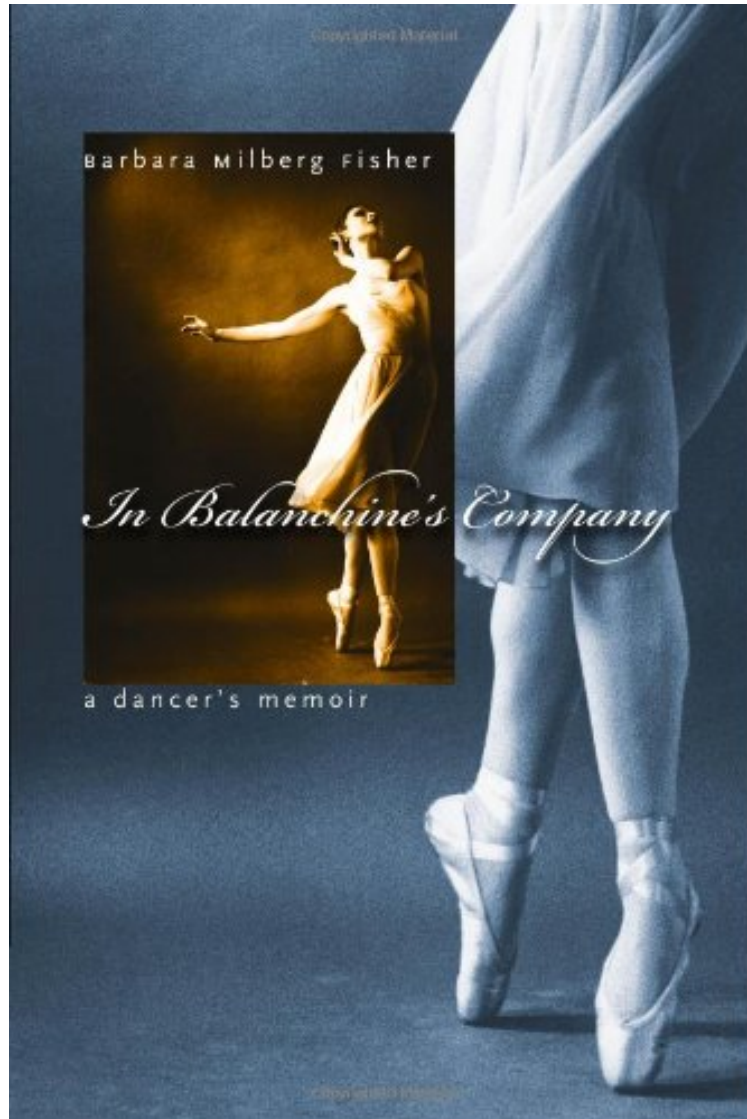


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## In Balanchines Company: A Dancers Memoir

*Barbara Fisher*

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**Barbara Fisher : In Balanchines Company: A Dancers Memoir** before purchasing it in order to gage whether or not it would be worth my time, and all praised In Balanchines Company: A Dancers Memoir:

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to get into the 50's, but the writer really shared of herself for her time. 0 of 0 people found the following review helpful.  
Ballet History By nancy Shubert Wonderful ballet history of the great Choreographer Balanchine.

During her twelve years with Ballet Society and the New York City Ballet, Barbara Milberg worked under the direction of George Balanchine. She rose from corps de ballet to soloist, danced leading roles in *Swan Lake* and *Illuminations*, and performed in celebrated world premieres. In this observant and poignant memoir, she shares her recollections of Balanchine, his craft and his values, and lends insight into surprising aspects of his personality. Fisher gives readers a rare glimpse inside Balanchine's artistry, including vivid accounts of the makings of such important ballets as Schoenberg's *Opus 34*, *AGON*, and the world-famous *Nutcracker*. Told through the eyes of a young dancer in what seemed a truly magical place and time, *In Balanchine's Company* is ideal for ballet fans young and old. Rich in anecdote, insight, and humor, it offers a unique perspective on one of the twentieth century's cultural giants.

From Publishers Weekly Fisher danced for the great choreographer George Balanchine in the mid-20th century, when the New York City Ballet was still "exploding into being against all odds." Her era is that of *Orpheus*, the *Nutcracker* and *Agon* (she was one of its original dancers), when the company starred ballerinas Maria Tallchief and Tanaquil Le Clerq. Mr. B., as he was respectfully yet affectionately called by his dancers, was still young, still approachable, full of vigor and good humor. We see his "multi-dimensional alertness," and also his sense of whimsy and genuine affection for his dancers. Where else do we find a limerick written by Balanchine about his Vespa, his entreaties to Fisher to perform a questionable song written on tour at a big benefit and his defense of the author's right to read bad science fiction? Yet woven into these personal and telling recollections are wonderfully astute looks at Balanchine's artistic process and the place of his ballets in the canon of 20th-century art. Fisher eventually became a professor of English at the City College of New York, and her observations as both dancer and literary critic are unparalleled. This book is indispensable for lovers of ballet and theater. 48 bw photos. (Oct.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist It's rare for a performer to write an articulate and perceptive memoir, let alone one that explicates what was nothing less than a turning point in art. Fisher achieves this in her memoir's spiritual center as she blends scholarship with a dancer's point of view to chronicle the 1957 Balanchine-Stravinsky collaboration, *Agon*, in which the composer's juncture of neoclassical and serial idioms is brilliantly interpreted by the choreographer in "just nine heartbeats--to indicate the precise point at which time--honored old compositional methods corkscrewed into new machine-age techniques." During her 12 years with Balanchine and the New York City Ballet (1946-58), Fisher advanced from corps de ballet to featured soloist, toured internationally with such stars as the incomparable Maria Tallchief (one of Balanchine's wives), was featured in world premieres, and had backstage views of Balanchine's unique creativity. Graced with archival photos, Fisher's elegant memoir is a must for dance lovers. Whitney Scott Copyright American Library Association. All rights reserved Woven into these personal and telling recollections are wonderfully astute looks at Balanchine's artistic process and the place of his ballets in the canon of 20th-century art. Fisher eventually became a professor of English at the City College of New York, and her observations as both dancer and literary critic are unparalleled. This book is indispensable for lovers of ballet and theater. Publishers Weekly