

RETHINKING THE SYLPH

*New Perspectives on the
Romantic Ballet*

LYNN GARAFOLA
EDITOR

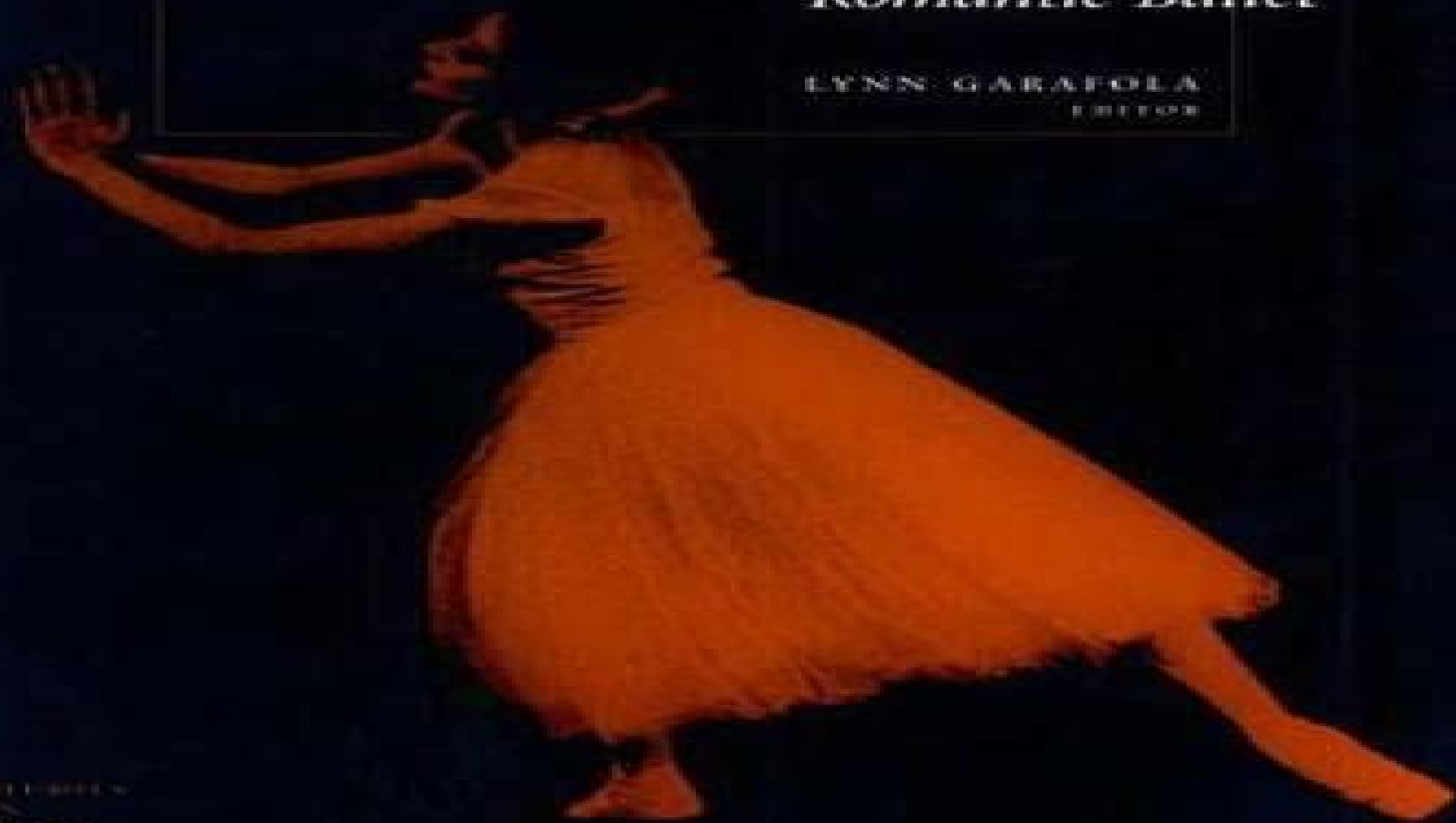


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Rethinking The Sylph New Perspectives On The Romantic Ballet

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Rethinking The Sylph New Perspectives On The Romantic Ballet:

Rethinking the Sylph Lynn Garafola, 1997 A revisionist look at romanticism in ballet
Rethinking the Sylph Lynn Garafola, 2011
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.

One Dead at the Paris Opera Ballet Felicia McCarren, 2020-04-23 In 1866 when the ballet *La Source* debuted, the public at the Paris Opera may have been content to dream about its setting in the verdant Caucasus, its exotic Circassians, veiled Georgians, and powerful Khan. Yet the ballet's botany also played to a public thinking about ethnic and exotic others at the same time and in the same ways as they were thinking about plants. Along with these stereotypes, with a flower promising hybridity in a green ecology and the death of the embodied Source recuperated as a force for regeneration, the ballet can be read as a fable of science and the performance as its demonstration. Programmed for the opening gala of the new Opera, the Palais Garnier in 1875, the ballet reflected not so much a timeless Orient as timely colonial policy and engineering in North Africa, the management of water and women. *One Dead at the Paris Opera Ballet* takes readers to four historic performances over 150 years, showing how, through the sacrifice of a feminized Nature, *La Source* represented the biopolitics of sex and race and the cosmopolitics of human and natural resources. Its 2011 reinvention at the Paris Opera, following the adoption of new legislation banning the veil in public spaces, might have staged gender and climate justice in sync with the Arab Spring, but opted instead for luxury and dream. Its 2014 reprise might have focused on decolonizing the stage or raising eco-consciousness, but exemplified the greater urgency attached to Islamist threat rather than imminent climate catastrophe, missing the ballet's historic potential to make its audience think.

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, migrant 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 The Ballet Collaborations of Richard Strauss Wayne Heisler, 2009 An interdisciplinary study of the contributions made by Strauss to the development of ballet this study shows how the composer collaborated with prominent dance artists of his time how he entered upon an exploration of musical modernism Ruth Page Joellen A. Meglin, 2022-03-04 In Ruth Page *The Woman in the Work* the Chicago ballerina emerges as a highly original choreographer who in her art sought the iconoclastic as she transgressed boundaries of genre gender race class and sexuality In the process of discovering the woman in the work the book also offers encounters with an international cast of dancers composers visual artists and companies **The Extraordinary Dance Book T B. 1826** Sandra Noll Hammond, 2000 This facsimile edition of a hitherto unpublished manuscript reveals a beautiful workbook of impeccable penmanship by an early nineteenth century dancing master The title page reads Dance Book T B 1826 Included among the more than thirty ballroom and theater dances are examples of the chauntreuse allemande hornpipe quadrille and waltz There are also rare dances with descriptive titles such as Pas Seul Pas Deux Pas Trois d Eggville Russian Dance Vestris Gavotte and Cossack Dance The importance of the manuscript to both musicians and dancers cannot be overestimated It includes the earliest known full length choreographed waltz for two that through its intricate arm positions shows the influence of the eighteenth century contredanse allemande Photographed in New Zealand by John Casey The published volume unfortunately contains some miscropped images a corrigenda leaflet can be downloaded at <https://boydellandbrewer.com/media/wysiwyg/431corrigenda.pdf> here at *Theatre, Performance and Analogue Technology* Kara Reilly, 2013-10-22 This trans historical collection explores analogue performance technologies from Ancient Greece to pre Second World War From ancient mechanical elephants to early modern automata Enlightenment electrical experiments to Victorian spectral illusions this volume offers an original examination of the precursors of contemporary digital performance Dancing Lives Karen Eliot, 2007 The private and performance lives of five female dancers in Western dance history Moving History/Dancing Cultures Ann Dils, Ann Cooper Albright, 2013-06-01 This new collection of essays surveys the history of dance in an innovative and wide ranging fashion Editors Dils and Albright address the current dearth of comprehensive teaching material in the dance history field through the creation of a multifaceted non linear yet well structured and comprehensive survey of select moments in the development of both American and World dance This book is illustrated with over 50 photographs and would make an ideal text for undergraduate classes in dance ethnography criticism or appreciation as well as dance history particularly those with a cross cultural contemporary or an American focus The reader is organized into four thematic sections which allow for varied and individualized course use Thinking about Dance History Theories and Practices World Dance Traditions America Dancing and Contemporary Dance Global Contexts The editors have structured the readings with

the understanding that contemporary theory has thoroughly questioned the discursive construction of history and the resultant canonization of certain dances texts and points of view The historical readings are presented in a way that encourages thoughtful analysis and allows the opportunity for critical engagement with the text Ebook Edition Note Ebook edition note Five essays have been redacted including The Belly Dance Ancient Ritual to Cabaret Performance by Shawna Helland Epitome of Korean Folk Dance by Lee Kyong Hee Juba and American Minstrelsy by Marian Hannah Winter The Natural Body by Ann Daly and Butoh Twenty Years Ago We Were Crazy Dirty and Mad by Bonnie Sue Stein Eleven of the 41 illustrations in the book have also been redacted

Ravel the Decadent Michael J. Puri, 2012-01-23 The music of Maurice Ravel 1875 1937 beloved by musicians and audiences since its debut has been a difficult topic for scholars The traditional stylistic categories of impressionism symbolism and neoclassicism while relevant have offered too little purchase on this fascinating but enigmatic work In *Ravel the Decadent* author Michael Puri provides an innovative and productive solution by locating the aesthetic origins of this music in the French Decadence and demonstrating the extension of this influence across the length of his oeuvre From an array of Decadent topics Puri selects three memory sublimation and desire and uses them to delineate the content of this music pinpoint its overlap with contemporary cultural discourse and link it to its biographical context as well as to create new methods altogether for the analysis and interpretation of music *Ravel the Decadent* opens by defining the main concepts giving particular attention to memory and decadence It then stakes out contrasting modes of memory in this music a nostalgic mode that views the past as forever lost and a more optimistic one that imagines its resurrection and reanimation Acknowledging Ravel's lifelong identity as a dandy a figure that embodies the Decadence and its aspiration toward the sublime Puri identifies possible moments of musical self-portraiture before stepping back to theorize dandyism in European musical modernism at large He then addresses the dialectic between desire and its sublimation in the pairing of two genres the bacchanal and the idyl and leverages the central trio of concepts to offer provocative readings of Ravel's two waltz sets the *Valses nobles et sentimentales* and *La valse* Puri concludes by invoking the same terms to identify a topic of faun music that promises to create new common ground between Ravel and Debussy Rife with close readings that will satisfy the musicologist *Ravel the Decadent* also suits a more general reader through its broadly humanistic key concepts immersion in contemporary art and literature and clarity of language

Hungarian Dances and Musical Life in

Eighteenth-Century Vienna Catherine Mayes, 2025 Eighteenth-century accounts of Vienna portray the city as one of the most ethnically and culturally diverse in Europe yet most scholarship about Viennese music at that time focuses on Haydn Mozart and Beethoven painting a disproportionately Austro-German picture of the Habsburg capital's musical life *Hungarian Dances and Musical Life in Eighteenth-Century Vienna* is a social history of a unique facet of the city's diversity illuminating how it shaped everyday experiences individual and collective identities and boundaries of belonging from approximately 1750 to 1810 Each chapter presents a case study of Hungarian dances and their music in a particular setting with close attention

to the mediating and intersecting effects of gender and class on personal and communal experiences Engagement with music and dance especially by reading playing keyboard instruments and taking part in social dancing made cross cultural encounters possible for relatively socio economically privileged Viennese women even when their participation in public life and their ability to travel were limited These cross cultural encounters were critical to women s imaginative exploration of new identities some of which pushed against socio cultural boundaries without risk to their position or reputation Moving deftly from the Habsburg court and its theaters to public sites of sociability and domestic contexts Catherine Mayes offers new perspectives on the wide range and impact of social and musical experiences that were integral to daily life in the capital city of a multinational monarchy

Ukrainian Dance Andriy Nahachewsky,2011-11-16 Ukrainian dance is remarkably enduring in its popularity and still performed in numerous cultural contexts This text unpacks the complex world of this ethnic dance with special attention to the differences between vival dance which requires being fully engaged in the present moment and reflective dance dance connected explicitly to the past Most Ukrainian vival dances have been performed by peasants in traditional village settings for recreational and ritual purposes Reflective Ukrainian dances are performed more self consciously as part of a living heritage Further sub groups are examined including national dances recreational educational dances and spectacular dances on stage

Dancing out of Line Molly Engelhardt,2009-08-09 Dancing out of Line transports readers back to the 1840s when the craze for social and stage dancing forced Victorians into a complex relationship with the moving body in its most voluble volatile form By partnering cultural discourses with representations of the dance and the dancer in novels such as Jane Eyre Bleak House and Daniel Deronda Molly Engelhardt makes explicit many of the ironies underlying Victorian practices that up to this time have gone unnoticed in critical circles She analyzes the role of the illustrious dance master who created and disseminated the manners and moves expected of fashionable society despite his position as a social outsider of nebulous origins She describes how the daughters of the social elite were expected to come out to society in the ballroom the most potent space in the cultural imagination for licentious behavior and temptation These incongruities generated new progressive ideas about the body subjectivity sexuality and health Engelhardt challenges our assumptions about Victorian sensibilities and attitudes toward the sexual social roles of men and women by bringing together historical voices from various fields to demonstrate the versatility of the dance not only as a social practice but also as a forum for Victorians to engage in debate about the body and its pleasures and pathologies

The Other Worlds of Hector Berlioz Inge van Rij,2015-02-19 Inge van Rij s book demonstrates how Berlioz used the sights and sounds of the orchestra to explore other worlds

The Routledge Dance Studies Reader Alexandra Carter,1998 Represents the range and diversity of writings on dance from the mid to late 20th century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance

Reading Dance Robert Gottlieb,2008-11-04 Robert Gottlieb s immense sampling of the dance literature by far the largest such project ever attempted is both inclusive to the

extent that inclusivity is possible when dealing with so vast a field and personal the result of decades of reading It limits itself of material within the experience of today's general readers avoiding for instance academic historical writing and treatises on technique its earliest subjects are those nineteenth century works and choreographers that still resonate with dance lovers today Giselle The Sleeping Beauty Swan Lake Bournonville and Petipa And as Gottlieb writes in his introduction The twentieth century focuses to a large extent on the achievements and personalities that dominated it from Pavlova and Nijinsky and Diaghilev to Isadora Duncan and Martha Graham from Ashton and Balanchine and Robbins to Merce Cunningham and Paul Taylor and Twyla Tharp from Fonteyn and Farrell and Gelsey Kirkland the Judy Garland of Ballet to Nureyev and Baryshnikov and Astaire as well as the critical and reportorial voices past and present that carry the most conviction In structuring his anthology Gottlieb explains he has tried to help the reader along by arranging its two hundred plus entries into a coherent groups Apart from the sections on major personalities and important critics there are sections devoted to interviews Tamara Toumanova Antoinette Sibley Mark Morris profiles Lincoln Kirstein Bob Fosse Olga Spessivtseva teachers accounts of the birth of important works from Petrouchka to Apollo to Push Comes to Shove and the movies from Arlene Croce and Alastair Macauley on Fred Astaire to director Michael Powell on the making of The Red Shoes Here are the voices of Cecil Beaton and Irene Castle Ninette de Valois and Bronislava Nijinska Maya Plisetskaya and Allegra Kent Serge Lifar and Jos Limon Alicia Markova and Natalia Makarova Ruth St Denis and Michel Fokine Susan Sontag and Jean Renoir Plus a group of obscure even eccentric extras including an account of Pavlova going shopping in London and recipes from Tanaquil LeClerq's cookbook With its huge range of content accompanied by the anthologist's incisive running commentary Reading Dance will be a source of pleasure and instruction for anyone who loves dance

Folk Dance and the Creation of National Identities Anthony Shay, 2023-03-28 This book is about the folk the folk in folk dance the folk in folklore the folk in folk wisdom When we see folk dance on the stage or in a tourist setting which is the way in which many of us experience folk dance the question arises are these the real folk performing their authentic dances Or are they urban well trained carefully rehearsed professional dancers who make their livelihood as representatives of a specific nation state acting as the folk Or something in between This study delves more deeply into the folk their origins their identities in order to know the source of inspiration for ethno identity dances dances prepared for the stage and the ballroom and for public performances from ballet state folk dance ensembles and their amateur emulators immigrant folk dance group performances and tourist presentations These dances unlike modern dance ballet or most vernacular dances always have strong ethnic references It will also look at a gallery of choreographers and artistic directors across a wide spectrum of dance genres

Parisian Music-hall Ballet, 1871-1913 Sarah Gutsche-Miller, 2015 This pioneering study of ballets staged in Parisian music halls brings to light a vibrant dance culture central to the renewal of French choreography at the fin de siècle

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