



# **Story Of La Sylphide**

**Jane Rosenberg, Merrill Ashley**



## Story Of La Sylphide:

*The Complete Ballet* John Haskell, 2017-09-19 A dark hued hybrid novel by a writer who delivers our culture back to us made entirely new A M Homes In *The Complete Ballet* John Haskell choreographs an intricate and irresistible pas de deux in which fiction and criticism come together to create a new kind of story Fueled by the dramatic retelling of five romantic ballets and interwoven with a contemporary story about a man whose daunting gambling debt pushes him to the edge of his own abyss it is both a pulpy entertainment and a meditation on the physicality and psychology of dance The unnamed narrator finds himself inexorably drawn back to the pre cell phone world of Technicolor Los Angeles to a time when the tragedies of his life were about to collide Working as a part time masseur in Hollywood he attends an underground poker game with his friend Cosmo a strip club entrepreneur What happens there hurtles the narrator down the road and into the room where the novel's violent and surreal showdown leaves him a different person As the narrator revisits his past he simultaneously inhabits and reconstructs the mythic stories of ballet assessing along the way the lives and obsessions of Nijinsky and Balanchine Pavlova and Fonteyn Joseph Cornell and the story's presiding spirit the film director John Cassavetes This compulsively readable fiction is ultimately a profound and haunting consideration of the nature of art and identity

*Apollo's Angels* Jennifer Homans, 2010-11-02 NEW YORK TIMES BESTSELLER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW LOS ANGELES TIMES SAN FRANCISCO CHRONICLE AND PUBLISHERS WEEKLY For more than four hundred years the art of ballet has stood at the center of Western civilization Its traditions serve as a record of our past Lavishly illustrated and beautifully told *Apollo's Angels* the first cultural history of ballet ever written is a groundbreaking work From ballet's origins in the Renaissance and the codification of its basic steps and positions under France's Louis XIV himself an avid dancer the art form wound its way through the courts of Europe from Paris and Milan to Vienna and St Petersburg In the twentieth century migr dancers taught their art to a generation in the United States and in Western Europe setting off a new and radical transformation of dance Jennifer Homans a historian critic and former professional ballerina wields a knowledge of dance born of dedicated practice Her admiration and love for the ballet as *Entertainment Weekly* notes brings a dancer's grace and sure footed agility to the page **101 Stories of the**

**Great Ballets** George Balanchine, Francis Mason, 1975-05-20 Authored by one of the ballet's most respected experts this volume includes scene by scene retellings of the most popular classic and contemporary ballets as performed by the world's leading dance companies Certain to delight long time fans as well as those just discovering the beauty and drama of ballet

**The Creation of iGiselle** Nora Stovel, 2019-01-24 The unusual marriage of Romantic ballet and artificial intelligence is an intriguing idea that led a team of interdisciplinary researchers to design iGiselle a video game prototype Scholars in the fields of literature physical education music design and computer science collaborated to revise the tragic narrative of the nineteenth century ballet *Giselle* allowing players to empower the heroine for possible feminine endings The eight

interrelated chapters chronicle the origin development and fruition of the project Dancers gamers and computer specialists will all find something original that will stimulate their respective interests Contributors Vadim Bulitko Wayne DeFehr Christina Gier Pirkko Markula Mark Morris Sergio Poo Hernandez Emilie St Hilaire Nora Foster Stovel Laura Sydora **La Sylphide - A Ballet Libretto of 1836** August Bournonville,2010-09-14 A facsimile of August Bournonville s original printed Danish libretto of his most famous ballet preceded by a full English translation with an introduction by Bent Schonberg

Mirrors and Scrims Marcia B. Siegel,2010-05-03 How ballet repertory adapts evolves and reflects contemporary culture

*Encyclopedia of the Romantic Era, 1760-1850* Christopher John Murray,2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism

*French romantic ballets* Robert Ignatius Letellier,2012 This collection presents music from three of the most important scores of the Golden Age of ballet in Paris from 1830 1870 The Romantic ballet had been inaugurated by Meyerbeer TM s opera Robert le Diable 21 November 1831 with its ghostly Ballet of the Nuns risen from their graves and dancing in the moonlight led by their spectral Abbess a role created by Marie Taglioni 1804 1884 to her father TM s choreography La Sylphide 1832 inspired by this situation was the first fully fledged Romantic ballet Its graceful and atmospheric score was written by the first violinist at the Op c ra Jean Schneitzhoeffter The story devised by the great tenor Adolphe Nourrit similarly introduces spirits and elemental beings which dominated ballet scenarios for the following decades Filippo Taglioni TM s creation provided the fullest realization of the Romantic ideal especially in the leading character of the story and its perfect incarnation in the original interpreter Marie Taglioni whose stage personality seemed to be made for the part of the Sylphide The ballet became the source of theatrically romantic fantasies centred around the hopeless and fatal love between a human being and a supernatural creature It was performed in Paris until 1860 when the work was abandoned Only in the late 20th century was Taglioni TM s original version revived in a literal reconstruction by Pierre Lacotte at the Paris Op c ra on 7 June 1972 Giselle is a central work in the ballet repertory all over the world It is regarded as the absolute masterpiece of Romantic dance theatre a wonderful synthesis of style technique and dramatic feeling with an exceptional score The ballet was devised in 1841 as a result of the collaboration of some of the major talents in literature choreography and music in the Paris of the time The author critic and poet Th c ophile Gautier overwhelmed by the art of the ballerina Carlotta Grisi 1819 1899 discovered what he felt would be the perfect theme for her while reading a translation of Heinrich Heine TM s book on German legend and folklore D TM Allemagne Here he found the legend of the wilis maidens who die before their wedding day and who come out of their graves at night in bridal dress to dance until dawn Should any man be

caught in the wood while the wilis are about their rituals he is doomed to dance on and on until he drops dead from exhaustion The choreography was created by Jean Coralli and Jules Perrot The first act is on a realistic level with an evocation of a medieval rusticity and emotional sentimental intrigue while the second act conjures up the supernatural an ethereal world of magic symbolism Both public and the critics greeted the work as a triumph The score was praised for its ooelegance the freshness and clarity of the melodies the vigour and novelty of the harmonic combinations and the vivacity that pervades the musical texture from start to finish The ballet has come down the years in a more or less unbroken tradition Perrot emphasized his own special creative imprint in the productions he supervised in London 1842 and St Petersburg 1856 In Russia he collaborated with Marius Petipa who made his own reconstruction of the ballet in 1884 This version became the model for all later revivals in Russia as well as for Mikhail Fokine TM s production for the Ballet Russes in Paris 1910 Byron TM s famous narrative poem The Corsair inspired several ballets with Joseph Mazilier TM s proving the most important 1856 Jules Henri Vernoy de Saint Georges TM s scenario was of a superior quality Mazilier was ma R tre de ballet at the Paris Op c ra between 1853 and 1859 the years of his fullest creativity The solo parts were infused with an intense dramatic expressiveness and there was a splendid mise en sc ne But the great success of the work was due primarily to the quality of the chief performers the ballerina Carolina Rosati 1826 1905 and the mime Domenico Segarelli 1820 1860 The spectacular shipwreck finale was a sensational feat engineered by the chief mechanist of the Op c ra Victor Sacr c and his crowning glory Adam TM s score consistently rich in melodic inspiration engaging in the set dances imaginative in the many extended mime sequences and more richly symphonic than ever before in his work reached a height of inspiration in this last music he ever wrote for the stage Mazilier TM s ballet gained a world wide popularity and became a favourite of the leading ballerinas for decades Marius Petipa produced his own version in St Petersburg in 1868 with additional music by Cesare Pugni and L c o Delibes In 1899 Petipa revived the ballet again for the Maryinsky Theatre in St Petersburg this time completely re choreographing it for Pierina Legnani with additional music by Riccardo Drigo Performances in the USSR and contemporary Russia derive from this version Drigo TM s music for the spectacular pas de deux in act 2 is still performed all over the world as an independent piece

*Ballerina* Deirdre Kelly, 2012 Throughout her history the ballerina has been perceived as the embodiment of beauty and perfection the feminine ideal But the reality is another story From the earliest ballerinas in the 17th century who often led double lives as concubines through the poverty of the corps de ballet dancers in the 1800 s and the anorexic and bulimic ballerinas of George Balanchine starvation and exploitation have plagued ballerinas throughout history Using the stories of great dancers such as Anna Pavlova Isadora Duncan Suzanne Farrell Gelsey Kirkland Evelyn Hart Marie Camargo and Misty Copeland Deirdre Kelly exposes the true rigors for women in ballet She rounds her critique with examples of how the world of ballet is slowly evolving for the better But to ensure that this most graceful of dance forms survives into the future she says that the time has come to rethink ballet to position the ballerina at its center

and accord her the respect she deserves      *History of Dance* Gayle Kassing, 2017-06-22 *History of Dance* Second Edition offers readers a panoramic view of dance from prehistory to the present. The text covers the dance forms, designs, artists, costumes, performing spaces, and accompaniments throughout the centuries and around the globe. Its investigative approach engages students in assignments and web projects that reinforce the learning from the text, and its ancillaries for both teachers and students make it easy for students to perceive, create, and respond to the history of dance. New to This Edition: *History of Dance* retains its strong foundations from the first edition while adding these new and improved features: An instructor guide with media literacy assignments, teaching tips, strategies for finding historical videos, and more. A test bank with hundreds of questions for creating tests and quizzes. A presentation package with hundreds of slides that present key points and graphics. A web resource with activities, extensions of chapter content, annotated links to useful websites, and study aids. Developing a Deeper Perspective: assignments that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects, and WebQuests. Internet-based research projects and participate in other learning activities. Experiential learning activities that help students dig deeper into the history of dance, dancers, and significant dance works and literature. Eye-catching full-color interior that adds visual appeal and brings the content to life. Also new to this edition is a chapter entitled *Global Interactions 2000-2016*, which examines dance in the 21st century. Resources and Activities: The web resources and experiential learning activities promote student-centered learning and help students develop critical thinking and investigative skills. Teachers can use the experiential learning activities as extended projects to help apply the information and to use technology to make the history of dance more meaningful. Three Parts: *History of Dance* is presented in three parts. Part I covers early dance history, beginning with prehistoric times and moving through ancient civilizations in Greece, Crete, Egypt, and Rome, and up to the Renaissance. Part II explores dance from the Renaissance to the 20th century, including a chapter on dance in the United States from the 17th through 19th centuries. Part III unfolds the evolution of American dance from the 20th century to the present, examining imported influences, emerging modern dance, and ballet, and new directions for both American ballet and modern dance. Chapters: Each chapter focuses on the dancers and choreographers, the dances, and significant dance works and literature from the time period. Students will learn how dance design has changed through the ages and how new dance genres, forms, and styles have emerged and continue to emerge. The chapters also include special features such as History Highlight sidebars and Time Capsule charts to help students place dancers, events, and facts in their proper context and perspective. Vocabulary: words appear at the end of each chapter, as do questions that prompt review of the chapter's important information. The text is reader-friendly and current, and it is supported by the national standards in dance, arts education, social studies, and technology education. Through *History of Dance*, students will acquire a well-rounded view of dance from the dawn of time to the present day. This influential text offers students a foundation for understanding and a

springboard for studying dance in the 21st century      **A Queer History of the Ballet** Peter Stoneley, 2006-10-19 Designed for students scholars and general readers with an interest in dance and queer history A Queer History of the Ballet focuses on how as makers and as audiences queer men and women have helped to develop many of the texts images and legends of ballet Presenting a series of historical case studies the book explores the ways in which from the nineteenth century into the twentieth ballet has been a means of conjuring homosexuality of enabling some degree of expression and visibility for people who were otherwise declared illegal and obscene Studies include the perverse sororities of the Romantic ballet the fairy in folklore literature and ballet Tchaikovsky and the making of Swan Lake Diaghilev's Ballets Russes and the emergence of queer modernity the formation of ballet in America the queer uses of the prima ballerina Genet's writings for and about ballet Also including a consideration of how ballet's queer tradition has been memorialized by such contemporary dance makers as Neumeier Bausch Bourne and Preljocaj this is an essential book in the study of ballet and queer history      *Dance Me a Story* Jane Rosenberg, Merrill Ashley, 1985 Retells twelve great ballets as fairy tales fairy tales set to music and told through the medium of dance      *You, the Choreographer* Vladimir Angelov, 2023-08-30 YOU THE CHOREOGRAPHER Creating and Crafting Dance offers a synthesis of histories theories philosophies and creative practices across diverse genres of concert dance choreography The book is designed for readers at every stage of creative development who seek to refine their artistic sensibility Through a review of major milestones in the field including contributions to choreography from the humanities arts and modern sciences readers will gain new perspectives on the historical development of choreography Concise analyses of traditional fundamentals and innovative practices of dance construction artistic research methods and approaches to artistic collaboration offer readers new tools to build creative habits and expand their choreographic proficiencies For learners and educators this is a textbook For emerging professionals it is a professional development tool For established professionals it is a companion handbook that reinvigorates inspiration To all readers it offers a cumulative systematic understanding of the art of dance making with a wealth of cross disciplinary references to create a dynamic map of creative practices in choreography      *The Orchard Book of Stories from the Ballet* Geraldine McCaughrean, 2011 Retellings of ten of the most loved stories from the ballet      **Celestial Bodies** Laura Jacobs, 2018-05-08 A distinguished dance critic offers an enchanting introduction to the art of ballet As much as we may enjoy Swan Lake or The Nutcracker for many of us ballet is a foreign language It communicates through movement not words and its history lies almost entirely abroad in Russia Italy and France In Celestial Bodies dance critic Laura Jacobs makes the foreign familiar providing a lively poetic and uniquely accessible introduction to the world of classical dance Combining history interviews with dancers technical definitions descriptions of performances and personal stories Jacobs offers an intimate and passionate guide to watching ballet and understanding the central elements of choreography Beautifully written and elegantly illustrated with original drawings Celestial Bodies is essential reading for all lovers of this magnificent art form      **The Shimmering State**

Meredith Westgate,2022-08-16 A moving astounding and totally unsettling Caroline Leavitt New York Times bestselling author literary debut following two patients in recovery after an experimental memory drug warps their lives Lucien moves to Los Angeles to be with his grandmother as she undergoes an experimental treatment for Alzheimer s using the new drug Memoroxin An emerging photographer he s also running from the sudden death of his mother a well known artist whose legacy haunts him Sophie has just landed the lead in the upcoming performance of La Sylphide with the Los Angeles Ballet Company She still waitresses at the Chateau Marmont during her off hours witnessing the recreational use of Memoroxin or Mem among the Hollywood elite When Lucien and Sophie meet at The Center founded by an ambitious yet conflicted doctor to treat patients who ve abused Mem they have no memory of how they got there or why they feel so inexplicably drawn to each other Is it attraction or something they cannot remember from before Contemplative and wonderfully evocative finishing *The Shimmering State* is like waking from a dream where you reenter the world with fresh eyes and wonder at the frailty of your own memories Jessica Chiarella author of *The Lost Girls*

**Dancing Women** Sally Banes,2013-11-05  
*Dancing Women* Female Bodies Onstage is a spectacular and timely contribution to dance history recasting canonical dance since the early nineteenth century in terms of a feminist perspective Setting the creation of specific dances in socio political and cultural contexts Sally Banes shows that choreographers have created representations of women that are shaped by and that in part shape society s continuing debates about sexuality and female identity Broad in its scope and compelling in its argument *Dancing Women* provides a series of re readings of the canon from Romantic and Russian Imperial ballet to contemporary ballet and modern dance investigates the gaps between plot and performance that create sexual and gendered meanings examines how women s agency is created in dance through aspects of choreographic structure and style analyzes a range of women s images including brides mistresses mothers sisters witches wraiths enchanted princesses peasants revolutionaries cowgirls scientists and athletes as well as the creation of various women s communities on the dance stage suggests approaches to issues of gender in postmodern dance Using an interpretive strategy different from that of other feminist dance historians who have stressed either victimization or celebration of women Banes finds a much more complex range of cultural representations of gender identities

*The Cambridge Companion to Ballet* Marion Kant,2007-06-07 A collection of essays by international writers on the evolution of ballet

**The Barefoot Book of Ballet Stories** Jane Yolen,Heidi E. Y. Stemple,2004 Retellings of seven of the world s greatest ballet stories

**The Society Tale in Russian Literature** Cornwell,2023-12-14 This collection of essays is the first book to appear on the society tale in nineteenth century Russian fiction Written by a team of British and American scholars the volume is based on a symposium on the society tale held at the University of Bristol in 1996 The essays examine the development of the society tale in Russian fiction from its beginnings in the 1820s until its subsumption into the realist novel later in the century The contributions presented vary in approach from the text or author based study to the generic or the sociological Power gender and discourse theory all feature



strongly and the volume should be of considerable interest to students and scholars of nineteenth century Russian literature. There are essays covering Pushkin, Lermontov, Odoevsky and Tolstoi as well as more minor writers and more general and theoretical approaches.

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