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| Nota di contenuto | Part I: Antes (before) -- 1. Always ask why -- 2. Pro-arte musical, Yavorsky, and New York -- 3. Alicia, Fernando, and Laura: giant steps across a changing landscape -- 4. Musicals, Mordkin, Balanchine, and the birth of ballet theatre -- 5. Repertoire, camaraderie, and an etoile -- 6. Challenges and pilgrimages -- 7. Autumn in New York, and a dawning in Havana -- 8. Ballet Theatre, a university of dance, and more . . . -- 9. Ballet Alicia Alonso -- 10. El maestro de maestros, the father of Cuban ballet -- 11. Crafting a curriculum, sculpting a style -- 12. Legends and lessons: Laura and Loipa -- 13. A revolutionary proposal -- 14. Batista's blackmail bid -- 15. The Soviet Union invites the Alonsos -- Part II: Despues (after) -- 16. Cuban revolution triumphs and invests in ballet! -- 17. Constructing ballet schools, extending the revolution -- 18. International recognition abroad, at home, on film, and in print -- 19. Camaguey: the center of gravity shifts -- 20. Reverence -- Part III: Recuerdos (recollections) -- Introduction -- Aurora Bosch -- Carlos Acosta -- Azari Plisetsky -- Ramona de Saa -- Lazaro Carreno and Yoel Carreno -- Tania Vergara -- Menia Martinez -- Rene de Cardenas -- John White -- Lorena Feijoo and Lupe Calzadilla -- Jorge Esquivel -- Lorena Feijoo and Nelson Madrigal -- Donald Saddler -- Grettel Morejon. |

Sommario/riassunto

Written records of Alonso's work are scarce, yet Toba Singer's quest to spotlight his seminal role in the development of the modern ballet canon yields key material: pre-blockade tapes from Lincoln Center, Spanish-language sources from the Museum of Dance in Havana, and interviews with the ballet master himself alongside a broad range of friends, relatives, and collaborators from throughout his long career, including his ex-wife, Alicia, a famous ballerina in her own right.
