

G. A. Bezuglaya

Musical composition of J. Balanchine «Raymonda Variations»

The article is devoted to structural properties of the suite from the ballet of A. Glazunov «Raymonda», compiled by J. Balanchine for his one-act ballet «Raymonda Variations».

The author describes the features that allow to identify the similarities and differences of this multi-part suites with genres and forms peculiar to musical theater, in particular, with musical and choreographic structure of Grand pas.

Attention is given to constructive, dramatic, modal-intonation side of music. It reveals the artistic principles Balanchine as a musician, his attitude to the architectonics, to the process of the deployment of this multipart music composition.

Keywords: J. Balanchine, Alexander Glazunov, «Raymonda», «Raymonda Variations», musical composition, ballet

T. N. Gorina

Addresses of George Balanchine in St. Petersburg — Petrograd

George Balanchine Melitonovich (Balanchine) born January 22, 1904 in St. Petersburg and lived there twenty years. Petersburg mentality, the algorithm is that great city, remained to live in it forever. All his neoclassic grows out of architecture's code Petersburg. Mariinsky Ballet (and not only «Ballet Imperial») bloomed in the grand style of his choreography. Actually Balanchine has remembered about three different cities — St. Petersburg, keeping the echo of steps Tchaikovsky, Petropolis of Silver Age and the Petrograd of revolution. Petersburg's geography of the first twenty years of life devoted to the great choreographer article created on a material report.

Keywords: Balanchine Balanchine, St. Petersburg, Petrograd

E. E. Drobysheva

Personality in the architectonics of Modern: Balanchine

In this article author analyses the role of George Balanchine as a key figure of the art epoch of modern. This is the first article of the sequence of works called

«100 years under the sign of the “Black Square”». The main idea of the sequence is to analyze the socio-cultural dynamic of the XX century — from historically important year of 1913 until today, and the legendary subject of Kasimir Malevitch is considered as a symbol of the century. In the article Balanchine’s activity as a choreographer is considered in connection with the main trends of the modern art, as well as the parallels between the processes that took place in other fields of art life are drawn.

Keywords: Balanchine, Malevitch, the architectonics of culture, modern epoch, «Black Square»

G. T. Komleva

Balanchine’s school and tradition

Introducing the author with J. Balanchin occurred in 1962 at the Kirov Ballet tour in America. Later Balanchine arrived in Leningrad with the company and gave a demonstration lesson in School. Extremely worried. The lesson was very quick, agile, comments almost was not. Differences with our present school were, but not as much, mainly concerned the hands and body. Then more I met with choreography by Balanchine as a performer on the creative evenings N. Dudinskaja, dancing alternately Adagio and Scherzo in Bizet’s Symphony with M. Baryshnikov, V. Gulyaev, V. Afanaskov. I visited schools Balanchine after the death of the Master. Its traditions kept carefully.

Keywords: Balanchine, John Taras, Vaganova, G. Komleva, classical dance, exercise

S. V. Lavrova

J. Balanchine — composer and creative partner of the composer

The article deals with two aspects of the creative personality of the great choreographer: early experience in creating music (during training at the Petrograd Conservatory in piano and composition) and co-authors of music when creating ballets (in the mature period). Details the history of John. Balanchine ballet-music diptych J. Xenakis. Bright, visible original ideas Xenakis, so in tune with modern times, did not leave indifferent famous choreographer.

Composer in his work translating architectural models in music, and vice versa. Great choreographer also seek to identify the universal structures that would facilitate adequate translation of the musical text in dance.

Keywords: Xenakis, new music, Balanchine

Y. A. Mashkina

Choreography by G. George Balanchine on the Permian stage

The article provides an overview of J. Balanchine set in the Perm Opera and Ballet Theatre (1996–2014 gg.) With the support of the «Fund of George Balanchine» (New York): «Concerto Baroque», «Donizetti Variations», «Sonnambula», «Ballet Imperial», «Monumentum pro Gesualdo», «Kammermusik» № 2, «Symphony in three parts». Most of them first appeared on the Russian scene was in Perm.

Keywords: Balanchine, Oleg Levenkov, David Eden, Perm Opera and Ballet Theatre

V. V. Omelnitskaja

Features of performing techniques in George Balanchin's ballets

The author — ballet dancer, who performed Balanchine ballets at the Mariinsky Theatre — based on our own experience, said the uniqueness of technique and style choreography outstanding choreographer. Comparing the features of playing American and Russian dancers, the author prefers the latter.

Keywords: Balanchine, Fateev, Tsiskaridze, “Serenade”, “Agon”, “Rubies», NYCB, Mariinsky Theatre

O. N. Polisadova

Diaghilev and George Balanchine: style and personality

The article is devoted to the work of George Balanchine Russian ballet by Sergei Diaghilev in the period from 1925 to 1929. During this period, Balanchine ballets staged 10 different in their style and corresponding to the main provisions of the order of S. Diaghilev. This period can be called as the emergence of Balanchine choreographer.

Keywords: Diaghilev, Balanchine, Serge Lifar, Igor Stravinsky, ballet, neoclassicism, personal style

O. I. Rozanova

Exclusive in Perm

(«Concerto Baroque», «Sonnambula», «Donizetti Variations»)

Article of O. I. Rozanova dedicated to the experience of Perm Opera and Ballet Theatre, where the first time in Russia has staged ballets by Balanchine.

The author focuses on three ballets: «Concerto Baroque» (1996), «Sonnambula» and «Donizetti Variations» (2001), who opened Balanchine creation to the Permian. A closer analysis of the composite characteristics of these ballets, is demonstrated their artistic originality.

Keywords: Balanchine, Oleg Levenkov, Perm Opera and Ballet, «Concerto Baroque», «Sonnambula», «Donizetti Variations»

A. A Sokolov-Kaminsky

George Balanchine — the intellectual

In perspective, the attention of the author — the intellectual side of personality manifestation George. George Balanchine. The author considers the stated theme, based on two English editions: «Balanchin's Complete Stories of the Great Ballets, with Mason Francis» (1954) and «By George Balanchine» (1984).

Voluminous, many times reprinted book «Balanchin's Complete Stories of the Great Ballets. NY, 1954» is written mainly editor M. Francis, but a chapter in the form is an interview with the choreographer. Direct speech is priceless great sage and instructive. Smaller edition «By George Balanchine. NY: San Marco Press, 1984» appeared a year after the death of George Balanchine, with financial support the students of his school. Here are collected aphoristic sayings Maitre, succinct and expressive. Music for him is primary, he can start to compose the dance only after he hear music. Balanchine insisted: «choreography is only the result of music». He is sure — the ballet «is a woman, a garden of beautiful flowers, and the man — the gardener».

Keywords: Balanchine, Mason Francis

Subbotin M. V.

*Institutes to secure preservation and development
of George Balanchine's creative heritage*

The article is devoted to the activity of two organizations which secure preservation, development and protection of George Balanchine's creative heritage — The George Balanchine Foundation and The George Balanchine Trust. Aims and main projects of these organizations are covered in the article; a conclusion that analogues of such forms could be used to preserve creative heritage of great masters of ballet in Russia is made.

Keywords: George Balanchine; Trust; Foundation; creative heritage; ballet school; contributions; archive; licensing.

S. V. Tihonenko

George Balanchine's ballets based on the «Raymonda»

The article considers the compositions of Balanchine inspired by Petipa's «Raymonda». Structural analysis of the «Pas de dix» — Balanchine version of the Hungarian grand pas — is given in comparison with the form, recorded at the Mariinsky Theatre («Raymonda» in ed. K. Sergeev) and in the reconstruction of S. Vikharev («Raymonda» at La Scala). In the description of Balanchine's ballet «Raymonda Variations» the author explores music and dance parallels and differences with the original.

Keywords: Balanchine, Raymonda, Pas de dix, Hungarian grand pas, Raymonda Variations, K. Sergeev, Vykharev

P. A. Silkin

Pedagogical heritage of A. Vaganova: classical dance-lesson

This article discusses the structure of classical dance lessons builded A. Vaganova, and the principles that she has developed and put into practice. On the basis of article L D Block is represented by creative laboratory of outstanding Professor of choreography A. Vaganova.

Keywords: lesson, A. Vaganova, L. Block, the pedagogical heritage, M. Semenova, S. Messerer

I. V. Vasiliev, M. Y. Gendova

*Category spirituality and performing style:
aspects of modern interpretation*

The authors address questions of aesthetics through the prism of ballet: in particular, the aesthetic category of spirituality and its modern interpretation in the world of ballet, focus and vague categories as performing style in ballet. As a result, readers are invited classification of ballet dancers according to their level of performance style, which is the external equivalent of spirituality. The authors stress that the interpretation of the concept of spirituality exclusively within the secular scientific approach.

Keywords: spirituality, aesthetics, performance style, the ballet dancer

T. V. Gordeeva

*Kinesthesia in a performance practice
of the contemporary dance*

The article represents an approach in a performance practice of the dancers of the second half of the XX century which can be described as body awareness based on elaborately developed sensuality — «body intellect». The approach had its roots in the interinfluence of dance and somatics fields. The latest appeared on the edge of XIX–XX centuries reflecting the massive shift in the perception of human body and movement and reconsidering the dichotomy of mind and body.

This led not only to an emergence of new dance practices such as improvisation and new ways of teaching dance and movement — somatic education, but also allowed to talk about a new mode of the audience's perception.

Keywords: contemporary dance, dance studies, kinesthesia, somatics, Judson Church Theater.

Y. S. Smirnova

Character dance in the early works Vainonen B. and L. Jacobson

This article is small part of research work of the Master's thesis — «The character dance and artistic images in the classical-heritage ballets “The Flames of Paris” by V. Vaynonen and “Spartacus” by L. Yakobson. The art of choreography and the performing mastery». Article reviews the early creative periods of the choreographers: staging of the character dance in variety art and in opera (Vaynonen), in schools of choreography in Leningrad and Moscow (Yakobson), as

well as their joint work at the State Academic Opera and Ballet Theatre — the ballet «The Gold Century» by D. Shostakovich. The author tries to find common views and aspirations of the choreographers in 1920–1930, to trace the path of formation of their peculiar methods and creative styles.

Keywords: V. Vaynonen, L. Yakobson, art of choreography, performing mastery, character dance, miniature

D. D. Urazymbetov

Semiotic aspects of choreography

The article attempts to analyze the language of plastic and choreography in terms of semiotics. Based on an extensive literature on the subject, the author uses the Jungian concept of the archetype as a fundamental element for creating images in ballets. In result stated: plastic or choreographic language in the scenic space is a major dramaturgical link and performs the function of communication between the director, the actor and the audience.

Keywords: ballet, dance semiotics, choreographer, image, symbol, archetype, functions of choreography

P. Y. Maslennikov

*Evaluation of the respiratory system of pupils of 1st class
of performance faculty of Vaganova ballet Academy*

When performing physical exercise consistently increases the importance of the breath system. That is why the leading experts in the field of classical ballet, such as J.-J. Noverre, H. P. Johanson, E. O. Vazem, N. G. Legat, N. I. Tarasov, and many others, have paid special attention to breath system development. With long-term study of the safety and health features Ballet doctor I. A. Badninyam respiratory system has been included in a separate paragraph the term «ballet shape» thus emphasized the importance it once more in choreography.

Meanwhile, on this day, in Vaganova ballet Academy during the entrance tests or during the annual dispensary examinations are not conducted research on the state and dynamics of the respiratory system of students. Thus, it is not possible not only to estimate the respiratory breath system pupils and the possibility of early prevention of breathing problems, but also to estimate the impact of training programs for the future of ballet dancers on its. This article reports the results of a

study of the respiratory system grade 1 pupils of the Academy on the basis of measurement of vital capacity, chest circumference and the sample rod.

Keywords: respiratory system, vital capacity of the lungs, test Stange, chest circumference, Vaganova ballet Academy

A. N. Shelemov

Problems of methodological base of the discipline
of «Duet of classical dance»

The article discusses the stages of establishing the discipline of «Duet of classical dance», analyses the current state of methodological base of the discipline.

Keywords: B. Sobinov, K. Suvorov, N. Serebrennikov, Duet of classical dance, support, acrobatic support, methodological base

N. A. Levdanskaja

The first artists of Vladivostok's «underground» in 1960s

Exploring non-conformism in the seaside fine arts, the author only recently received documentary evidence that in the 1960s at least two of the nonconformist — Viktor Fedorov and Viktor Grachev — worked in Vladivostok.

Viktor Fyodorov, who in the late 1980 — early 2000 is known as respected wizard in the professional circles of Far East fine arts, in the 1960s makes only tentative steps towards his professional development. Creativity of Victor Grachev — talented nugget, remained in obscurity for decades, according to the author, is of obvious interest for research and introduction to the scientific revolution.

Keywords: Victor Feodorov, Victor Grachev, non-conformism, postimpressionism, abstractive art, Art of Far East Of Russia

A. A. Samokhina

*«The rival of the proud Melpomene». Melodrama in the Russian
theatrical criticism in the thirties — forties of the XIX century (P. II)*

The second article continued consideration of the evolution of melodrama at the national stage the first half of the XIX century. In disputes ensued around the genre in the 1830–1840's faced the supporters of the romantic ideas and critics

of the «natural school». Increasingly important became issues related to the problems of translation, national originality of Russian repertoire, the influence of melodrama on the development of the performing arts and moral education of the audience.

Keywords: Belinsky, Gogol, Polevoy, Feodor Koni, melodrama, Russian theatrical criticism, romantic drama

T. A. Solomkina

Plastic expression of an expressionistic actor onstage and on a screen

The article deals with the formation process of plastic of expressionist theatre and cinema actors in the first third of XX century. The German theatre and cinema in the years 1914–1922 are studied. Creative works of German expressionistic actors Ernst Deutsch, Werner Krauss, Konrad Veidt etc. are considered. The development of the plastic expression is investigated on the base of interaction between painting, orchestrics, dramatics and cinema. The phased development of an expressionistic actor's facial expressions and body plastics, is defined. Similarities and differences of actors' plastic work in ballet, drama theatre and cinema are shown. The way of specific expressionistic movement formation is traced.

Keywords: actor, actor's motion, facial expressions, theater, cinema, stage, screen

L. A. Menshikov

The British Fluxus Art

On the 1970th fluxus came into provincial Britain. It was a sign in the history of the modern art which showed the possibilities of its presentation on the suburb of the civilized world. Fluxus became the diverse community of the actors moving with the concerts over the different countries by this time. These artists represented some opposite cultural traditions. The period of the conflicts and fight proceeded because fluxus needed the united program. On this background there was a large number of projects and works which were departed from the main ideas of fluxus more and more. So its creative program became more versatile and susceptible to changes. In Britain fluxus was issued into the fluxshoe which was originally publishing project on research of fluxus history. It was organized by the group of the enthusiasts who were interested in the fluxus history. Then the

fluxus shoe was included the festivals representing both the classical heritage of a fluxus and the new compositions. Discussions about essence of the fluxus art and about the possibility of its development taken place. The discussions were supported by the technologies of the mail art and the correspondence art. The flux shoe was one of the ways by which fluxus could continue the existence in the world of art. It was the way which assumed inclusion some new art strategies into the fluxus. Such way of creativity proved the efficiency and gave a new impulse to development of the fluxus.

Keywords: fluxus, postmodern, action art, art of object, event, happening, mail-art, flux shoe

E. A. Ostrovsckaja, S. V. Lavrova

Space of sound versus madness of the world polyphony

The article is devoted to processes affecting the spatial understanding of reality in contemporary art and in particular in the new music. Actual art aspires to the requirements of consonance global reality where the artist and composer expected of a common communicative field of meanings. The authors refer to the analysis of the concepts of space, proposed by the founders of the new music. In this perspective, consideration focuses on the analysis of the concepts of copyright and related musical incarnations. World in the works of contemporary art appears as disorganized chaos polyphonic madness. Music is treated as a spatial form, puts clear limits of entropy chaotic reality without the forms and boundaries.

Keywords: S. Sciarrino, K. Stockhausen, polyphonic reality, space sound, new music, communicative field

R. N. Slonimskaya, Tzu-Yin Lin

Style features Preludes and Fugues in d minor S. Slonimsky

The music of the XX century there are searches and experiments in various areas of thinking, is not limited to modern trends, and in each case is individualized and show imagination of the composer. Polyphony is one of the foundations of style creativity S. Slonimsky. Studying his polyphonic compositions provides an opportunity to realize the deep connection between modern with the ancient musical tradition. On the example d-moll preludes and fugues S. Slonimsky revealed stylistic features of the author.

Keywords: S. M. Slonimsky, J. S. Bach, D. D. Shostakovich, polyphony, chromaticism, countersubject, answer, stretto, modern polyphonic art

Y. A. Finkelshtein, N. V. Makovskaja

*The specificity of the interpretation of the timbre
of the classical guitar in the works of S. Gubaidulina
(by the example of the compositions for solo guitar)*

The article deals with the previously unexplored only work by Sofia Gubaidulina for guitar solo — cycle «Tocatta» and «Serenade» (1969). These pieces were not investigated earlier. The cycle has been studied from the point of view of the interpretation of the instrument by composer. The study showed that the composer discloses possibilities of the guitar in a couple of plays in different ways. The guitar sounds massive and powerful just as orchestra in the «Tocatta». But it appears lyrical and intimate instrument — in «Serenade». The results of the study show that the tone and structure of the classical guitar determined the genre and the concept of the cycle, and its themes, methods of development, dramatic composition and characters, and, of course, a whole range of musical features and techniques of the performance. S. Gubaidulina uses the guitar cliché.

However, the characteristics of the style of the composer are present in the music. Determined that «Tocatta» and «Serenade» by Sofia Gubaidulina are an integral part of the heritage of the composer, accumulating the features of her style and artistic thinking.

Keywords: classical guitar, Russian guitar music, Gubaidulina.