

O. I. Rosanova

IN MEMORY OF NINEL KURGAPKINA

This article is devoted to the celebration of NinelKurgapkina's 85 anniversary. It took place at Vaganova Ballet Academy. The article contains information about the main events devoted to this celebration at the Academy.

Key words: Ninel Kurgapkina, anniversary, open lesson.

N. V. Shcheglov

*TRADITIONS AND INNOVATIONS IN A DEVELOPMENT
OF NATIONAL CLASSICAL DANCE SCHOOL*

Prevalent Russian dancing culture on the one hand preserves and further translates accumulated artistic performance experience from generation to generation. On the other hand it generates innovative forms, generating actual changes in the area of choreographic art.

Approaching the equilibrium between traditions and innovations in the development of the Russian choreographic culture enforces acknowledging of historical progress of the national classical dance school, systematization and comprehension of the real experience of intercultural dialog in the ballet area, and also deletion of the ungrounded transformation of the choreographic arts theory and practice.

Key words. Russian dance school, traditional culture, traditions, innovations, cultural dialogue, school synthesis, cultural diffusion.

D. S. Novikov

MARIA TAGLIONI'S DANCE POETRY

This paper presents a research about the poetic perception of Marie Taglioni in the works of P. Vyazemsky, M. Podnebesny, N. Ogarev. It looks at poetical works dedicated to Marie.

The paper analyses the themes and ideas in the works of these poets arriving under the influence of the performances of the great ballet dancer.

Key words. Taglioni, poetry, dance, La Sylphide, ballet, literature.

A. L. Vasilieva

*THE NATIONAL THEMES ON THE RUSSIAN BALLET SCENE
IN THE XIXth CENTURY*

The article raises the problem of the absence of Russian storyline and the Russian national dance in classic ballet of the XIX century. Discusses performances of K. Didlo and Glushkovsky and ballet of A. Saint-Leon, "The Little Humpbacked Horse".

Key words. Russian ballet theatre of the XIX century, national story, Russian dance, Saint-Leon, "The Little Humpbacked Horse", M. Petipa,

N. V. Kiseleva

*"RED POPPY" OF R. M. GLIER:
PERFORMANCES ON THE STAGES OF FOREIGN THEATRES*

This article is the first one to cover the premieres of the R. M. Glier's ballet "Red poppy" on the stages of Latvia, Estonia, Poland and Italy, performed before and after the World War 2.

It is the first publication to include the critique and reviews of the plays published in the Latvian and Estonian newspapers. The article used the archive materials from the R. M. Glier's Fund, kept in the Russian State Archive of Literature and Art in Moscow.

Key words. R. M. Glier, "Red poppy" ballet, Estonian theatre, Latvian theatre, Polish theatre, Italian theatre.

S. V. Laletin

*MARYINSKY THEATRE'S PRIMA-BALLERINA PIERINA LEGNANI
AND HER PARTICIPATION IN CORONATION CELEBRATIONS*

This article is dedicated to the participation of the Italian prima ballerina Pierina Legnani in the ballet, hosted in 1896 at Bolshoi theatre, Moscow, on the occasion of the coronation of Nicholas II. P. Legnani performed the main role in "Pretty Pearl" by R. Drigo, choreographer M. Petipa. The article gives information about the preparation for the solemn spectacle and is based on the previously unpublished archival materials. Also author briefly describes the action of the ballet, defines its place and significance in the creative destiny of P. Legnani.

Key words. Legnani, ballet, coronation, "Pretty Pearl".

N. N. Zozulina

BALLET. GENRE FORMATION STAGES

(Part 1)

The paper studies all stages of ballet dance genre shaping. It starts with courtier festivals of 16th century, accentuating the influence of ball room dances of that time upon early stages of ballet dancing. Then works done by theorists of 17th century are studied. When looking at the ballet history in 18th century, this paper accentuates the role of opera as a performance type in forming of ballet genre. Also it describes early stages of Russian ballet history.

Key words: Ballet, dance, Ballet Comique de la Reine, Michele de Pur, K. F. Menetries

A. S. Zolotareva

ABOUT PARTICIPATION
OF DRAMA THEATER STAGE-DIRECTOR V. N. SOLOVIEV
IN CREATION OF BALLET "FADETTA"

This article is dedicated to the episode of cooperation between drama director Vladimir Soloviev and choreographer Leonid Lavrovsky. The result of this cooperation was the ballet performance staged by the students of Leningrad choreographic school, called 'Fadetta' (1934). The author of the article deals with the archive materials, publications in the periodicals, which help us to restore partly the process of the art work' creation and consider the features of this cooperation, so popular in the ballet art of 1930s.

Key word: Drama director, choreographer, ballet performance, dramatic art, cooperation, artwork.

Dina Bern Larsen

THE CONSERVATOIRE, or A MARRIAGE PROPOSAL BY
NEWSPAPER

This article is devoted to the beautiful ballet "The Conservatoire or A marriage Proposal by Newspaper" by August Bournonville. It analyses the first act of the ballet ("The Dancing School") in details, as it preserves the original exercises of the great Danish choreographer.

Also the article describes the main principles of August Bournonville's exercise and discusses preserving his traditions in a contemporary Danish Theatre.

Key words. “The Conservatoire or a Marriage Proposal by Newspaper”, “The Dancing School”, August Bournonville, exercise of August Bournonville

P. Yu. Maslennikov

ABOUT HISTORY OF THE RELATIONSHIP OF BALLET AND SCIENCE

The article discusses some of the historical prerequisites to the establishment of physical development criteria of ballet dancers from the XVIII century to the present. It studies ideas by Noverr, Blasis, Legat, Vaganova, their thoughts about the physical development and requirements to be a ballet artists. In the conclusion the author opens several questions for future researches.

Key words: History of ballet, physical development of ballet dancers.

A. V. Ipatov

EARLY PREVENTION

OF PROFESSION DESTRUCTIONS OF BALLET ARTISTS

The article describes the program of psychological assessment of entrants to the choreographic school, focused on the objective and systematic recognition of their individual psychological characteristics (cognitive, motivational, emotional, communicative), which reduces the risk of erroneous professional self-determination, to optimize adaptation to the conditions of training by educational programs of aesthetics and dancing art. Increased psychological selection of entrants to the choreographic school has an important preventive value in the context of the problem of self-destruction, because the higher is the mismatch between the personality and the profession, the more likely it will cause the emergence of destruction, the greater will be the destructive affect on the operations and people.

Key words: Boris Eifman Dance Academy, ballet, art, destruction, professional selection, heentrant, choreography, adaptation

T. E. Apanasenko

*THE NOMOTHETIC METHOD NEGLECT IN THE BALLET
STUDYING DISSERTATIONS AS A SYMPTOM
OF THE SCIENCE IMMATURITY*

The subject of this article is a nomothetic scientific method, its historical evolution and its struggle within the humanitarian sphere against an idiographic

scientific method; the state of the science is diagnosed depending on the scientific views on the nomothetic method. The conclusion is extrapolated upon the ballet study as institutionalized science in Russian Ballet Academy.

Key words: Nomothetic method, idiographic method, science, determinism, ballet studying, history.

Bao Chang

*THE PEDAGOGICAL PRINCIPLES
IN STRUCTURE AND THE MAINTENANCE
OF THE EDUCATIONAL PROGRAMS*

This paper is devoted to analyzing the training programs for the contents and for their correspondence to the major ideas of the general education science. As an example the author has selected the programs that were created by the department of ballet direction at St. Petersburg Conservatory starting from 1962.

Keywords: Pedagogics, principles, the choreographer, the ballet master, training, formation.

S. A. Rusinova

*FORMATION OF THE RUSSIAN PEDAGOGICAL DIAGNOSTIC
OF INDIVIDUAL PECULIARITIES OF STUDENTS*

This paper is devoted to and interesting but not widely covered theme in the Russian science — a formation of native pedagogical diagnostic of individual peculiarities of students.

Author traces history of diagnostics starting from the end of 17th century up to the works of K. D. Ushinsky, paying special attention to the formation of diagnostics in the ballet pedagogics. Significant part of the article is devoted to the works of Catherine the Great, N. I. Pirogov and V. J. Stojunin.

Key words. Educational activity, Catherine the Great, N. I. Pirogov, K. D. Ushinsky, V. J. Stojunin, markings educational system, ballet pedagogics.

I. N. Dimura

*ARTISTIC IMAGE — A SUBJECT
OF THE PSYCHOLOGICAL-PEDAGOGICAL ANALYSIS*

This article attempts to analyze a world picture as a psychological phenomenon with the description of its basic parameters and manifestation of artistic forms. The article from the general-theoretical provisions adopted in psychology and art criticism to work with an artistic image in the pedagogical process of non-typical university.

Key words: Artistic image, mental image, metaphor.

L. N. Eydelman

*INNOVATIVE TECHNOLOGY FORMATIONS
OF THE CORRECT BEARING
IN THE CLASSROOM BY DANCING ART*

In article brings up the important question about the correct formation of children's and teenager's bearing. It includes biomechanical, kinematic and power parts of the movement physiology, the aesthetic characteristic connected with concepts of harmony of a body and human ethics. This technology includes three main stages described in the article.

Key words: Technology, bearing, dancing exercises, children of preschool age, schoolchildren.

E. E. Apakova, O. L. Volkhontseva

*ENGLISH LANGUAGE TEACHING AS A COMPONENT
OF EDUCATIONAL, COMMON CULTURAL
AND VOCATIONAL TRAINING OF BALLET DANCERS*

The potential and ways of use of «English language» discipline as a component of the future ballet dancers' professional culture are considered in the article. Issues of formation of necessary competences are discussed. The attention is focused on possible use of professionally focused materials. Also the main criteria for the selection of teaching materials are shown.

Key words. Professional culture, communication, English language, the integration, professionally focused training, the competence

T. V. Biryukova

*THE SPECIFICS OF INDIVIDUAL WORK
OF BALLET DANCER WITH CORPORAL DEVICE*

This article is dedicated to the various aspects of an individual work of the ballet dancer on maintaining and improving his professional form and his corporal device condition. For the first time conditions of emergence of necessity for individual lessons of classical dance, various methods and specifics in their organization and carrying out are considered. Also possibilities of independent application of various methods of outstanding teachers of classical dance concerning physical and creative identity of the performer who has followed a way of self-improvement in profession of ballet dancer are considered.

Key words: Ballet dancer, individual work, corporal device, lesson (class), classical dance, teacher (professionaleducator).

I. V. Vaslyev, M. Yu. Gendova

*KNOWLEDGE OF THE ART OF BALLET THROUGH THE
PRINCIPLES OF THE SYSTEM-SYNERGETIC APPROACH*

(Part I)

The authors attempt comprehension of the art of ballet from the point of view of principles of systematic-synergistic approach, which now gets more and more scientific interest. The article presents one of types of classifications in the research of ballet art: as deterministic system based on the principles of holism, feedback, intellectualization, continuity. The authors emphasize the fact that ballet is complex a self-developing system.

The article includes examples of reflection in ballet theater as the signs of the epoch: ballet in this case becomes silent contemporary of your time.

Keywords: Ballet, system-synergetic approach, artist of ballet, socio-cultural environment, holism, feedback, society, theatre, psychology, self-developing system, intellectual.

I. A. Pushkina

“THE CLASSICAL BALLET, LET’S SAY, IS BEAUTY’S KEEP...”

This article is devoted to the preservation of the traditions of preparing classical dancers for academic performance repertoire and choreography, set on the basis of classical dance.

Author provides examples from the history of a theatrical noble dance covering its preservation, development and teaching. It also marks the main problems of new style of teaching when classical dance is taught together with other styles of dance. The article brings up the question of preservation of Russian classical ballet school.

Key words: Classical ballet, dance noble, European tradition, modern requirements for ballet dancers.

O. A. Kuznecova

“EVENING OF 18th CENTURY DANCES“

BY TAMARA PLATONOVNA KARSAVINA

This article is devoted to the one of the most important events in the cultural life of St. Peterburg. It was Karsavina's dance evening in “BrodiachajaSobaka” cabare held on March 28th, 1914. The article is based on the memoirs of the participants and on the poems dedicated to Karsavina.

Key words: Ballet, literary-artistical cabare, akmeists, stylization, literary evening

O. Yu. Marcinkevich

OFFICIALLY ABOUT INFORMAL

(about the draft of legislation for regulations of creative employers' activity)

The article contains an analysis of the compliance of the Russian law against creative activity of employers to the Constitution of Russian Federation. Author studies the Labor Code of the Russian Federation and the draft of the legislation “On Introducing Amendments to the Labor Code of the Russian Federation”. Author shows that this draft conflicts with provisions of the Constitution of Russian Federation.

Key words: The Labor Code of the Russian Federation, the Constitution of Russian Federation, creative activity of employers.

A. N. Pukhalev

LEGAL PROTECTION OF MIKHAIL FOKIN'S

CHOREOGRAPHIC WORKS IN RUSSIA

This article examines evolution of the legal status of Mikhail Fokin's choreographic work in Russia. It proposes to consider different regimes of legal

protection for the works of choreography. Seven main stages are selected in the history of Mikhail Fokin's choreographic works. It is proven that in the mean time Mikhail Fokin's choreographic works belong to public domain.

Key words: Mikhail Fokin, choreographic works, intellectual property, rights, legal protection.

G. N. Parfionov

*GAMES THEORY APPLICATION IN A THEATRICAL
REPERTOIRE CONSTRUCTION*

This paper looks upon a problem of a theatrical repertoire. The main principle of the repertoire policy is formulated. It is shown that a repertoire policy is a compromise between the director's creative ideas and the preferences of the viewers. Repertoire plan is reduced to finding a mixed Nash equilibrium in two-person game.

Key words: Theater repertoire, ballet, play, conflict, strategy, mixed strategy probability, mean, game situation, optimality, acceptability, Nash equilibrium.

L. K. Franeva

*ORGANIZATIONAL STRUCTURE PROBLEMS
FOR THE PERFORMING ARTS*

A problem of structuring organizations for performing arts is discussed. It is proposed to formulate these problems by using the following parameters as coordination, formalization, specialization and types of the structural profiles.

A paper looks upon a problem of structuring organizations for performing arts, artistmanager relationship. It is proposed to shape these problems by using such parameters as coordination, formalization, specialization and structural profile types. Common characteristics that are chosen that help to select the organization structure.

Key word: Strategy, formalization, coordination, specialization, technology activities, the environment, the professional bureaucracy.

V. I. Maksimov

*ANTONIN ARTAUD SYSTEM'S TRADITIONS
IN A BALLET THEATRE OF XXth century*

The article analyses the theatre concept of Antonin Artaud and its reflection in the modern ballet theatre. The ideas of the “theatre of cruelty” are used in the most appropriate way in the productions of Maurice Bejart and Josef Nadj. The global laws of the theatre of post-modern from the theatre experiments of Jerzy Grotowski to the anthropological and synthetic theatre are researched here as well.

Key words: Antonin Artaud, Maurice Bejart, Josef Nadj, “theatre of cruelty”, “Heliogabalus”, “SophiaTheatre”.

N. A. Malygina

THE ART OF BALLET IN A POSTMODERNITY ERA

This paper is dedicated to the philosophical comprehension of the postmodern ballet. It analyses the causes of the arrival of this new style, an aesthetics of the postmodern dance, main traits of this contemporary dance. This type of dance is analysed using I. Hassan's system, questioning the contemporary state of choreography and the process of its redefining.

Key words: Postmodern ballet, I. Hassan, postmodern aesthetics, modern dance, contemporary dance.

L. A. Menshikov

*INTERMEDIA AS ART SYNTHESIS:
FROM THE AESTHETIC EXPERIENCE OF FLUXUS*

The aesthetic bases of fluxus art are formed from several concepts which were created by its participants. These concepts are complementary sometimes, and contradictory sometimes.

But the history of fluxus can't be full without analysis of each of them. The article considers the fluxus theory created by Dick Higgins. Higgins explains fluxus as a new intermedia art, as a modern art synthesis which arose as an example for the purpose to involve the audience in the process of art creativity.

Key words: Fluxus, Dick Higgins, art synthesis, intermedia, media, means of expression, exemplativism, postmodernity.

S. V. Lavrova

TO THE CONCEPTION OF GESTURE IN THE “NEW MUSIC”

The article is devoted to the ambiguity of the concept “gesture” in relation to new music. Gesture is considered from the point of a science about nonverbal communication codes, finding a kindred terminology, including intonation, volume, tone, pauses. Classifying musical gesture function in accordance with the concepts of energy of performing, sound, extralinguistic and kinesic gestures. The paper also offers musical and philosophical operation of this concept. It explains the idea using modern and contemporary music as examples with the help of the fragments of composer’s annotations to the works, which confirm the validity of the arguments.

Key words: Gesture, new music, H. Lachenmann, S. Sciarrino, K. Stockhausen, D. Ligeti.

E. K. Lugovaya

DANCE AS A SYMBOL OF LIFE

(about I. Viripaeva’s film “Delia dance”)

This paper discusses the philosophical issues raised by the film “Delia dance” by Ivan Vyrypaev: role of the death in the human life, love and freedom, suffering and happiness, responsibility and guilt. The author of the article and the author of the film together draw an understanding of dance as a symbol of the life and the genuine human being.

Key words: Life, dance, death, guilt, existential, I. Viripaev, “Delia dance”.

E. N. Baigusina

“THE HELLENIC BEAUTY OF MUSIC OF DELIBES”

IN THE SKETCHES BY THE “WORLD OF ART” MOVEMENT.

“SILVIA”. THE UNSTAGED BALLET (1901)

The article is devoted to the work of “World of art” group on the design of a never staged ballet “Silvia” by L. Delibes at the Mariinsky theatre in 1901. This paper analyses sketches done by A. Benois, L. Bakst, E. Lansere, drawings of costumes and theatrical sceneries.

Key words: “World of art”, theatrical-decorative art, the ballet “Sylvia”, sketch, antiquity, A. Benois, L. Bakst, E. Lansere, V. Serov, L. Delibes, S. Diaghilev

M. V. Badudina

THE TECHNIQUE OF MARTHA GRAHAM. EARLY SEARCHES

This article presents the research of the technique of Martha Graham, her early searches (1920th–40th). Works of Martha Graham are poorly studied by Russian ballet critics. This work is an attempt to compare Graham’s aesthetics with German and world expressionists art. Expressionism was the leading modernist direction in Europe during mid-wars period.

The article focuses on the major principles which pull together this phenomena: destruction of a complete image and the birth of the out-of-the-individual-role character, an aspiration to the mythological plots and structures, use of German graphic expressionistic images in choreography. Basing on the ballet descriptions the new possibilities of choreography are shown arising from performances of Martha Graham and the birth of Martha Graham technique.

Key words: Technique of Martha Graham, ballet critics art, Graham aesthetics, German and World expressionism, basic technique performances of Martha Graham (1920th–40th).