

ABSTRACTS

Yuri P. Burlaka

PAQUITA GRAND PAS AND LE CORSAIRE GRAND PAS: COMPARATIVE ANALYSIS

The article explores the origin of creation and the production history of such masterpieces as Grand pas from *Paquita* and Grand pas *Le Jardin Animé* from *Le Corsaire* by Marius Petipa.

The analysis proves the fact that with the invention of these choreographic structures the Romantic Pantomime Ballet turn into the Grand Ballet of the second half of the 19th century. In Petipa's mature works the plot of the ballet is revealed not only in pantomime but through dance as well.

Keywords: Marius Petipa, *Paquita*, *Le Corsaire*, history of Russian Ballet, ballet dramaturgy.

Anna P. Grutsynova

MOSCOW DON QUIXOTE: ON THE WAY TO ST. PETERSBURG

The article is devoted to one of M. Petipa's the most famous ballets called *Don Quixote* which was shown in Moscow and St. Petersburg versions in 1869 and 1871 respectively. The primary Moscow choreography is in a focus. Musical dramaturgy of the ballet is analyzed as well as connections between musical dramaturgy and drama plot are traced. Besides, the article contains a brief comparative analysis of music from Moscow and St. Petersburg choreographies of *Don Quixote*.

Keywords: ballet, performance, music, musical dramaturgy, libretto, *Don Quixote*, M. Petipa, L. Minkus.

Grafira N. Emelyanova

P. TCHAIKOVSKY'S AND M. PETIPA'S THE SLEEPING BEAUTY IN K. SERGEYEV'S AND YU. GRIGOROVITCH'S VERSIONS

The article is focused on preservation of the classical ballet heritage. An example of this theme is *The Sleeping beauty* ballet by M. Petipa and P. Tchaikovsky in K. Sergeyev's, Y. Grigorovich's, and R. Nureyev's versions. The author compares the most significant scenes of the ballet versions and also identifies the most valuable ones. The comparative analysis of the ballet versions is based on *The Sleeping Beauty's* studies conducted in the aspects of choreographic dramaturgy and text.

Keywords: ballet, classical heritage, *The Sleeping Beauty*, M. Petipa, K. Sergeyev, R. Nureyev.

Natalia N. Zozulina

THE SLEEPING BEAUTY BY M. PETIPA IN MARIINSKY (KIROV) PRODUCTIONS

The article summarizes the history of *The Sleeping Beauty* ballet had been performing for over a hundred years in the Mariinsky, formerly Kirov, Theatre. The author describes the most important theatrical productions which are milestones of *The Sleeping Beauty*

scenic life. *The Sleeping Beauty* productions are traced from the beginning, namely the first M. Petipa's premiere presentation in 1890, to the final reconstruction by S. Vikharev in 1999. A new ballet design by K. Korovin (1914) as well as its new edition by F. Lopukhov (1922–1923), then the evacuation Molotov (Perm)-sity version of the ballet (1943), and a ballet edition by K. Sergeev (1952) are also observed.

Keywords: *The Sleeping Beauty* ballet, P. Tchaikovsky, M. Petipa, F. Lopukhov, V. Ponomarev, K. Sergeev, S. Vikharev, I. Vsevolozhsky, K. Korovin, S. Virsaladze, Fairy of the Lilac, Aurora, Desire.

Boris A. Illarionov

THE STRUCTURE OF CHOREOGRAPHIC ACTION IN MARIUS PETIPA'S *THE SLEEPING BEAUTY*

The author studies different approaches to analysis of dramaturgy of *The Sleeping Beauty*, defines the significance of this ballet for biography of Marius Petipa as well as for the development of the ballet theatre itself. The author gives definition of four types of dramatic action in Petipa's ballets and describes varied means of expression in the ballet theatre as well as various dancing forms. The article contains act after act analysis of the ballet. The author presents schemas describing scenic action of *The Sleeping Beauty*. He comes to a conclusion about the leading role of choreographic dramaturgy in general structure of *The Sleeping Beauty*.

Keywords: *The Sleeping Beauty*, Marius Petipa, Pyotr Tchaikovsky, choreographic dramaturgy, scenario ballet dramaturgy, music dramaturgy, scenography's dramaturgy in ballet, means of expression in the ballet theatre.

Karina. A. Kozlova

ROLAND JOHN WILEY'S MONOGRAPH ON THE LIFE AND CHOREOGRAPHY OF LEV IVANOV

The article presents a critical review of the monograph written by an American researcher Roland John Wiley. It is devoted to the life and ballets of Lev Ivanovich Ivanov, a Russian choreographer. Several experiences of Lev Ivanov's biography creating were made before Wiley, including two Soviet ballet experts, namely V. M. Krasovskaya and J. I. Slonimsky. A comparative analysis of the three monographs written by the above-mentioned authors made it possible to reveal the advantages and disadvantages (the politicization of value judgments, first of all) of Wylie's scientific work.

Keywords: ballet studies, monograph, ballet master, choreographer, Lev Ivanov, Roland John Wiley, Vera Krasovskaya, Yuri Slonimsky.

Svetlana V. Lavrova

FAUSTO ROMITELLI'S PROFESSOR BAD TRIP TRILOGY IN CHOREOGRAPHIC INCARNATION OF MAUD LE PLADEC

The article analyzes the *Professor Bad Trip* trilogy of Fausto Romitelli, a composer of Italian origin, staged by French choreographer Maud le Pladec. The author comes to conclusion that borderline specificity of Romitelli's creativity takes his works beyond the boundaries of academic avant-garde music. It also trends to psychedelic literature, rock

music, Francis Bacon's fine arts, as well as to modern technologies that transform artistic reality by means of modern communication. There is a visual projection supplemented by formalization and structuring of listener's perception that create an artistic foundation of Maud le Pladec's performances. It is this interaction that allows the choreographer to reach a new receptive level.

Keywords: Fausto Romitelli, Maud le Pladec, contemporary choreography, choreographic art.

Olga N. Makarova

THE GOLDEN AGE BY SHOSTAKOVICH.

THE CHRONICLE OF EDUCATION OF THE SOVIET YOUNG CHOREOGRAPHS

The article tells the history of the creation of the ballet *The Golden Age* in the Leningrad State Academic Theatre of Opera and Ballet in 1930. This production became the first experience of attracting young choreographers to work on the Soviet academic scene. The records of the sessions of the Theatre Artistic and Political Council cited by the author allow us to recreate the atmosphere in which the stage embodiment of the early ballet score of Shostakovich was born.

Keywords: ballet, young choreographers, Dmitry Shostakovich, Fyodor Lopukhov, Valentina Khodasevich, Leonid Yakobson, Vasily Vainonen.

K. A. Meleykina

IGOR MOISEYEV:

FROM AVANT-GARDE TO CHOREOGRAPHIC DRAMA

The article deals with Igor A. Moiseyev's creative method which is a characteristic of original ballets staged at the Bolshoi Theater. The author studies stage history and choreographic drama on the example of such ballet versions as *The Footballer* and *Three Fat Men* by Victor. A. Oransky, *Salammbô* by Andrey F. Arends, *Spartacus* by Aram I. Khachaturian.

Keywords: the Bolshoi Theater, choreographic drama, national choreographic art, Igor A. Moiseyev, *The Footballer* ballet, *Three Fat Men* ballet, *Salammbô* ballet, *Spartacus* ballet.

A. V. Oleneva

E. A. LUKYANOVA'S THREE-PHASE METHOD

OF BREATHING IN A SYSTEM OF BALLET TRAINING

The article analyzes breathing exercises had been teaching from 1950s to 1990s in choreographic schools of Russia, including Leningrad Choreographic School. The article describes the origin of the breathing technique, as its application in a ballet training system. A methodical manual by E. A. Lukyanova called *Breathing in choreography* is considered in details. The effectiveness of breathing exercises for improving modern ballet training systems is evaluated.

Keywords: breathing exercises, breathing techniques, three-phase method of breathing, ballet dancer, ballet training system.

Alexander M. Polubentsev

PROBLEMS OF PRESERVING CLASSICAL BALLET HERITAGE

Preservation of classical ballet heritage is discussed in the article. The loss of the authentic choreography is observed on particular examples related to such ballet masterpieces as *Giselle*, *Swan lake*, *The Sleeping Beauty*, *Les Sylphides* etc.

Keywords: classical ballet heritage, preservation, Marius Petipa, Michel Fokine, Konstantin Sergeyev, Fyodor Lopukhov.

Irina A. Pushkina

VARVARA LIKHOSHERSTOVA, INSPECTOR OF THE ST. PETERSBURG IMPERIAL THEATER SCHOOL

The article is devoted to the life and work of the Theater School Inspector V. I. Likhosherstova, who served in it for 40 years. The image of a tutor and, then, the head of a ballet school are recreated based on memoirs and diary entries of various figures of the ballet theater. The article gives a brief overview of the archive of V. I. Likhosherstova and some of her letters are used as examples of inspector's numerous responsibilities, as well as her extensive contacts.

Keywords: *history* of St. Petersburg Theater School, V. I. Likhosherstova, a tutor, an inspector, M. Petipa, A. Y. Vaganova, V. A. Telyakovskiy, T. P. Karsavina, M. M. Fokine, V. Svetlov, the history of St. Petersburg ballet at the turn of the 19th and 20th centuries.

Dmitry G. Samitov

EVOLUTION OF THE AMERICAN ARENA STAGE THEATRE

The article analyses the history of the famous American non-profit theatre *Arena Stage*, one of the first regional theatres in the United States. The artistic, creative and organizational activity of the company is presented as the evolution of the theatre in the pursuit of serving public goals. Examples are given of how the founder of *Arena Stage*, Z. Fichandler, in her creative strategy, tried to resist the "artistic deficit", refusing the compromises to attract mass audience.

Keywords: *Arena Stage*, Zelda Fichandler, theatre producing, board of trustees, non-profit theatre.

Yaroslav V. Sedov

MARIUS PETIPA'S CHOREOGRAPHIC IMAGES IN VERSIONS BY YURI GRIGOROVICH AND SIMON VIRSALADZE

This paper considers how some classical ballets (viz. *The Sleeping beauty*, *Giselle*, *Raymonda*, *La Bayadere*) from Marius Petipa's repertoire were reproduced by Yuri Grigorovich. Sharp dramatic conflicts related to fundamental problems of existence as well as to major forms of multiacted performances are basis of the Grigorovich's works. The choreographer changes the old dance in accordance with the parameters of the modern performance. The estimation is given to the creative collaboration between the ballet master Yuri Grigorovich and the outstanding theater artist Simon Virsaladze.

Keywords: heritage of Marius Petipa, versions, creativity, Yuri Grigorovich, Simon Virsaladze, Russian ballet.

Arkadiy A. Sokolov-Kaminsky

FOUNDER OF SOVIET BALLET STUDIES, YURI I. SLONIMSKY

The article describes the activities of the largest historian, theorist and screenwriter of the Soviet ballet theater, Yuri I. Slonimsky, also known as the author of some fundamental monographs about great choreographers of the 19th century and theatrical performances, including *La Sylphide* and *Giselle* romantic ballets. The author considers Slonimsky related to the emergence of choreographic education in Leningrad Choreographic School and in The Russian University of Theatre Arts (GITIS), where he taught drama in ballet. Slonimsky's book called *The Soviet Ballet. Materials for the History of the Soviet Ballet* (1950) which was the first review of the first three decades of Soviet ballet history is newly valued in the article.

Keywords: Slonimsky, Soviet ballet, choreographic education.

Tatyana N. Gorina

LUBOV D. BLOK IN ST. PETERSBURG

The article deals with St. Petersburg-Leningrad addresses associated with the birth of Lyubov Dmitrievna in the family of the brilliant Russian scientist D. I. Mendeleev, the years of her studies, the novel and marriage with the St. Petersburg poet Alexander Blok. The analysis of the scientific contribution of L. Blok to ballet studies is given as well as the contacts with A. Ya. Vaganova and Leningrad Choreographic School are tracked.

Keywords: L. Blok, A. Blok, St. Petersburg, A. Vaganova, Leningrad Choreographic School.

Ilya L. Kuznetsov

TRADITIONAL CLASSICAL WORKOUT OF MALE BALLET DANCERS

The article is devoted to the peculiarities of combining study assignments with plié leitmotifs movement by male teachers of classical dance of the middle of the 20th century. Using tables, examples are given from the lessons of V. I. Ponomarev, N. I. Tarasov and P. A. Pestov.

Keywords: male teacher, male ballet dancer, classical workout, plié leitmotifs, Ponomarev, N. I. Tarasov and P. A. Pestov.