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T. E. Kuzovleva.

Ode to Joy of thought. 80th anniversary of Nicholas Boyarchikov

27 September 2015 celebrated its 80th anniversary Nikolai Boyarchikov - ballet dancer, choreographer, People's Artist of Russia, Professor of the Vaganova Ballet Academy. The article gives a brief overview of his creative biography. Emphasis is placed on choreography NN Boyarchikov performed on stage MALEGOTa (now the Mikhailovsky Theatre) in the period from 1964 to 2002.

Keywords: Nikolai Boyarchikov, ballet, choreographer, «Faust», «Macbeth», «Hercules», «The Quiet Don»

M. H. Frangopulo.

During the War (Part 2)

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.

O. I. Rozanova.

Nikita Ksenofontov. Portrait of a graduate

The article is a creative portrait of one of the graduates of the Performing Faculty of Vaganova Ballet Academy in 2015

Keywords: Nikita Ksenofontov, Vadim Sirotn, Vaganova Ballet Academy, the I All-Russian Competition Ballet in «people's-scenic and character dance»

R. Shenfeld

Pina

(engl.)

The article covers the basics of creativity Pina Bausch - choreographer, his themes affected in their productions the audience of different levels of training, of all ages and cultures. The same refers to the special relationship producer to the performers, of the importance of creativity, and creativity Bausch conceptual significance for the modern musical theater

Keywords: Pina Bausch, Rina Schenfeld, tanztheater choreography

R. Arndt.

«Suchen und finden» - das wuppertaler modell des tanztheaters

(ger.)

Analyzing the creative work of Pina Bausch, the author identifies several aspects: tantsteatr Yossi K. and influence on the formation of a student, staging ballets and operas (described in detail such performances as «Sacre», «Cafe Müller», «1980»), the creation of tantsteatra in Wuppertal . Particular attention is paid to the work of Bausch in the movie, where she worked both as director of choreography, and actress.

Keywords: Pina Bausch, Kurt Jooss, Wuppertal, tantsteatr, cinema

N. A. Agafonova

Pina Bausch and Cinema: the Contact Line

The article focuses on the wide range of interactions between Pina Bausch and cinema: screen reproductions of her performances, documentaries and feature films with her participation, and

her original cinematographic project «The Complaint of an Empress» («Die Klage der Kaiserin»). Based on film studies and comparative analysis, the forms of implementation of Bausch's creative experience in the cinematography are observed, as well as symbolic and metaphoric interconnections of Pina Bausch's dance poetics and metaphoric structure of screen works are determined

Keywords: Pina Bausch, Wim Wenders, Pedro Almodovar, Federico Fellini, film, motion, screen reproduction, documentary, feature film, frame, dance

E. V. Vasenina

Free dance practice: the transformation of female beauty's canon and work with body's memory

The article is devoted to dance practices, exploring the body as a repository of human experience that affects the physical patterns and on the choreography of the play, which involves older artists. Examples are the representative persons and performances XX-XXI centuries.

Keywords: Lyudmila Alexeyeva, Eva Lilja, Kari Sylvan, Pina Bausch, Martin Fosberg, the memory of the body, age-related changes, the harmonic gymnastics, dance performance

T. V. Gordeeva.

Influence of Pina Bausch's creativity to the formation of interdisciplinary practices in contemporary dance

The article overviews one of the vectors of contemporary dance's development in the second half of the XX century which can be traced in Pina Bausch's, a famous German choreographer, artistic practice. Her collaboration with dramaturge Raimund Hoghe is one of the most cited examples of the integration of theoretical discourses into practice in the field, and her approach towards the rearrangement of the roles within the artistic process – reflecting the hierarchical shift in the modernist structure. The article reviews the examples of dance dramaturgical approach as a means of interdisciplinary solutions for artistic tasks on Russian contemporary dance stage.

Keywords: Pina Bausch, contemporary dance, dance dramaturgy, interdisciplinary approach

D. A. Olshansky.

The body and flesh in the anthropological project of Pina Bausch

The article is devoted to the concept of the body in the contemporary dance and to Pina Bausch's contribution to development of semiotics of dance. The author pays attention to transition from the classical ballet, which used the body as a mechanism and signifier, to the contemporary dance, where the body appears as the flesh resisting to language.

Keywords: Pina Bausch, body, semiotics, the flesh, the man-machine

T.V. Bukina.

The Phenomenon of artistic reputation of A. K. Glazunov (the sociological look)

The work is devoted to analyze of image strategies of A.K. Glazunov which were involved in various areas of his activity: composer creation, concert performances, pedagogical and administrative work, and artistic behavior. The conclusion that throughout his life the musician skillfully used multiple mechanisms and sources of professional authority that determined his exclusive status in the perception of his contemporaries (partly lost now) is drawn.

Keywords: A. K. Glazunov, musical culture of Russia, XIX and XX centuries.

I. N. Gornaja.

Traditions of Nikolai Rimsky-Korsakov in Alexander Glazunov's romances

The article is devoted to the traditions of Rimsky-Korsakov's chamber vocal music in Glazunov's romances. The unity of artistic images and ideas expressed in the meaning of the constants. This problem have designated for the first time. General aesthetic guidelines of Rimsky-Korsakov and Glazunov are evident not only in the choice of poetic texts, but also in melody, harmony, texture and genre orientation. Songs using the same poetic text selected as the object of analysis. As a result, the author of the article identifies common features with Rimsky-Korsakov's romances and attributes of individual style Glazunov's romances.

Keywords: Rimsky-Korsakov, Glazunov, poetic lyrics, constant poetic motifs, traditions, romance,

V. V. Leleko.

A. K. Glazunov. Personality and creativity

The attention to the biography of the creative person, huge impact which it has on vital and creative destiny of the person of art, on art and culture in general, becomes more and more obvious and draws attention of researchers. The scale of the personality, phenomenal musical endowments, allowed A.K. Glazunov to become a key figure not only the Russian, but also European musical culture of the 1880th – the 1920th years. Article is also devoted to some features of the personality and aspects of her communication with creativity, musical life of Russia and Europe of the specified period.

Keywords: A. K. Glazunov, M. P. Belyaev, N. K. Rimsky-Korsakov, P. I. Tchaikovsky, personality, creativity, Russian musical culture, Russian composer school

V. D. Leleko.

«Raymonda»: the horizons of a discourse of sciences about art

The article presents an analytical overview of scientific publications of the end of the 1950th – the 2000th years, which are devoted to «Raymonda», as well as ballets by Tchaikovsky – Petipa – Lev Ivanov and to the common theoretical problems of the analysis of a ballet performance. The complex of the basic concepts in which the essence of reform of the classical ballet is recorded, is revealed. It is shown how these concepts are «working» in texts about «Raymonda». Defined methodology of scientific analysis of ballet. Shows its relationship to the methodology of humanitarian knowledge. The tendency of interdisciplinary communications of sciences about art shown in publications about «Raymonda» is found.

Keywords: A. K. Glazunov, «Raymonda», scientific discourse, a systems analysis, interdisciplinary approach

E. V. Lobankova (Klyuchnikova)

A. K. Glazunov and A. N. Scriabin: the history of creative dialog (the model of composer's biography in Russian music)

The article is dedicated to the history of creative dialog between A. K. Glazunov (1865-1936) and A. N. Scriabin (1872-1915). The author regarded how their art strategy and creative biographies were built. At the beginning of the XX century Glazunov had already possessed the status of the Russian classic. But Scriabin was perceived the bright but paradoxical phenomenon. However by 1914 both were estimated as the genius of the Russian culture, representing the development and the result of the Russian music after death of two previous main classics – Tchaikovsky and Rimsky-Korsakov. The result of the paper based on the periodical press of the pre-revolutionary period, epistolaryiya of both composers and diaries of the editor-in-chief of «The Russian musical Review» N. Findeyzen.

Keywords: A. K. Glazunov, A. N. Scriabin, M. P. Belyaev, N. F. Findeyzen, R. Wagner, the model of composer's biography, the history of concert, reputation

M. Y. Gendova

«Time, forward!»: to the problem of socio-cultural context of Soviet ballet's in 1930th

In today's ballet is presented as a social-cultural phenomenon that emphasizes its intertextuality and feasibility studies through the context of the era. Intertextuality of ephemeral art is considered in the article as an example of Leningrad ballet 1930s.: «Bolt» (1930), «The Bright Stream» (1935), «Vain Precaution» (1937).

Keywords: D. Shostakovich, F. Lopukhov, L. Lavrovsky A. Ratmansky, ballet, intertextuality, ideology, society, values, constructivism, socialist realism

A. V. Gorn

Tchaikovsky and Mahler: crossing in the territory of the ballet

The article is devoted to the works of Tchaikovsky and Mahler – the largest representatives of the European musical culture of the second half of XIX - early XX centuries in the context of the ballet genre. Outlines the main ideas and contents, emotional and inherently-musical qualities of the works of both composers, creating the conditions for their multiple choreographic interpretations of the leading choreographers of the past and present.

Keywords: ballet, pathetic character, intentional diversity, philosophy, humanism, modernity

A. P. Grucynova

The «lost» finale of «La Bayadere»: to the issue of dramatic concept and plot logic

The article is dedicated to the problem of lack of practice in the modern theater of the last act of the ballet M. Petipa «La Bayadere» (1877). Initially, this performance was in line with the tradition of romantic ballet, his story was largely similar to the stories of earlier examples («L'Ombre», «Mlada»). However, at the beginning of the XX century (1907), the fourth action of ballet have been lost, which was due to technical difficulties with decorations. Choreographer A. Gorsky tried to «fix» a dramatic understatement in a new version of the libretto. This forced change in the future become a stable theatrical practice, despite the fact that it is contrary to both the general theatrical logic and the logic of the ballet of the XIX century. At the end of the article the author offers to try to return to the original intention of Marius Petipa.

Keywords: L. Mincus, M. Petipa, A. Gorsky, «La Bayadere», ballet, dramatic concept, performance

D. N. Katysheva

Petipa. Climbing to the spiritualized dance

The article is devoted to the spiritual essence of Petipa's choreography. Topic «spiritualized Dance» once proclaimed ballet reformer Jean-Jacques Noverre. Petipa is practically embodied it in his work. The value of his experience is that it is closely coupled with the fundamental ideas of original Russian art, drama and music drama, which have always been a pronounced emotional and spiritual principle.

Keywords: Marius Petipa, Russian theater, classic, choreographer, soulful dance

Y. B. Kunina

K. G. Simon and A. Gerber about pantomime and dance

The article is devoted to German pantomime specialist's views on the relationships between two arts- pantomime and dance. The analysis is based on books of theatre critic of the XXth century

Karl Gunter Symon «Pantomime: origin, existence, abilities». And book of practical mime of the XX-XXIth centuries Anke Gerber «Anatomy of pantomime».

These is know less about this both authors and their books in Russia for today. Their works are totally absents in Russian art-science. The enactment of these works to Russian art criticism and theatre science seems an important moment for this article. That is why the author oa the article translated these books from German into Russian.

The comparative analysis is based on the following positions: role of the music, the ability of improvisation, moving characteristics (the expenditure of body expression energy and necessary stage space), the exercise and performing techniques.

Keywords: Karl Gunter Simon, Anke Gerber, pantomime, dance, art-science

E. K. Lugovaja

The role of traditional dances in the preservation of cultural identity

In the new historical conditions of globalization, the most serious problem to society and the individual is one of cultural identity. The article argues that in terms of the secularization of consciousness, it is folk culture becomes an important means of preserving the spiritual and moral foundations of society, as a conscious appeal to the cultural experience of previous eras can assist in the attainment of mental, social, and ecological balance. The author tries to justify the existence of the real socio-cultural therapeutic effect from use in modern life practices of traditional folk culture, particularly dance. Indispensable in any culture dance made him a unique ability to preserve the quality of sacredness. Traditional dances, claiming the image and transfer the ancestral human nature, strongly contributed to the strengthening of communication in society, as they can be used today. The author believes that the only sensible public policy for the preservation of traditional culture (including dance) and to provide her proper place in the system of upbringing and education can actually reverse the current difficult situation in culture.

Keywords: traditional culture, identity, dance, ritual, communicative relationship

I. N. Dimura

Man's corporeality in eyes of men

In article results of the research devoted to a man's corporeality. The relation to a body of young men is described through concepts of the self-relation, an object position, lack of the developed sensitivity in relation to it. The obtained data show the controlling, repressive, fragmentary and conflict attitude of young men. The body is perceived by them a little emotionally, as the tool, which a consumer is used .

Keywords: relations to a body, corporeality, courage, pain.

G. J. Kapanova

Vaganova's method as the basis training of ballet dancers

The article deals with the Vaganova method as a unique choreographic system that allows consistently diagnose physical qualities, maintaining the proper form and development of outstanding ability Ballet.

Keywords: Vaganova, choreography, ballet fitness, turnout, pedagogical principles

T. V. Cherkashina

The role of motivation in the formation of strong-willed self-control to beginners the training of classical dance

The article explains the concept of the phenomenon of «will», defines the objectives of volitional effort assessed the role of motivation. We give a representation of the obstacles and overcoming them on the path to the goal. The features of education volitional qualities in the process of learning the art of choreography. On the example of the first class of students of the Academy analyzes the causes that affect the attached willpower for beginners to learn.

Keywords: Vaganova Ballet Academy, will raise the will, purpose, motivation, internal and external obstacles, volitional self-regulation

A. V. Bojarkina

On the translation of old musical-theoretical texts (for example treatises on through-bass) The translation into Russian of musical-theoretical works, in particular about thoroughbass, began only at the end of the XVIII century, and the translator's choice fell frequently not on scientifically important theoretical works, but on practical manuals, which were in demand at that time. During this period, musical terminology began with the formation of its own system, and it is the translation of new musical terms that represented the key challenge for the translators, in the early translations of musical theoretical texts the tendency towards graphostylistic selection of foreign-language terms and their duplication by translation, which is often found in contemporary musicological texts, gets consolidated .

Keywords: translation of ancient musical-theoretical texts, thoroughbass, musical terms.

E. V. Drobysheva.

Dance in the axiological discourse: the problem of authenticity

The question of axiological potential of dance is raised in the article. Authenticity is considered as one of the axiological bases of the cultural architectonics. The problem of artistic representation of historical realities in artistic practices, in particular - in ballet, is analyzed.

Keywords: dance; authenticity; value; axiosphere; axiology of art; cultural architectonic

S. V. Lavrova

Philosophical concept of transhumanism and the problem of acoustical ecology in the New music

The article is devoted to the influence of the phenomenon of transhumanism on contemporary culture and new music. Concept based on the transhumanist ideas penetrate to the modern musical culture: among them the direction of the «New Complexity», and J. Xenakis's algorithmic composition, using stochastic and deterministic procedures. It becomes very relevant and opposite ideas, vector-oriented socio-environmental movement environmentalism. The article also discusses transhumanist ideas in the K.Shtokhauzen's works, in the context of the problems of technological determinism and a critical position in relation to this phenomenon. Analysis of the process of mutual influence transhumanist philosophy and ideas of new music dedicated to this article. During the analysis, the author comes to the conclusion that the system of values of new music and, in particular, post-serial period, along with the desire for novelty and provoke the listening perception, not less important is the commitment to the acoustic environment and silence. Between these two poles of the modern civilization, and there is a new music that reflects the specific features of the real world through artistic concepts.

Keywords: S. Sharrino, J. Xenakis, transhumanism, new music, «New Complexity», acoustic ecology, environmentalism

L. K. Franeva

The formation of the audience in the organizations of the Performing Arts by a system of subscriptions and memberships

The problem of the formation of the audience in the organizations of the Performing Arts is discussed. It is proposed to solve this problem by developing a system of subscriptions, memberships, flexible subscriptions, group sales and virtual methods of forming the audience.

Keywords: audience, the season tickets and mini-season tickets, memberships, virtual concert halls.

A.V. Konstantinova.

**«Living Pictures»: Visual Theatre of before-director's era
(to the history of Russian theater of the first half of the XIX century)**

Fashion for the «living pictures», imported from France at the beginning of the XIX century, was first supported with members of the royal family. Then she entered the salon, on the stage of the Imperial theaters, schools, and so on. The phenomenon, embody a kind of apotheosis of the secular, and then theatrical entertainment, is considered in a cultural and artistic aspects.

Among other things: in the aspect of the theory of theatrical language. Among the sources - a number of documents from the archives of the State Hermitage Museum, and manuscripts from the Rare Books Department of the St. Petersburg Theater Library, previously unpublished. The study is limited to the period of the first half of the XIX century.

Keywords: P. Gonzago, A. Roller, F. Labensky, A. Charlemagne, «living pictures», visual theater, plastic theater

I. I. Krymskaya

Composer Thomas de Hartmann:

biographical notes about forgotten compatriot of the circle of V. Kandinsky

The article is devoted to the biography of the Russian composer Thomas de Hartmann, author of the music for the ballet «The Pink Flower», the scenic composition of Wassily Kandinsky «The Yellow Sound», unfinished ballet of George Gurdjieff «Struggle of the Magicians». Belonging to the aristocratic circles of the Russian Empire, Hartmann was forced to emigrate from Russia after the October revolution, thereby sharing the fate of many figures of culture and art of the Silver Age – to be in oblivion at home.

Keywords: T. de Hartmann, V. Kandinsky, G. Gurdjieff, scenic composition «The Yellow Sound», music, theater

L. I. Abyzova.

The Music of Finnish summer

(about Festivals in Savonlinna and Kuhmo)

The article is a review of the history and concept of the two major music festivals in Finland, held in Savonlinna and Kuhmo. We consider the festival program, which took place in the summer of 2015

Keywords: Seppo Kimani, Leif Segerstam, Nicola Raab, opera, chamber music festival

I. M. Gerasimova

Basil Sigarev: the playwrighting through camera

In the article explores the evolution of creativity playwright and director Basil Sigarev, one of the most prominent representatives of the «new drama». The article traces how the new dramaturgical form was implemented in the theater, but what is more interesting - is embodied in the film. In addition, the embodiment of the playwright their own texts in the film, makes it possible to most accurately understand the poetics of his plays, as it excludes, in contrast to other theater directors, free interpretation, which does not always coincide with the concept of the playwright.

Keywords: V. Sigarev, theater, cinema, the «new drama»