

BEST OF BALLET
Fall 2014 Lecture Series

Wednesdays, October 22 to December 10, 10:00 A.M. to 12:00 Noon
Fairfield Seniors' Centre, 180 Lothian Avenue, Etobicoke

416-410-6204

www.learningunlimitedetobicoke.com

Not sure you like ballet? You will like ballet if you like . . .

Art. Ballet is like a beautiful painting or sculpture – in motion.

Music. Ballet is performed to everything from Bach to Broadway.

Drama. Ballet's stories, heart-rending or funny, will move you deeply and entertain you.

Sports. Ballet offers some of the most exciting athleticism there is.

Sex. Beautiful people with beautiful bodies – a sensual experience.

Beauty. Ballet transports you out of the everyday into a magical, poetic realm.

Everything you like – all in one package

Ballet: What's NOT to like?

October 22 - Women in White: French Romantic Ballet (*Giselle, La Sylphide*)

Nineteenth-century Romanticism and its obsessions – emotion, the supernatural, the individual, an idealized view of women – have left their mark on ballet to this day.

October 29 – Jumping for Joy: Danish Ballet (*Napoli, La Sylphide*)

Denmark owes its own particularly ebullient style of ballet to its great 19th-century choreographer August Bournonville.

November 5 – Impressing the Tsar: The Grand Imperial Russian Style (*The Sleeping Beauty*)

When you think “ballet”, you see a regal-looking ballerina in a short tutu performing feats of virtuosity, and you owe that vision to Marius Petipa and his late-19th-century ballets

November 12 – Swans and Sugarplums (*Swan Lake, Nutcracker*)

The collaboration between Tchaikovsky and the choreographers of the Russian Imperial Court takes ballet to new heights as a serious art form.

November 19 – Seeing the Music and Hearing the Dance (*Jewels*)

The great 20th-century Russian-American choreographer George Balanchine creates a new, plotless style of “neo-classical” ballet in which the dance serves great music, and reinvents ballet as a vigorous, athletic, North American art form.

November 26 – English Charm (*La Fille mal gardee*)

Frederick Ashton puts an indelibly English stamp on a French-Italian-Russian art form in ballets that celebrate love and warm the cockles of the viewer's heart.

December 3 – Freeing the Women to be Women and the Men to be Men (*Onegin*)

John Cranko liberates ballet from storylines dependent on fairy tales and disembodied spirits by focusing on human dramas.

December 10 – The Dark Night of the Soul (*Mayerling, Manon*)

The 20th-century British choreographer Sir Kenneth MacMillan pushes ballet in new directions, exploring its ability, like all great art forms, to portray the darker side of the human condition, in ballets renowned for their heart-warming duets.

Coordinator and Presenter: Katherine Barber

Researcher and Chair: John Sheppard

Registration Fee: \$35.00 per person, per series.