerous to be mentioned here by name, have provided me with welcome advice, help, and facts, for which they have put me deeply in their debt, none has so patiently and diligently answered every individual

question as my dear friend Yelizaveta Yakovlevna Souritz, that inexhaustible source of Moscow ballet wisdom.

In the final proofreading stage Susan Au in New York and Noël Goodwin in London have been last-minute saviours. They have spotted not only many errors and misprints I had overlooked, but in addition a number of missing amendments, which had somehow evaded what I had considered up to that time my impeccable ballet bookkeeping. To them my profound gratitude — as to Geoffrey Norris and Anthony Mulgan, my helpful and attentive erstwhile and present Oxford University Press editors.

Stuttgart, January 1982

H.K.

Note to the 1987 Oxford Paperback Reference Edition

In the preparation of this updated impression of *The Concise Oxford Dictionary of Ballet* I was greatly assisted by my English and American collaborators, Noël Goodwin and Marilyn Hunt. I would like to express my gratitude for their conscientious research and advice, and for the invaluable additional information they have provided.

Stuttgart, 1987

H.K.

Foreword to the First Edition

The Concise Oxford Dictionary of Ballet was originally planned as an Anglo-American adaptation of the German *Friedrichs Ballettlexikon von A-Z*, published in 1972. But while the German version can still be recognized as the point of departure, the final product has turned out to possess an individuality all its own. Not only has matter been cut which was of interest only to German-speaking readers and the focus shifted towards what the Anglo-American reader might be looking for. In addition there has been a general reconsideration of the distribution of emphasis, and a considerable number of new entries have been added.

Like its German predecessor it represents an attempt to cover the whole ballet scene, past and present, its personalities, works, companies, places of performance, and technical terms, with some consideration of modern dance, ethnic dance, and ballroom dance. There are also special entries for cities which have in one way or another played an important role in ballet history, for certain familiar literary subjects (e.g. *Faust* and *Macbeth*), and for dramatists and composers whose works have often been adapted for ballet (e.g. García Lorca, Goldoni, Pushkin, Shakespeare, Bach, Beethoven, and Berio). It is also the first English-language ballet dictionary to provide bibliographical references, supplementing the individual entries.

Such an attempt cannot be undertaken without making full use of the existing standard reference sources, which include the Italian *Enciclopedia dello spettacolo* (9 vols., Rome 1954–62, suppl. 1966), A. Chujoy and P.W. Manchester, *The Dance Encyclopedia* (New York, 1967), G.B.L. Wilson, *A Dictionary of Ballet* (London, 1974), Jacques Baril, *Dictionnaire de danse* (Paris, 1964), and Y.Y. Souritz, *Vse o Baletе* (Moscow-Leningrad, 1966), and the German ballet annual from its first volume, *Ballett* 1965, to the most recent. The other main references are listed separately in the Select Bibliography.

The ballet history of individual countries is mostly given in the entry for their capital city — though not always; for instance, Amsterdam stands for the Netherlands (instead of The Hague) and

New York for the United States (instead of Washington, D.C.). However, there are a number of additional entries for individual cities, such as some of the capitals of the Soviet Republics and of the German states.

Titles are entered according to their Anglo-American usage, e.g. *La Fille mal gardée* and *Le Sacre du printemps*, but *The Sleeping Beauty* and *Swan Lake*. In addition all the original titles are given, the Russian ones in transcription. Where there has been any doubt whether the English or foreign versions should be preferred, cross-references have been given.

Entries are in alphabetical order: German ä, ö, and ü are treated as a, o, and u, and the Danish ø as o. Names preceded by de, van, or von, are listed thus: e.g. Valois, Ninette de; Manen, Hans van.

For Russian names and titles the British standard transliteration has been adopted wherever it seemed practical, unless the bearer prefers a different Western spelling, as in the case of Balanchine and Massine. Russian dates are given, wherever known, according to our Gregorian calendar. St. Petersburg became Petrograd in 1914 and Leningrad in 1924.

My profound gratitude is due to John Percival and his wife Judith Cruickshank, for their countless suggestions on how to improve the manuscript, and for their copious additional information. Once again I must acknowledge my great debt to my friend Alfred Oberzaucher in Vienna, who has proved anew an invaluable and tireless consultant and advisor. My other chief English collaborator has been Noël Goodwin, my closest American collaborators were Jack Anderson and George Dorris, while all the new Soviet information has come from Yelizaveta Yakovlevna Souritz in Moscow. For their generous help and assistance I am deeply grateful.

However, a number of people from all over the world have readily and repeatedly provided new material — those to whom I am especially indebted include Professor Derra de Moroda in Salzburg, Jean-Claude Diénis in Paris, Judith Brin Ingber in Tel Aviv, Jutta Knittl in Vienna, Renée Mandl in Rome, Giora Manor in Tel Aviv, Dr. Henrik Neubauer in Ljubljana, Alica Pastorová in Bratislava, Claire Robilant, formerly of Santiago de Chile, now in London, Dr. Gunhild Schüller in Vienna, Anna Greta Stähle in Stockholm, and Irena Turska in Warsaw.

I further wish to express my appreciation to Jack Anderson and George Dorris, Prof. Derra de Moroda, Noël Goodwin, Alfred Oberzaucher, and John Percival and Judith Cruickshank who have

taken upon themselves the unenviable task of proof-reading and carried it out with patience, diligence, and conscientiousness, and to Anthony Mulgan and Sally Wright of the Oxford University Press for their help and advice in the preparation of this English edition.

I hope that through our common effort the inevitable omissions and errors have been kept to the absolute minimum — those which may still be discovered must be entirely charged to my account. I should be grateful if readers would draw my attention to them, care of Oxford University Press, so that they can be remedied in future editions.

Cologne, March 1976

H.K.

Select Bibliography

In addition to the standard reference books listed in the Foreword, and the individual monographs listed in the bibliographical supplements of the individual entries, I have constantly used the following:

- G. Balanchine and F. Mason, *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977)
Ballet Encyclopedia (Moscow, 1981)
C. W. Beaumont, *Complete Book of Ballets* (London, 1951); *Supplement to Complete Book of Ballets* (London, 1952); *Ballets of Today* (London, 1954); *Ballets Past and Present* (London, 1955)
A. Bland, *The Royal Ballet — The First 50 Years* (London, 1981)
P. Brinson and C. Crisp, *A Guide to the Repertory of Ballet & Dance* (Newton Abbot, 1980)
M. Clarke, *Dancers of the Mercury* (London, 1962)
S. Grigoriev, *The Diaghilev Ballet 1909–1929* (London, 1953)
I. Guest, *The Romantic Ballet in Paris* (London, 1966); *The Ballet of the Second Empire* (London, 1974)
L. Kersley and J. Sinclair, *A Dictionary of Ballet Terms* (London, 1952)
L. Kirstein, *Movement & Metaphor* (New York, 1970)
D. McDonagh, *The Complete Guide to Modern Dance* (Garden City, N.Y., 1976)
The New Grove Dictionary of Music and Musicians (London, 1980)
N. Reynolds, *Repertory in Review — 40 Years of the New York City Ballet* (New York, 1977)
N. Roslavleva, *Era of the Russian Ballet* (London, 1966)
H. M. Winter, *The Pre-Romantic Ballet* (London, 1974)

Annals, etc.

- The Ballet Annual*, a Record and Year Book of the Ballet, London 1947–63, 18 vols.
Ballett 1965, Chronik und Bilanz des Ballettjahrs, Velber/Hannover, 17 volumes up to 1981
Dance Index, New York 1942–8 (reprinted in 7 vols., New York, n.d. [1971])
Dance Perspectives, New York, 1958–75, 64 issues
Dance World, New York, 1966–79, 14 vols.
Israel Dance '75, Tel Aviv, 6 vols. up to 1981.

Periodicals

Ballet Review, New York, since 1965

Ballet News, New York, since 1979

Ballett Info, Cologne, since 1978 (since 1982: *Ballett International*)

Dance and Dancers, London, since 1950

Dance Chronicle, New York, since 1977

Dance Magazine, New York, since 1936

Dance News, New York, since 1942

The Dancing Times, London, since 1898

Les Saisons de la danse, Paris, since 1968

Das Tanzarchiv, Hamburg and Cologne, 1953–80

Tanzblätter, Vienna, since 1976

Abbreviations

Amer.	American	Fr.	French
Argent.	Argentinian	Ger.	German
arr.	arranged	ho.	house
art. dir.	artistic director	Hung.	Hungarian
assoc.	associate, associated	incl.	including
asst.	assistant	Ind.	Indian
Austral.	Australian	Inst.	Institute
b.	ballet	intern.	international
<i>b</i>	born	Isr.	Israeli
Belg.	Belgian	Ital.	Italian
bibl.	bibliography	libr.	libretto
Braz.	Brazilian	Lith.	Lithuanian
Brit.	British	Met.	Metropolitan
Can.	Canadian	Mex.	Mexican
ch.	choreography, choreographer, choreographed, choreographic	Munic.	Municipal
		mus.	music, musical
		Norweg.	Norwegian
Chil.	Chilean	N.Y.	New York
co., cos.	company, companies	N.Z.	New Zealand
comp.	composer, composed	op.	opera
cond.	conductor	orig.	originally
cost.	costume(s)	perf.	performance
Cov. Gdn.	Covent Garden	Pol.	Polish
Cub.	Cuban	prod.	produced, production
d.	dance, dancer, danced	Rum.	Rumanian
<i>d</i>	died	Russ.	Russian
Dan.	Danish	S.A.	South Africa (n)
déc.	décor	Sov.	Soviet
dir.	director	Span.	Spanish
Egypt.	Egyptian	Swed.	Swedish
Eng.	English	th.	theatre
Eur.	Europe, European	univ.	university
Finn.	Finnish	Yugosl.	Yugoslav

A

Abarca, Lydia (b New York, 8 Jan. 1951). Amer. dancer. Studied at Harkness House, Joined D. Th. of Harlem 1968, later becoming principal d.

Abe, Chie (b Tokyo, 15 June 1940). Jap. dancer. Studied at Paris Conservatoire 1950–6, d. with B. Paul Goubé 1957–8, joined Tokyo B. 1964, of which now a principal d. and teacher. Prize of Artistry (Japan, 1965).

Abramova, Anastasia Ivanovna (b Moscow, 30 June 1902). Russ. dancer. Studied with Tikhomirov (later also with Geltzer and Vazem) at Moscow School 1910–17; member of Bolshoi B. 1918–48. With Lubov Bank, Valentina Kudriavtseva, and Nina Podgoretskaya belonged to the famous quartet of Bolshoi ballerinas during the 1920s.

Abramowitsch, Ruth (also Ruth Sorel; (b Halle, Saale, 1907, d Warsaw, 1 Apr. 1974). Ger.-Pol. dancer and teacher. Studied with Wigman, d. with Wigman group. Became known as character-soloist during 1927–33 engagement at the Berlin Mun. Op.; Wife of Potiphar in Maudrik's *Legend of Joseph* her biggest success. With Groke as her regular partner appeared in numerous recitals. In 1933 was forced by the Nazis to emigrate to Poland, from where she undertook several tours (still with Groke) to Palestine, South Amer., N.Y., and Can. (where she opened a school in Montreal). Returned to teach in Warsaw. 1st prize International Dancers Competition (Warsaw, 1933).

Abraxas. *Faust ballet in 5 scenes; libr. and mus. Egk; ch. Luipart; déc. Wolfgang Znamenacek. Prod. 6 June 1948, Bavarian State Op., Prinzregenten Th., Munich, with Luipart, Irina Kladiwova, Schwarz, Nika Nilanowa-Sanftleben. Based on Heine's d. poem *Der Doctor Faust* (1847). The ageing Faust signs a pact with Bellastriga, a beautiful she-devil, who grants him youth and accompanies him to the arch-courtesan Archispos, to a black mass in Hell, and then to Helen of Troy. At last he discovers pure love with Marguerite. Tearing up the pact, he becomes his old self again, and he and she are killed by the enraged crowd. Withdrawn after only 5 perfs. because of moral objections, received its 2nd prod. at the Berlin Munic. Op. (ch. Charrat, 1949), after which it became one of the most successful bs. in post-war Ger. in numerous different versions. The only prod. of the short-lived Deutsche B. Th. Kompanie (ch. Helge Pawlinin, Hamburg, 1951). The word A. is a cabalistic symbol.

BIBL.: Various authors, 'A.', *Die Tanzarchiv-Reihe* 2 (Hamburg, 1964).

Abstract Ballet. A b. without plot, concerned only with the pursuit of ch. aims (as opposed to the story-orientated **Ballet d'action*). A subject, a certain mood or general idea are possible, though not necessary. Robbins's *Moves* dispenses with mus. altogether, Ashton's *Symphonic Variations* is based on Franck's score, Massine's *Choreartium* tries to embody the mus. structures of Brahms's Fourth Symphony, Fokine's *Les Sylphides* strives to evoke the romantic mood of Chopin's piano pieces, and Balanchine's *Four Temperaments*, set to Hindemith's piano concerto, is meant as a realization of man's four basic temperaments in form of character variations. Balanchine and other choreographers reject the term because a b., being performed by human dancers, can never be abstract.

Abstrakter Tanz. Term coined by Schlemmer to designate the d. forms which he started to develop at Stuttgart during the early 1920s and continued at the Bauhaus in Weimar and Dessau. It reduces the function of the d. to the status of an animator of geometric forms, colours, and patterns in a logically structured space. Distinctly anti-illusionist, 'the A.T. is meant as a creation, born from itself and self-sufficient' (Schlemmer, *Abstraktion in Tanz und Kostüm*, 1928). See also *Bauhaus Dances*.

Abyss, The. Ballet in 1 act; ch. Hodes; mus. Marga Richter; cost. André Delfau. Prod. 21 Feb. 1965, Harkness B., Cannes, with Bruhn and Isaksen. 'Alone together in the sunlight of late afternoon, a very young couple become lost and encounter strangers. Then fear, violence, madness ... the abyss' (programme note). The b., which is based on a story by Leonid N. Andreyev, was later produced by several other cos. An earlier version by Dokoudovsky, mus. Tcherépnine, Jacob's Pillow, 1956.

BIBL.: 'Abyss', in *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977).

Academic Dance. Term coined for the th. d. which developed from the Fr. **Ballet de cour* of the 16th and 17th century and was constantly improved and refined through national schools (especially in Milan and St. Petersburg). Its positions, steps, and movements are strictly codified in the **Danse d'école*, the basis of the classes every b.-d. has to attend regularly to perfect his technique.

BIBL.: 'Danza Accademica' in *Enciclopedia dello spettacolo*.

Académie de musique et de poésie, L'. Founded 1570 by Charles IX and headed by the poet Antoine de Baif and the comp. de Courville, its

theories contributed indirectly to the creation of the **Ballet Comique de la Reine*.

Académie royale de danse, L'. Founded 1661 by Louis XIV in Paris on the advice of Cardinal Mazarin, its aim was the fixing of objective standards for the perfection of the art of d. The A. consisted originally of 1 dir. and 13 d.-masters who regularly met at the 'L'Épée de bois' tavern. Here the court- and character-dances were codified. All public and private employment as a d.-teacher was dependent on a diploma, which the A. bestowed on its students after rigorous examinations. The successful candidate was then appointed Académicien de l'art de la danse. Noverre fiercely attacked the institution in his *Lettres sur la danse*, thus contributing to its closure in 1780. 1856-66' saw an attempted revival as the Société académique de professeurs-artistes du théâtre de l'Opéra (with the teaching of ballroom-dances as its main object).

BIBL.: B. Kochno, *Le Ballet* (Paris, 1954).

Académie royale de musique, L'. Official name of the Paris Opéra since 1671. Founded in 1669 by the Abbé Perrin and the Marquis de Sourdeac as the Académie d'Opéra, it changed its name with the 1st prod. of Robert Cambert's *Pomone*, a mixture of b., pastoral, and opera (ch. Beauchamp). In 1672 Lully became its dir., remaining until his death in 1687. Early in his régime an assoc. d. school was opened, with 12 danseurs, 12 danseuses, a b.-composer, a master of the d.-salon, a designer, and a master-tailor. The institution later changed its name several times. Since 1871 it has been called Théâtre National de l'Opéra.

BIBL.: E. Campardon, *L'A.r.d.m. au XVII^e siècle* (Paris, 1884).

Academies of Dance. Modelled upon the Fr. As. of the 16th and 17th century, these were founded in other countries for the conservation, perfection, and renovation of the art of d. (also of ballroom-d.) One of the most famous was the Imperiale Regia Accademia di Ballo, established in 1812 by Benedetto Ricci in Milan (where it was attached to the Teatro alla Scala). In 1920 the **Royal Academy of Dancing* opened in London. Of more recent reputation is the Internationale Sommerakademie des Tanzes, founded 1957 in Krefeld, and based since 1961 in Cologne.

Achcar, Dalal (b Rio de Janeiro, c. 1935). Braz. dancer, choreographer, and b. director. Studied with Preobrajenska, Egorova, Schwesoff, and Maria Makarova. Artistic dir. and ch. of her own B. Rio de Janeiro, 1960 (assoc. with Rio B. Academy). Temporarily artistic dir. at Rio Teatro Municipal. Has organized various Braz. d. festivals.

Acis and Galatea. Derived from Ovid's *Metamorphoses* and dealing with the love of a shepherd A. and the nymph G., the story has often served as a source for b. librettos—by, among others, Hil-

verding (Vienna, 1753), Lauchery (mus. Cannabich, Kassel, 1768), Noverre (mus. Aspelmayr, Vienna, 1772), Onorato Viganò (Venice, 1782), and Fokine (mus. G. Kadletz, St. Petersburg, 1905).

Acrobats of God. Ballet in 1 act; ch. and cost. Graham; mus. Surinach; set Noguchi. Prod. 27 Apr. 1960, Martha Graham D. Co., 54th St. Th., New York, with Graham, Ross, McGehee, Taylor. 'To their contemporary biographers, the early Church Fathers who subjected themselves to the discipline of the desert were *athletae Dei*, the athletes of God.—This is M. Graham's fanfare for d. as an art . . . a celebration in honour of the trials and tribulations, the discipline, denials, glories and delights of a dancer's world . . . and of the world of the artist' (programme note).

Adagio (Ital., at ease, i.e. slow, though not so slow as *Largo*). (1) Any slow d. movement (contrasted with *Allegro*). (2) The central part of the traditional b.-class, which aims to build up the dancers' feeling for placement, line, and balance. (3) The introductory movement of the traditional four-part *pas de deux*. (4) The acrobatic display of *revue*-dancers. Also used in its Fr. version *Adage*.

Adagio Hammerklavier. Ballet in 1 act, ch. Van Manen, mus. Beethoven, déc. Vroom. Prod. 4 Oct. 1973, Dutch National B., Stadsschouwburg, Amsterdam, with Radius, Ebbelaar, Sand, Juriëns, Marchioli, Sinceretti. Based on the Adagio from the 'Hammerklavier' sonata, op. 106 (in the gramophone interpretation of Christoph Eschenbach), the b. consists of movement-constructions for 3 couples without any suggestion of story or plot. It can be called a ch. set of variations on the Adagio, 25 minutes of uninterrupted slow-moving d. Revived for Berlin Ger. Op. B. (1975), Royal B. (1976).

BIBL.: 'A.H.' in *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977).

Adam, Adolphe Charles (b Paris, 24 July 1803, d there, 3 May 1856). Fr. composer. Comp. the mus. to the following bs.: *Faust* (ch. Deshayes, London, 1833), *La Fille du Danube* (ch. F. Taglioni, Paris, 1836), *Les Mohicans* (ch. Guerra, Paris, 1837), *L'Ecumeur de mer* (St. Petersburg, 1840), *Die Hamadryaden* (ch. P. Taglioni, Berlin, 1840), *Giselle ou les Wäls* (ch. Coralli and Perrot, Paris, 1841), *La Jolie Fille de Gand* (ch. Albert, Paris, 1842), *Le Diable à quatre* (ch. Mazilier, Paris, 1845), *The Marble Maiden* (ch. Albert, London, 1845), *Griseldis ou les cinq sens* (ch. Mazilier, Paris, 1848), *La Filleule des fées* (together with H.F. de Saint-Julien, ch. Perrot, Paris, 1849), *Orfa* (ch. Mazilier, Paris, 1852), and *Le Corsaire* (ch. Mazilier, Paris, 1856).

BIBL.: C. W. Beaumont, 'A.A. and the music of Giselle, in *The Ballet Called Giselle* (London, 1944); R. Fiske, 'A. and the Romantic Ballet', in *Ballet Music* (London, 1958).

'adame miroir. Ballet in 1 act; libr. Jean Genet; mus. Milhaud; ch. Charrat; sets Paul Delvaux; cost. Jacques Fath. Prod. 2 June 1948, B. de Paris, Th. Marigny, Paris, with Petit, Skouratoff, and Perrault. The b. is set in a labyrinth of mirrors, where a sailor faces death. During the whole b. he is followed by his mirror-image, acting as his double. Later prods. among others by Betty Merck (Gelsenkirchen, 1953) and Furtwängler (Münster, 1964, and Cologne, 1967).

Adams, Carolyn (b New York, 6 Aug. 1943). Amer. dancer. Studied with Mme de Bayser, Nelle Fisher, Graham, Bessie Schönberg, and in Paris with Waehner; joined Waehner's Bs. Contemporains and in 1965 joined the Paul Taylor Co., and became one of its most distinguished soloists; retired 1982. Created parts in Taylor's *Post Meridian*, *Orbs* (both 1966), *Public Domain* (1968), *Big Bertha*, *Book of Beasts* (both 1971), 'Noah's Minstrels' section of the evening-length *American Genesis* (1973), *Sports and Follies* (1974), and *Espanade* (1975).
BIBL.: S. Goodman, 'C.A.', *Dance Magazine* (1970/11).

Adams, David (b Winnipeg, 16 Nov. 1928). Can. dancer. Studied at Winnipeg B. School, Sadler's Wells School, with Volkova and Gontcharov; made his début 1946 with the Royal Winnipeg B., 1946-8 with the Sadler's Wells B., then with International B., and Metropolitan B., became 1st soloist of the National B. of Can. in 1951, soloist with London Festival B. 1961-9, Royal B. 1970-6. Created roles in Taras's *Designs with Strings* (1948), MacMillan's *Anastasia* (London version, 1971), and *The Seven Deadly Sins* (1973 version). Director of *B. for All 1976-7. Brother of the d. Lawrence A. and was married to the d. *Lois Smith.

Adams, Diana (b Stanton, Va., 29 Mar. 1926). Amer. dancer and teacher. Studied with Emily Hadley, Caton, de Mille, and Tudor, made her début 1943, in *Oklahoma!*, joined B. Th. 1943, was promoted soloist 1945 and d. as a leading soloist with the New York City B. 1950-63. Created roles in Robbins's *Facsimile* (1946), de Mille's *Fall River Legend* (1948), Balanchine's *La Valse* (1951), *Caracole* (1952), *Opus 34* (1954), *Agon*, (1957) *Monumentum pro Gesualdo*, *Liebeslieder Walzer* (both 1960), *Electronics* (1961), Ashton's *Picnic at Tintagel* (1952), et al. Film roles included *D. Kaye's Knock on Wood* (1954) and *Kelly's Invitation to the Dance* (1956). Taught at the School of American B. in New York; now heads school of Kansas City B. Was married to the late Ronald Bates.

Adam Zero. Ballet-allegory in 1 act; libr. Michael Benthall; mus. Bliss; ch. Helpmann; déc. Roger Furse. Prod. 10 Apr. 1946, Sadler's Wells B., Cov. Gdn., London, with Helpmann. The b. shows the creation of a b., which process is supposed to symbolize man's path of life. Other prod.

Wiesbaden, 1953 (ch. Hans Heinz Steinbach, with Luipart).

Addison, Errol (b Heaton, 1903, d Hastings, 10 Aug. 1983). Brit. d. and teacher. Studied with Cecchetti, whom he succeeded as dir. of his London school 1923. D. with Cov. Gdn. Op., Diaghilev's Bs. Russes, continued in musicals, variety, and pantomimes, principal d. of International B. 1947-53, teacher of the Royal B. and Royal B. School 1954-63, then at the Rambert B. School. Retired 1974.

Adelaïde, ou Le Langage des fleurs. Ballet in 1 act; libr. and mus. Ravel (the orchestral version of his **Valses nobles et sentimentales*); ch. Clustine; déc. M. Dréa. Prod. 22 Apr. 1912, Th. du Châtelet, Paris, with Trouhanova. The b. is set in the 1820 drawing-room of a courtesan who expresses her shifting moods through various flowers. A different version, libr. and ch. Lifar, prod. 21 Dec. 1938, Opéra, Paris, with Chauviré, Darsonval, and Lifar.

Adret, Françoise (b Versailles, 7 Aug. 1920). Fr. dancer, choreographer, and b.-mistress. Studied with Rousanne, Kiss, and V. Gsovsky; b.-mistress with various cos., incl. R. Petit's B. de Paris, at the Amsterdam Op. 1954-8, after 1960 several times in Nice, and guest-ch. in Warsaw, Zagreb, and Sofia. Chief ch. of the B.-Th. Contemporain 1968-80, for which she ch. *Aquathème* (mus. Ivo Malec, 1968), *Eonta* (mus. Xenakis, 1969), *Requiem* (mus. Ligeti, 1971), *La follia di Orlando* (mus. Petrassi, 1972), and *7 pour 5* (1973). Since 1980 Art. Dir., Lyon B.

BIBL.: M. Lobet, 'F.A.', in *Le Ballet Français d'aujourd'hui* (Brussels, 1958).

African Dance Company of Ghana. The co. is based on the Dance Department of the Univ. of Ghana, where it was founded in 1963, with J. H. Nketia as its dir. and A. M. Opoku as its artistic dir. Its aim is to preserve and develop in an authentic manner the dances of black Africa. On its numerous tours abroad it has been praised for having the 'taste and good sense to present folk materials without apologies or sugar-coating. The dances are edited for the theatre, of course, but they look unmistakably like the real thing' (*Dance Magazine*).

BIBL.: R. A. Thom, 'Spontaneous and Authentic', *Dance Magazine* (1969/5).

After Eden. Ballet in 1 act; ch. Butler; mus. Lee Hoiby; déc. Ter-Arutunian. Prod. 15 Mar. 1966, Harkness B., Monte Carlo with Isaksen and Rhodes. A b. for 2 people about the 'paradise lost' situation, exploring the emotional landscape of exposure and desperation. Revived for Netherlands D. Th. in 1971 et al. Cologne TV prod. with original cast (1969).

BIBL.: 'A.E.' in *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977).

Afternoon of a Faun. Ballet in 1 act; ch. Robbins;

mus. Debussy; set Rosenthal; cost. Sharaff. Prod. 14 May 1953, New York City B., City Center, New York, with LeClercq and Moncion. Based on Debussy's famous *Prélude à l'après-midi d'un faune*, the b. shows the encounter between two dancers practising in a b.-studio, with the proscenium as an imaginary mirror. In the repertory of various cos.; it was also mounted by the Royal B. in 1971. CBC TV prod. in 1957. For other ch. versions of the same mus. see *Après-midi d'un faune*, L'.

BIBL.: 'A.o.a.F.' in *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977).

Agamemnon Ballets. Ballets based on the mythological King of Mycenae, the husband of Clytemnestra and father of Iphigenia, Orestes, and Electra, who was slaughtered by his wife when he returned from Troy, were ch. by—among others—Noverre (*Der gerächte A.*, mus. Aspelmayr, Vienna, 1772), Clerico (*Il ritorno d'A.*, Florence, 1821), Laban (*A.s Tod*, 1924), and Graham (*Clytemnestra*, 1mus. El-Dabih, 1958). See also *Clytemnestra Ballets*.

Age of Anxiety, The. Dramatic b. in 6 scenes; libr. and ch. Robbins; mus. Bernstein; sets O. Smith; cost. Sharaff; light. Rosenthal. Prod. 26 Feb. 1950, New York City B., City Center, N.Y., with LeClercq, Moncion, Bolender, Robbins. The b. is based on Bernstein's 2nd Symphony (1949), which in turn was inspired by W. H. Auden's *T.A.o.A.: A Baroque Eclogue* (1946). 'It is a ritual in which four people exorcize their illusions in their search for security. It is an attempt to see what life is about' (Robbins, in *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977). Other prod. by Neumeier (Hamburg, 1979).

Age of Gold, The. See *Golden Age, The*.

Agitanado. Span., meaning (1) the gipsy feeling of a Span. dance or dancer, and (2) the heel-technique in the non-Flamenco Span. dances.

Aglaë, ou l'Elève de l'amour. Ballet divertissement in 1 act; libr. and ch. F. Taglioni; mus. Johann Friedrich Keller. Prod. 22 Jan. 1841, St. Petersburg, with M. Taglioni. The solo roles are shared between the nymph A., who is a pupil of Cupid, Cupid himself, a faun, and a young man. BIBL.: C. W. Beaumont, 'A.' in *Complete Book of Ballets* (London, 1951).

Agon. Ballet for 12 dancers; mus. Stravinsky; ch. Balanchine; light. Nannette Porcher. Prod. 27 Nov. 1957 (benefit perf.) and 1 Dec. 1957, New York City B., City Center, N.Y., with Adams, Hayden, Mitchell, Bolender. The plotless b. has 3 different sections: Pas de quatre, Double pas de quatre, and Triple pas de quatre; Prelude, First pas de trois (Saraband Step), Gaillarde, Coda, Interlude, Second pas de trois (Bransle Simple), Bransle Gay, and Bransle de Poitou; Interlude, Pas de deux, Coda, Four Duos, and Four Trios. The

Greek title means contest, here a contest of dancers. Stravinsky's score was partly inspired by de Lauze's *Apologie de la danse* and Mersenne's *Musical Examples* (R. Craft, Stravinsky: *The Chronicle of a Friendship*, (New York, 1972)). The b. has been mounted by several other cos. incl. the Stuttgart B. (1970), the Royal B. (1973), and Paris Opéra (1974). TV prod. by R.M. Prods. (Ger., 1973). Prods. with different ch., among others, in Düsseldorf (Otto Krüger, 1958—1st Eur. perf.), London (MacMillan, 1958), Vienna (Georgi, 1958), Berlin (T. Gsovsky, 1958), and Copenhagen (E. Holm, 1967).

BIBL.: 'A.' in *Balanchine's Complete Stories of the Great Ballets* (Garden City, N.Y., 1977); L. Kirstein, 'A.' in *Movement & Metaphor* (New York, 1970).

Agrionia. Ballet in 1 act; libr. and ch. J. Carter; mus. Salzedo; déc. Farmer. Prod. 22 June 1964, London D. Th., Th. Royal, Newcastle, with J. Graeme, Y. Meyer, Kay Elise, N. McDowell, Terence Etheridge. The b. is set during the Great War and shows the feast of A., which is a provocation to savagery, with a young man (a modern Dionysus) inflaming 3 sisters and inciting them to madness, in which they undertake the ritual murder of the eldest sister's son.

Ahonen, Leo (b Vyborg, 19 June 1939). Finn. dancer, teacher, and ballet-master. Studied at the b.-school of the Helsinki National Op., and at the Leningrad B. School, also with Vilzak and L. Christensen. Début 1954 with Finnish National B.; d. as a guest with the Kirov and Bolshoi B., later also with the Scandinavian B. Co., Dutch National B., Royal Winnipeg B., San Francisco B., and Houston B. (until 1978). Now in charge of his own Houston-based Texas B. Co. Guest-teacher with various Eur. and Amer. cos. Has developed his own system of d. notation and written a book for b.-teachers. Married to the d. Soili Arvola.

Aiello, Salvatore (b New York, 26 Feb. 1944). Amer. dancer. Studied with Danielian, S. Williams, and Hightower. Début with Joffrey B. 1964. D. with the cos. of McKayle, Lang, Ailey, Harkness B., and Royal Winnipeg B. before joining Hamburg State Op. B. as a principal d. 1973. Rejoined Royal Winnipeg B. 1975. Ass. Dir. and b. master of North Carolina D. Th., 1979. Married to the d. *Marina Eglevsky.

Ailes de pigeon (Fr., pigeon-wings). Also called *pistolets*. A b.-step, in which the left leg is thrown up, while the d. leaps off the right, which then is thrown up to beat beneath the left calf—then comes a change of the legs and another beat, followed by one more change and a landing on the right foot, with the left leg extended in the air. Is performed *en avant* and *en arrière*. The step, very difficult to execute, is a feature of the **Blue Bird* variation.

Ailey, Alvin (b Rogers, Tex., 5 Jan. 1931). Amer.