

M. H. Frangopulo.

During the War (from the archives of Memorial's office the history of Russian choreographic education)

M. Frangopulo's memoirs, devoted to the Great Patriotic War of 1941-1945. With the Theatre of Opera and Ballet named S. M. Kirov author was evacuated in Molotov (now Perm). In these parts fragments of memoirs were published in the local newspaper. Manuscripts, surviving in the archive of Vaganova ballet academy, for the first time published in full.

Keywords: M. Frangopulo, A. Vaganova, the Leningrad Choreographic School, the Perm Ballet School, the Great Patriotic War, the Siege of Leningrad, ballet, biographies, memoirs.

M. A. Polubentsev.

To the issue of the authorship choreography ballet «Don Quixote» of L. Minkus

The article is devoted to the issue of the authorship of the libretto and choreography ballet «Don Quixote» of L. Minkus. It is still assumed that libretto and choreography belong to A. Gorsky. In the article there is a survey of ballet productions of 1869, 1871, 1887, 1900, 1902 years, comparison of different versions of libretto, review of the beginning of Gorsky's ballet master career, observations of ballet critics and performers of the time. Based on comparison of archive materials, memories and analysis of the choreography the author concludes that A. Gorsky has edited M. Petipa's libretto and used his choreography but with some changes and also added his own choreography. The author proves that «Don Quixote» belongs equally to M. Petipa and A. Gorsky.

Keywords: M. Petipa, A. Gorsky, ballet, «Don Quixote»

S. V. Laletin.

The Petipa's legacy in Theatre Museum of Sankt-Petersburg

The article focuses on the review of the materials in the collection of the St. Petersburg Theatre Museum of direct relevance to the Russian branch of the Petipa dynasty. The museum's collection holds a large number of sketches and photographs of Marius Petipa's productions, as well as posters, programmes, some handwritten documents, costumes for ballets, pictures of family and inner circle of the outstanding choreographer. The article contains valuable information for researchers of Marius Petipa's legacy, choreographers-reenactors, professionals and amateurs of the ballet.

Keywords: Petipa, Theatre Museum, collection, ballet.

E. N. Baigusina.

L. S. Bakst: The beginning. Vellum sketches to pantomime

The first independent work of Bakst as a theater artist was the design of mime by M. Petipa «The Heart of the Marquis» (1902) on the stage of the Imperial Hermitage theatre. The performance was shown only twice and there isn't much information about it, although the full set of artist's vellums of costumes sketches (9 things) has been retained to the present day. These artifacts and correspondence with the artist's contemporaries help to shed light on the early period of formation Bakst as a master of the scene. In this article the first attempt is made to analyze these sketches (vellums), to determine the place of pantomime «The Heart of the Marquis» in the works of the artist, outline the methods and techniques that were proposed or on the contrary underdeveloped by Bakst. The author introduces the sketches (vellums) into the scientific turn; some of them are published for the first time.

Keywords: Bakst, Petipa, Imperial Hermitage theatre, pantomime, «Heart of Marquise», the costumes, the decorations, color, plastic, angle.

E. A. Zarova.

Petersburg of Ballet.

Monuments and plaques in the collection of the State Museum of Urban Sculpture

This publication contains information about monuments and commemorative plaques in memory of famous ballet figures of Saint-Petersburg, in chronological order. There is a small essay included, about every object written with using documents and other materials from State museum of urban sculpture archive. Particular attention is devoted to «textual monuments», their art features and means of expression. Some famous Saint-Petersburg architects mostly famous by their works in commemorative plaque genre, are also mentioned at this lecture.

Keywords: Ulanova, Dudinskaya, Anikushin, commemorative plaque, monument, Saint-Petersburg, ballet.

N. V. Logdacheva.

Ballet theme in the work of the sculptor V. A. Beklemishev

The article discusses the works of Professor of sculpture Vladimir Beklemishev (1861-1919), dedicated to ballet which was particularly attractive to artists at the turn of XIX-XX centuries.. Small figurines of famous dancers Vera Fokina, Olga Preobrazhenskaya and Ludmila Barash, made directly from nature, show varied compositional solutions and plastic expressiveness. The story of their creation was studied based on the memoir literature and responses of contemporaries, that were found in periodicals.

Keywords: Beklemishev, V. Fokina, O. Preobrazhenskaya, L. Barash, dance, ballet, sculptor, Academy of arts, figurines, ballerina

E. A. Nikiforova.

Ballet «Cinderella» by Sergei Prokofiev: Dramatic transformation

The article deals with the productions of the ballet "Cinderella" by Sergei Prokofiev on the stages leading theatres of the world. The main trends and causes dramatic transformations in work, are revealed through consideration of the work of Directors with the individual components of the performance. The analysis exposed to different performances of the leading choreographers of the XXth century - Rostislav Zakharov, Konstantin Sergeyev, Frederick Ashton, Rudolf Nureyev, Mages Marin, Jean-Christophe Maillot, Radu Poklitaru, Vladimir Malakhov and Sergey Ratmansky.

Keywords: S. Prokofiev, K. Sergeyev, R. Nureyev, S. Ratmansky, ballet, fairy-tale, «Cinderella», performance, libretto, dramatic composition, musical score.

E. Y. Axenova.

Tchaikovsky: genius and his epoch

The work is devoted to the study of the historical period, in which the life and creativity of Peter Ilyich Tchaikovsky. Analysed of the impact of events of the epoch to his biography and creativity.

Keywords: Tchaikovsky, biography, creativity, the Russian Empire, the nineteenth century.

T.V. Bukina.

B.V. Asafiev on P.I. Tchaikovsky:

«the creation of classic» as a strategy of scientific success

In the article activities of the outstanding home musicologist B.V. Asafiev in the study of P.I. Tchaikovsky's creation are considered. The author comes to a conclusion that Asafiev's works on this composer played a significant role in the process of reception Tchaikovsky as a national

classic that was intensively occurring in the USSR during postrevolutionary decades, and at the same time promoted increase of the professional status of the scientist.

Keywords: P. I. Tchaikovsky, B.V. Asafiev, scientific activity as a social strategy, social functions of classics.

A. K. Vasiljev

Opera drama of «Eugene Onegin» by P. Tchaikovsky and Characterdance by L.Ivanov

The article says about innovative Opera drama of «Eugene Onegin» by P. I. Tchaikovsky, opening new prospects for theatrical productions. In the St. Petersburg performance 1884 (directed by Josef Palecek) and in its further renewals the choreography of dance scenes belonged to Lev Ivanov. It was a new word in choreography russian salon and characterdance.

Keywords: P. Tchaikovsky, L. Ivanov, «Eugene Onegin», Opera, Drama, Characterdance

N. S. Ganenko

«The Birthday of the composer»

The article is devoted taken the first detailed textual criticism of the manuscript unpublished comic works Taneyev. The full title of manuscript miniatures - "Composer's Birthday. Ballet by Marius Petipa. Music by Tchaikovsky. Piano Transcriptions by Taneyev". The writing is written for piano, 4 hands to the birthday of Tchaikovsky April 25, 1892 (according to the author's dating in manuscript).

In the article deciphered the names of personages, among them - the heroes of the works of Tchaikovsky. Analyzed in detail the main themes taken and processed in the product Taneyev. Special attention is given to the author's remark and instructions to performing the in the manuscript.

Keywords: Taneyev, Tchaikovsky, Petipa, autograph, opera, ballet.

N. L. Dunaeva

«Tchaikovsky with the help of Stravinsky»

Both Diaghilev and Stravinsky worshiped Tchaikovsky. When Diaghilev decided to produce the «Sleeping Beauty» in London he asked Stravinsky to orchestrate the pieces not allowed to the first production in St.Petersburg and missed in the orchestra score.

As they agreed, Stravinsky published the article for «The New Times», where he expressed his admiration for genius of Tchaikovsky.

Second time he turned to his favorite composer in 1928 when Ida Rubenstein asked to compose a ballet for her. This is how «The Kiss of Fairy» appeared.

It was the idea of A. Benya to use the Tchaikovsky piano works by orchestrating them but Stravinsky not mentioned that in his «Dialogues».

Keywords: S. Diaghilev, I. Stravinsky, P. Tchaikovsky, A. Benois, «Sleeping Beauty», «Fairy's Kiss», genius, ballet

K. A. Ivanova

«Children's Album» by Tchaikovsky on the lessons of rhythmicity

The article considers the motor and plastic exercises based on rhythmic formulas of music «Children's Album» by Tchaikovsky. These exercises are aimed at developing the coordination of accuracy, attention, transmission rate in motion, stability at a given tempo, and the skills of collective interaction.

Keywords: P. Tchaikovsky, coordination, rhythm, exercise.

E. M. Kolyada

P. I. Tchaikovsky in the historical and cultural landscape of suburban estates of the late XIX century

The article considers to the suburban estates related to the life and works of P. I. Tchaikovsky. The choice of the composer was not accidental, because the Klin was a railway station between the two capitals. Surrounding all of these estates was very picturesque and nourished the creative imagination of the composer. The article discusses the history of the construction, the analysis of the spatial composition and the facts of existence of the estates.

Keywords: P. I. Tchaikovsky, architecture, estate, Klin, creativity, music, XIX century.

L. A. Kupets

Debussy and Tchaikovsky: The Story of virtual meetings

The report attempted reconstruction of creative contacts Debussy and Tchaikovsky. Analyzed transcription of Tchaikovsky's ballet «Swan Lake», which did Debussy for piano, 4 hands (published in Moscow, 1882). The author suggests the hypothesis of indirect influence of Tchaikovsky's music only on the early works of Debussy (for example, Symphony h-moll, written in 1880 for piano, 4 hands), and the reasons for which Debussy did not mention Russian composer after 1883.

Keywords: P. Tchaikovsky, Debussy, N. von Meck, «Swan Lake», transcription for piano, Symphony

S. V. Lavrova.

Creativity of P. Tchaikovsky in the music aesthetic discourse of the post avant-garde

For musical post-avangard culture aesthetic question of priorities was particularly acute. In the context of anti-romantic aspirations of new music creativity PI Tchaikovsky left on the sidelines. Musical post-avangard culture appeals to the heritage of the composer. The article analyzes the concept works H.V.Hentse cited or reinterpret his own work by Tchaikovsky. Paraphrase of «Sleeping Beauty» by Tchaikovsky, the ballet «Sleeping Princess» (Die schlaffende Prinzessin) is a kind of «recomposition» - the author's orchestration of the authentic text. B. A. Zimmerman in the composition «Photoptosis» (1968) cites «Dance Sugar Plum Fairy» from «The Nutcracker».

Keywords: T. Adorno, H. V. Henze, B.-A. Zimmerman, postavangard

V. D. Leleko.

«Not for Sale Inspiration ...»

P. I. Tchaikovsky and Patrons (Problem Statement)

The article is devoted to the problem of the role of patrons in the life and works of P. I. Tchaikovsky. The problem of the customer, sponsor, sponsor, etc., its place and importance in the culture of the poor developed in the Russian humanitarian science, especially in art history. In the article on the example of the most important for Tchaikovsky's patrons: Emperor Alexander III, administrative structures, who oversaw the art, the Baroness N. F. Von Meck, P. I. Jurgenson shown invaluable assistance of patrons, which gives the composer the ability to solve creative and life problems.

Keywords: P. I. Tchaikovsky, maecenas, order, composer, creativity, material support, spiritual support.

E.V. Lobankova (Kluchnikova).

«Irrelevant classic»? P. I. Tchaikovsky's image in the epoch of the First World War (through publications in «The Russian musical newspaper»)

The article is dedicated to the perception of P. I. Tchaikovsky's music and his image in the epoch of the First World War. Critics of «The Russian musical newspaper», one of the most authoritative periodical press on music, created the very paradoxical image. The most executed composer of the epoch he was perceived by critics as the musician far from «the spirit of the epoch». This image of «the irrelevant classic» for a long time became history.

Keywords: P. I. Tchaikovsky, «The Russian musical newspaper», classics, «the spirit of the epoch», the canon of musical perception

T. A. Sapegina

Dialogue over the Ocean:

P. Tchaikovsky's «The Nutcracker» suite seen by W. Disney

This article is dedicated to one part of Walt Disney's full length animated film «Fantasia» (1940) which is based on the music from P. Tchaikovsky's «The Nutcracker». In this picture different elements of European art (from the music to concrete images and elements of visual style) are entered into the field of American popular culture through the animation medium. The goal of the essay is to follow how Disney adapts Tchaikovsky's music for the American mass audience by combining the elements of cultural traditions from the Old and New World.

Keywords: P. Tchaikovsky, W. Disney, «The Nutcracker», «Fantasia», ballet, music, animation

S. V. Shabanova.

Mikhail Shemyakin: «My Nutcracker»

(The choreographer's role in the artist's theater project)

This article addresses both the conflict and interaction of various genres and artistic media that were employed by M. Shemyakin in the contemporary stage production of «The Nutcracker» at the Mariinsky Theater in 2001. The creation by the artist of a special visual space where the inner content and mood of the play are transmitted through form, color and texture leads to a change of the function of the choreographer in the ballet, and as a result, changes the genre of the production, turning a classical ballet into a new kind of performance art.

Keywords: P. Tchaikovsky, M. Shemyakin, Mariinsky Theater, «The Nutcracker» ballet, choreographer, performative work, grotesque experiment, a theater artist

N. N. Zozulina.

The concept of choreography, dramaturgy and themes/motifs of Balanchine's «Symphony in C»

The article deals with how the laws of symphonic music are applied to dance symphony with Balanchine's «Symphony in C» as an example.

The author analyses dramaturgy of the ballet and its four movements, considers their musical and choreographic forms and develops the author's conception of a dance symphony.

Keywords: Balanchine's Symphony in C Major, a dance symphony, dramaturgical analysis, themes/motifs, musical and choreographic forms.

D. S. Novikov.

Maria Taglioni's grace in the context of G. Spencer's philosophy

The article focuses on concept consideration about grace both in a philosophical discourse of G. Spencer, and in a cultural and semantic context of a romantic period. The scientific concept of Spencer of grace is analyzed and compared with reminiscences of critics and Taglioni's contemporaries about her graceful dance. Excerpts of M. Podnebesnyi's and N. Ogarev's poetry are given.

Keywords: Taglioni, Spencer, grace, dance, ballet, literature, romanticism.

E. A. Nogina.

B.V. Asafiev is the creator of the first Soviet film-ballet

The article is devoted to the first Soviet film-ballet "Earl Nulin" (1940) on the subject of Pushkin. Music belongs to Asafiev, which is a famous Soviet musicologist and composer. The main genre of his work is a ballet. The appearance of the ballet "Count Nulin" by Asafiev was an important event for the development of the genre of ballet and television. Composing music in a new genre of composer demanded a new approach to musical material. Asafiev's music written on the

principles of a new phenomenon TV-music. This allowed the creators film-ballet achieve harmony combined resources of cinema, music and ballet and open new possibilities of the genre. This saves the characteristic features of the traditional form of ballet. But among the principles of the construction of the musical material in addition to musical patterns, can be identified and specific cinematic signs. Some scenes require fast frame the scene, which it was impossible to realize in a theatrical scene.

Keywords: Asafiev, Pushkin, «Earl Nulin», ballet, cinema, television, film-ballet, music of TV, Soviet music.

D. E. Khokhlova

John Cranko. Revisiting the creation of a full-evening narrative ballet

The present publication explores the main areas of creativity of John Cranko, the notable European choreographer of XX century. Being at the head of Stuttgart ballet company for 13 years, he creates a trilogy of full-evening narrative works. Also this article is devoted to «Onegin», one of Cranko's masterpieces, which became classic of XX century

Keywords: John Cranko, Stuttgart ballet company, «Romeo and Juliet», «Onegin», literary subject.

N. M. Tsiskaridze.

«We had to find our own accents ...»

(talk about Roland Petit ballet «Carmen. Solo» recorded G. Varaksina)

Conversation dedicated to the work N. Tsiskaridze in Roland Petit's ballet «Carmen. Solo», the establishment of the author's interpretation of the image of the famous Mérimée's novella. Ballet is undoubtedly of interest to the explorations of literary reception problems in the modern ballet.

Keywords: N. Tsiskaridze, R. Petit, P. Merimee, «Carmen», ballet, reception, incarnation.

T. V. Cherkashina.

Pedagogical techniques for developing motivation in learning classical dance

The article discusses the various kinds of stimulation with different motivational resource. Identifies the most common for the St. Petersburg ballet school teaching methods of development of professional motivation in the Junior and senior classes. Attention is drawn to work with images and metaphors on the lessons of classical dance.

Keywords: professional motivation, classical dance, pedagogical techniques, figurative expressions, metaphor.

N. Dimura.

Virtuosity as a way of a overcome with pain

In article virtuosity as a way of a overcome with pain, contact with itself, presence at a situation, the Friend, itself is considered. Virtuosity is understood as creation of effect of «the raised life», on condition of the direct appeal to feeling.

Keywords: virtuosity, pain, beauty, contact, presence.

V. L. Kokorenko.

The Psychology of creative activity: Experience and Potential (part 2)

The article is devoted to analysis of the experience of teaching the course «Psychology of creative activity» in the Academy of Russian ballet named A. I. Vaganova for students in the direction of «Choreographic performance». Discusses the goals of the course in relation to the future professional activity, scientific approaches to the implementation of the programme of the course, the content of interactive lessons using art technologies, different themes and techniques for creativity. Discusses the psychological factors in the development of the personality of the future of ballet dancers in the learning process, creating conditions for obtaining variety of personal and social experience, free, spontaneous reactions, generating creative ideas, diverse participants '

interactions with each other. Extracts from reflective and analytical activities of the students, reflecting their perception and evaluation of various aspects of the teaching module «Psychology of creativity».

Keywords: psychology, artist of ballet, creative activity, art technology, self-knowledge, self-development, self-realization, teamwork, communication skills.

T. E. Apanasenko

The correct application of the statistics methods problem in the scientific papers on ballet pedagogics

An experimenter often makes the mistakes when he is transferring the characteristics of the object of study in a measurable state to formalize the initial data for further processing statistical methods. Most often, these errors are related to the inadequacy of the measurement scale, incorrect aggregation of individual data, using linear correlation coefficient to the members of the rank scale, rather than absolute terms and without assessment of its reliability. This article discusses the intricacies of correct choice of the scale of measurement, of the transition from one scale of measurement to another, of the indicators aggregation, of the use of correlation analysis. Correct or incorrect solution of a statistical problem is illustrated by examples of research papers on ballet pedagogy.

Keywords: measurement scale, correlation analysis, indicators aggregation, sustainable integrated assessment of vector indices, experimental method

A. V. Boyarkina.

Translating musicological and artistic texts: inspiration or calculation?

Musicological art history texts have much in common: in these texts there is some overstating of style, at the vocabulary and syntax levels there are lots of means of expressive speech, the use of which depends entirely on the author's choice. The combination of scientific style with the expression of artistic text makes for the particularity of art and musicological texts. The main translation problems arise when translating figurative clichés and technical terms, that's one of the reasons why musicological and art history texts are usually translated by experts in these fields.

Keywords: translation, musicological text, artistic text, scientific text, special terminology, figurative clichés.

P. V. Samsonova

The Specificity of the Traditional Theatrical Dance performance in the Japanese Kabuki Theater

The article examines specific features of the dancing performance sēsagoto of the Japanese traditional Kabuki theater. Sēsagoto was formed under the influence of the earlier Japanese theaters' traditions. Kabuki choreography adopted dancing elements from the Shinto action Kagura, the Japanese traditional dance Nihon buē and the ritual theater nogaku. Kabuki actors copied as well puppet's movements and gestures from the puppet show Bunraku. Kabuki developed its own aesthetics by synthesis and adaptation of other theaters' traditions. The specific feature of the kabuki dance is the representation of the sensual world of characters.

Keywords: onnagata, style aragoto, style wagoto, Kabuki Dance, Tradition Theater, Ritual art, Sinto action Kagura, ritual theater Nogaku, sēsagoto performance «Aioizisi»

E. E. Kiselyova

Two «Didons». Opera libretto in the XVII and XVIII centuries

The development of the Italian opera libretto of mid XVII – mid XVIII centuries is analyzed by the examples of Venetian libretto pattern and opera seria one. Two adaptations of Virgil's story of Dido help to specify these drama models' general features. Besides they outline artistic manners

of equally illustrious librettists Pietro Metastasio and Giovanni Francesco Busenello. As a whole that leads to *dramma per musica* essential qualities comprehension.

Keywords: Metastasio, Busenello, «Didone», libretto, opera, *dramma per musica*.

M.V. Smirnova

V. Horowitz plays S. Rachmaninoff: experience of comparative analysis of interpretation

The article covers problems of performance and interpretations of Rachmaninoff music. It is noted that certain stereotypes in interpreting the Composer's works, influenced by author's performance, are settled. The role of Horowitz in finding new ways of performing Rachmaninoff is noted. The performance decisions of Rachmaninoff and Horowitz are compared.

Keywords: Pianoforte, performer, composer, epoch, virtuoso, author's interpretation, works, romanticism, present

Y. A. Finkelstein

Classical guitar in the music by Boris Vladimirovich Asafiev

Is the first study of classical guitar in the music by Boris Asafiev. Considered Concert for guitar and chamber orchestra, 12 preludes and 6 romances for the guitar solo (1939 – 1940 years). Determined that composer used guitar timbre in the miniatures and the genre of concert. His pieces for the guitar inflated with different content: the themes of the Concerto and romances meet the traditions of the Russian music, preludes correlate with the traditions of the European music.

Keywords: Asafiev, classical guitar, Russian guitar music.

C. B. Vengerova.

The theory principles of Russian formal method (1910-20 years)

in comparison with the formal ideas of romanticism and russian avant-garde

The article focuses on the philosophy in Formal method research. Today is the obvious impact of the formalists (whose innovative research activities focused mainly in the research and literature), also in the field theory of performing arts. Text is about parallels the plot and dialogue between formalism and representatives of avant-garde theater.

Keywords: OPOYAZ, formal method, avant-garde, theater of the beginning of XX century.

O.V. Kirpichenkova.

«The Wedding» by Stravinsky-Nijinska - the iconic ballet and its modern interpretations

The article is concerned with three different versions of the score by I. Stravinsky «The Wedding». The original version by B. Nijinska is famous ballet which recreates the atmosphere of peasant's wedding rite. It is compared with versions by J. Kilian and A. Preljocaj. The first choreograph holds true the composer's idea. The other creates new conception which is not answerable to the musical content. Comparative study of them permits to define the degree of connection with music and as consequence to find out artistic merit each of them. Analysis is concluded comparison of composition, choreographic peculiarities and conception of performances.

Keywords: I. Stravinsky, B. Nijinska, J. Kilian, A. Preljocaj, «The Wedding».

S.V. Lavrova.

New Music in the context of the terminology of Contemporary Art

The article investigates the relation of contemporary art and politics. Also carried out analysis of the definitions of terminology, addressed to contemporary art, such as the current (contemporary art), left, protest, conceptual art. Currently cultures co-exist in a multimedia unity where music and cinema, and the internet, visual creativity, and literature, theater and interact in the same artistic field. That's where communication takes place between the artists belonging to different

areas of the once common space now, and their recipients. Appealing to the new music, the author refers to the creation of L. Nono, H. Lachenmann, H.-V. Hentse, V. Romitelli, as well as the music of contemporary Russian composers: G. Dorokhov and A. Hubeev. Sharing the left and politically engaged arts, the author emphasizes that in the first case we are dealing with the rejection of bourgeois values and countering public stereotypes of taste, while the second - with the possibility of the use of music in the social-policy purposes. The findings led the author to the following conclusion: the very notion of «modern» («contemporary») no definition of time itself, nor commit any historical transition. Obeying impermanence of time, this concept endlessly changes its appearance, and we mean it is diametrically opposite things.

Keywords: L. Nono, H.-V. Hentse, H. Lachenmann, V. Romitelli, G. Dorokhov, A. Hubeev, Contemporary Art, New Music.

L. A. Menshikov

The Art network Technologies of the second half of the XX century: the network promotion of Fluxus Art

An emergence of the network technologies made the next revolution in the arts. The influence of this revolution on the development of the art means concerned also such movement in the art of the second half of the XX century as fluxus. In this article the «network fluxus» concept which describes a number of the artefacts arised in fluxus recently is entered. The Internet sites which devoted fluxus are not allowed to present its history to the networks only, but also became the new means of the creativity which are very actual for the modern generation of artists. Fluxus became the intertext, which organized as a rhizoma. Fluxus need to be extremely unsystematic and chaotic. But it is already impossible to realize this original project in the reality, of course, therefore the historical fluxus changes with the network fluxus. The network opens broader access to the art for the audience. Therefore fluxus turns from the option of a theatrical show into the new art form having other status in the society. But it doesn't deprive its initial ironical and humorous installation and leaves it as the uniform fluxus-movement, allowing to create the projects in the former stylistics in the network space of the artly organized sites.

Keywords: D. Machunas, A. Bukoff, Fluxus, media, Internet.

O. I. Rozanova

«Swan Lake» - «in cine»

(A. Akhmetov's ballet at the State of the Primorsky Theatre of Opera and Ballet)

Reviewed by considering the performance, released in 2014 and lived for only one season, in the context of the problems of contemporary reading of classical ballet.

Keywords: P. Tchaikovsky, A. Akhmetov, G. Jungvald-Khil'kevich, «Swan Lake», ballet.