

VAGANOVA BALLET ACADEMY: EXPERIENS, TRADITION, PRACTICE

L. I. Abyzova.

Two fates of Maria Gribanova

Interview with the lead teacher of the Vaganova Ballet Academy - M. A. Gribanova - dedicated to her career. Gribanova talks about his work on the stage of the Mikhailovsky theatre and the work of a teacher of classical dance. The issues of preservation of the classical heritage, the problems of ballet pedagogy.

Keywords: M. A. Gribanova, F. I. Balabina, N. N. Boyarchikov, N. A. Dolgushin, Mikhailovsky theatre, Vaganova Ballet Academy, ballerina, classical dance.

E. R. Adamenko.

Based on Bakst (exhibits from the collection of Vaganova ballet Academy)

The article is devoted to exhibits of the **Vaganova Ballet Academy's** Memorial office, which are associated with the name of outstanding theater artist Leon Bakst (his anniversary is celebrated in 2016). Author focuses on the history of museum pieces's existence (painting, sculpture, poster and theater costume), covering more than 100-year time period.

Key words: Leon Bakst, Vaslav Nijinsky, Mikhail Fokin, Serafim Sudbinin, theatrical costume, sculpture, painting, portrait, poster.

**BY THE 135-TH ANNIVERSARY
OF THE GREAT RUSSIAN BALLERINA ANNA PAVLOVA**

E. M. Kolyada.

The Anna Pavlova homesteads «Ivy House» in London. Historical and cultural aspects

The article is devoted to the old English homestead Ivy House in London, which in 1912 acquired the great Russian ballerina Anna Pavlova. For almost twenty years, the estate was a place of life and work of a ballerina. There Pavlova arranged studio, where she was training young dancers.

Keywords: Anna Pavlova, «Ivy House», creativity, ballet, dance, farm.

M. T. Sakamoto de Fatima Miasnikov

Cuban tour of Anna Pavlova (1915 -1919)

The article is dedicated to the phenomenon of the great Russian ballerina Anna Pavlova. The author's translation of a number of interviews in the Cuban press is characterized by a short period of creative activity of the outstanding ballerina of the 20th century in connection with the tour of Latin America. The ballerina visited Cuba during the period 1915-1919. For the first time summarises some poetic offerings by prominent Cuban poets and writers, such as Federico Urbach, Rene Mendaza Capote and others. It substantiates the notion that the performance troupe of Anna Pavlova represents an important milestone in the history of the performing arts on the island and gave a powerful impetus to the formation and development of the Cuban National Ballet.

Keywords: Anna Pavlova, Cuba, ballet, tours, National Ballet School.

E. S. Khmel'nitskaya

«Russian Seasons» in porcelain. Anna Pavlova

Article covers the most interesting facts in the story of creation of figures of Anna Pavlova in porcelain. Their commission to sculptor S. Soudbinine was initiated in 1913. The same year Soudbinine created remarkable figures, some of them were later repeated in bronze and other materials. Two portraits of A. Pavlova were also chosen to be created in the Sevres porcelain factory in Paris.

Keywords: A. Pavlova, S. Sudbinin, ballet, sculptor, porcelain, bronze, the Imperial Porcelain Factory, Manufacture nationale de Sèvres, decorative arts.

HOMMAGE À PETIPA

J. P. Burlaka

The problem of reconstruction of choreography by Marius Petipa (ballets' «Le Corsaire» and «The Awakening of Flora»)

The article is dedicated to the reconstruction of the ballet «Le Corsaire», choreographed by M. Petipa, as well as to the Pas de quatre «La Roseraie» from the M. Petipa's ballet «The Awakening of Flora» and also to the problems of preserving the classical heritage in the twenty-first century.

Keywords: M. Petipa, A. Adan, R. Drigo, V. Stepanov, N. Sergeev, ballet, «Le Corsaire», «The Awakening of Flora», the Mariinsky Theatre, the Bolshoi Theatre, choreographic edition, reconstructions.

A. P. Grucynova

Unopened bud: some words about the latest ballet by Marius Petipa «Le roman d'un bouton de rose et d'un papillon»

This article is dedicated to the last ballet by Marius Petipa — «Le roman d'un bouton de rose et d'un papillon». The ballet was to be staged in 1904 in Saint-Petersburg's Hermitage Theatre (music of ballet was written R. Drigo, libretto and sketches of costumes were created by Iv. Vsevolozhsky). But the trained ballet was not shown to the public. Only in 1919, «Le roman d'un bouton de rose et d'un papillon» was featured in the version A. Chekrygin. In this article given a chronology of the creation of the ballet, the author has been suggested why the ballet was not staged. Analysis of the ballet music allows you to reconstruct a possible dramatic concept of this ballet.

Keywords: M. Petipa, R. Drigo, I. A. Vsevolozhsky, «Le roman d'un bouton de rose et d'un papillon», the Hermitage Theatre, ballet, performance, music.

T. F. Nikitina

Marius Petipa in french press

It may seem that the name of a well-known French ballet master was forgotten in his native country as soon as he left it for Russia in 1847. Was he already famous in France? Did he manage to become a great dancer whose name every newspaper knew? What did French newspapers and journals write about his personality and compositions while he was working in Russia? This article will try to answer these questions.

Keywords: Marius Petipa, ballet, France, french press.

O. A. Fedorchenko

«Le Corsaire»: evolution of the Medora's party in the XIX century

The article presents dance changes of Medora's role in «Le Corsaire» ballet illustrated by petersburg version of the performance where such ballet dancers as Ekaterina Fridberg, Carolina Rosati, Maria Surovshikova-Petipa, Adel' Grantsova, Ekaterina Vazem, Henrietta Dor,

Evgeniya Sokolova, Pierina Leniani took part. The information from theatre bills has been analysed, the reviewers' feedbacks for the performances, periodicals materials and memoirs have been studied. This is the first attempt to follow the dance evolution of Medora's role in the performance during a half of the century, to find out how the choreographic filling of the role changed depending on a ballet dancer who performed it.

Keywords: Marius Petipa, «Le Corsaire», Julie Perrot, Katarina Fidberg, Carolina Rosati, Maria Surovshikova-Petipa, Adel Grantzow, Ekaterina Vasem, Henriette Dor, Eugenia Sokolova, Pierina Legnani, Tamara Karsavina.

A. A. Melanin

Chematisation of the dance poses by the method of W. Hogarth.

In the article the author makes an attempt to identify the principles of graphic schematization of the dance postures and movements represented by the English artist William Hogarth (1697 – 1794) in his treatise "the Analysis of Beauty".

This book, first published in London in 1753, is of considerable interest not only for understanding the artistic heritage of the Hogarth, but also because prisoners in her deep thoughts about the nature of visual perception of moving objects, in many respects ahead of current scientific studies of dance theorists of the Enlightenment – D. weaver, and J. J. Nowarra.

Keywords: W. Hogarth, choreography, pose, graphic motif, mnemonics.

G. M. Apanaeva

Igor Moiseyev - the great choreographer of the XX century (to the 110-th anniversary of his birth)

In an article devoted to the 110th anniversary of the birth of Igor Aleksandrovich Moiseyev, traced creative way of prominent artist and choreographer and dance ensemble folk, now bears the name of its founder.

Keywords: Igor Moiseyev, Folk Dance Ensemble named after I. A. Moiseyev.

R. G. Fomitchiova

Staging of the ballet-music scores of the XIX and XX centuries at modern Russian stage

The article gives an analytical overview of original ballets created on materials of the scores of the XIX and XX centuries on the stage of the leading theaters of Moscow and St. Petersburg (the period of productions - from 2000 to 2015). The main tendencies of this direction of repertoire, in particular, reasons for seeking choreographers for the famous ballet music of the nineteenth and twentieth centuries, the value of these scores for modern ballet theater.

Keywords: Russian ballet, musical score, choreography, modern ballet repertoire, styling performances, Mariinsky Theatre, Bolshoi Theatre, a new aesthetic.

THEORY, HISTORY, AND PRACTICE OF CHOREOGRAPHIC ART

N. N. Zozulina

John Neumeier - today. Festival «Ballett-Tage» (Hamburg)

The article is an overview of the Summer Hamburg Festival «Ballett-Tage». The Festival presented «Giselle» (2000) – the version of John Neumeier and his two new productions – «Duse» (2015) and «Turangalîla» (2016). The author examines these three ballets in details.

Keywords: John Neumeier, Alessandra Ferri, Olivier Messiaen, «42. Ballett-Tage», Hamburg, ballet, «Giselle», «Duse», «Turangalîla».

O. I. Rozanova

Carmen and Cleopatra in the absence of men. «Astana ballet»

The publication continues the series of articles devoted to the Kazakh troupe named «Astana Ballet». Originality of team, created three years ago, is determined not only by its ethnic characteristics, but also by the fact that it includes only 42 dancers - without men. Almost all of them - a graduate of the Almaty Choreographic School. named after A.V. Seleznev. The author analysed few performances shown in the framework of the St. Petersburg tour «Astana ballet», held in June 2016: ballets «Cleopatra» and «Carmen».

Keywords: Mukaram Avahri, Nikolai Markelov, «Astana ballet».

TOPICAL ISSUES OF MEDICAL-BIOLOGICAL SUPPORT OF CHOREOGRAPHY

I. A. Stepanik, P. Y. Maslennikov, X. E. Zubarev

Results of III-th all-russian scientific conference

«Actual problems of medical-biological support choreography and sport»

The article presents a list of organizations and internal participants III-th Annual All-Russia scientific-practical conference with international participation «Current issues of medical and biological support of choreography and sport», which was held april 11-13, 2016 at the Vaganova ballet Academy, as well as an excerpt from the final resolution of the Conference.

Keywords: Vaganova Ballet Academy, conference, medical and biological support, choreography, ballet, sport.

V. I. Berezutsky

Joint hypermobility syndrome in balet dancers (Part 1)

Analytical review of scientific literature is devoted to ballet-dancer primary and secondary arthropathy prevention. Professional joint hypermobility combined with intensive exercise loads stipulates the long-lasting microtraumatic influence on joints that leads to osteoarthritis progression. Scientific researches point out the necessity of obligate preventive service system that includes as periodic ultrasound and tomographic investigations as physical rehabilitation complex comprised of massage, manual therapy, therapeutic exercises. Such a system proves it's effectiveness for sportsmen with a similar physical loads on joints.

Keywords: joint hypermobility, ballet-dancer, choreography, osteoarthritis, osteochondrosis, vertebrogenic syndrome, rehabilitation.

J. E. Kutsenko, L. V. Tarasova

Tools and analysis of physical preparation of gymnasts groups of initial preparation

An analytical review of the program of sports training in rhythmic gymnastics in groups of initial training. A review of special exercises, carried out in rhythmic gymnastics young athletes in the initial training groups. An set of test exercises recommended for the control of physical preparedness of young athletes specializing in rhythmic gymnastics.

Keywords: rhythmic gymnastics, a means of physical training, gymnastics groups of initial preparation, analysis of physical fitness.

MANAGEMENT AND LAW IN THE ARTS

S. G. Ibragimova

The culture of musical management in Azerbaijan: traditions and innovations

The article focuses on the problem of interaction between traditions and innovations in creation of modern musical management system in Azerbaijan. The whole history of musical art and culture development in Azerbaijan proves traditional continuity of their management, promotion, social and financial support. With their viability kept intact, the traditions, themselves, act as the

basis for modern development of entire art management system. The given system is oriented on establishment of rational integration of modern international experience and traditional national content.

Keywords: Azerbaijan, modern culture, musical management, traditions and innovations.

J. B. Kunina, A. V. Konstantinova.

**Media Technology in theater management: Festival «White Mask»
(materials for the history of the theater business in Russia in XXI)**

As a subject of research - one of the first Russian Internet-festival «The White Mask», connected the audience of professionals and amateurs of art of pantomime. Analyzed the preconditions of its occurrence, especially the management of the festival on the following positions: criteria for participation, stages and timing of, the participants, financial activities, the composition of the expert council and his work.

Keywords: V. Shevchenko, E. Markova, Internet festival, «The White Mask», «Mimolet», pantomime.

IN THE MIRROR OF THE ARTS

Y.V. Gusarova

Images of Theatre in ceramics of Leningrad-Petersburg

The article analyzes the phenomenon of the influence of the theater on the art of ceramics in Leningrad-Petersburg. Examples of works of domestic ceramic art in the second half of the XX - early XXI showed the development of the said theme and principle of theatricality in the arts and crafts. We consider the works of Leningrad ceramic artists of different generations, which features theatrical motives.

Keywords: O. Nekrasova-Karateeva, N. Savinova, art pottery, theatricality, staging, composition, arts and crafts.

A. S. Ryzhinskiy

Requiem by Bruno Maderna: on crossing of eras

Article is devoted to the analysis of the first big work by the famous Italian composer Bruno Maderna – composer of Darmstadt school. Author is studying an intonational and harmonious, metrorhythmic, texture techniques of the composition and drawing conclusion about influence on early Maderna of music by I. Stravinsky and L. Dallapiccola. The Requiem's score shows esthetic and technological proximity to Neoclassicism on the one hand and a support on tradition of Italian polyphonic schools (Roman and Venetian) on the other hand.

Keywords: B. Maderna, L. Nono, I. Stravinsky, L. Dallapiccola, Italian choral music, texture, Neoclassicism,

A. G. Sechin

Three syntagms of iconic rhetoric on the basis of contrast paradigm

The scope of this study is an iconic syntagm of «heuristic rhetoric» (U. Eco) in the fine arts — semantic trope that arise on crossing of meta languages of a fine arts' form and eloquence as a result of its conscious or unconscious use by an artist to express of the idea of his work of one of the general conditions of designing of a rhetorical syllogism means of painting, sculpture or graphics. In the article examples of application of one of such general conditions — the antithetical periodic style (antisymmetric disposition) — are given. The setting stone of the three visual rhetoric syntagms' design of that belong to various eras of the European art: antiquity, the Renaissance and Modern period — is considered to be the contrast paradigm, and gradually

purely physical, including physiognomic, opposition of protagonists of a work gives way to emotional antiposition of visually almost identical images which can be explained by certain distilling influence of Christianity and Renaissance humanism.

Keywords: heuristic rhetoric, iconic sintagm, semantic trope, antithetical periodic style, antisymmetric disposition, contrast paradigm.

L. Chu, K. Chu

Tibetan mandala: types and techniques

The article discusses the Tibetan mandala - a unique ritual object of Lamaist cult. Described the main types of the mandala and the most typical artistic techniques of its creation. Considered the main iconographic canon of Tibetan mandalas.

Keywords: mandala, Tibetan art, the art of creating the mandala, iconographic canon.

THEORY AND PRACTICE OF CONTEMPORARY ART

S. V. Lavrova

Acoustic photography and «Loop»-aestethik.

The legacy of the principles of experimental films in New Music

The research concerns the interaction of cinema - the most mass and replicable type of art and New music. One of the most important aspects of the analysis in the study - the impact of modern technology, including media on the principles of artistic thinking. The article analyzes the types of installation described Eisenstein in his article entitled «The Fourth Dimension in Cinema», as well as techniques of modern experimental cinema - P. Kubelka and M. Arnold, that influenced the creative definition loop-aesthetics Austrian composer B. Lang. The main item represented an aesthetic position is that the composer is music as a «universal analyzer reality» create a unique interactive body.

Cinema combines visual and acoustic elements of the real world with the help of the installation. In new music, which operates the fixed elements of the material, as the main method of getting installation, resonating with ideas Eisenstein.

Keywords: B. Lang, G. Harvey, S. Eisenstein, cinema, New music, «loop»-aesthetics, vertical installation.