

E. N. Baigusina

Russian ballet in Legat's cartoons

(album of publishing house «progress», St. Petersburg, 1902–1905)

The article is devoted album chromolithographs of brothers S.G. and N. G. Legat «Russian Ballet is in caricatures» published in the 1902–1905 biennium. St. Petersburg publisher N. A. Sokolov «Progress». Brothers Sergei and Nikolai Legat, outstanding dancers and choreographers, musically gifted, had an extraordinary artistic ability, participated in exhibitions of the Imperial Society of Russian watercolors. Vividly beautiful gift brothers manifested itself in the creation of the famous series of figures on the Russian ballet. The article summarizes the history of its creation, to clarify their genre species, the reasons for the treatment of brothers Legat's caricatures. We analyze the plot and thematic plan caricatures of their artistic and stylistic features, feature figurative language authors. The conclusions emphasized that the appeal to the brothers Legat personalized caricatures in the early XX century was due not only to the specifics of the theatrical medium or personal characteristics of the authors, but also with the general tendencies of Russian culture of the era.

Keywords: S. Legat, N. Legat, caricature, satirical graphics, ballet, theatrical figure, portrait, image, chromolithograph, epigram.

I. I. Krymskaya

Composer T. De Hartmann — N. G. Legat's collaborator.

Ballet «The Pink Flower»

The article is devoted to the Russian composer Thomas de Hartmann and the production of his ballet «The Pink flower» at the Mariinsky theatre by choreographer Nikolai Legat in 1907. Unfortunately, the compositions of this gifted musician who emigrated from Russia after the October revolution are currently in oblivion, including the ballet «The Pink flower». In the publication the author traces the process of working on the production and stage history of the work, based on the diaries of contemporaries and press reviews.

Keywords: T. de Hartmann, N. Legat, V. Telyakovskiy, theater, ballet, «The Pink Flower».

P. A. Silkin

Features of the structure of N. Legat's exercise

In this article it is considered to legacy of famous dancer and teacher of Mariinsky Theatre, who graduated from Petersburg's Theatre School, N. G. Legat. The author of the article offer part of lesson № 3 (center-work). Four lessons were written by Nicolas Legat for his pupil André Eglevsky.

Keywords: Legat, theatre School, legacy, lesson, center-work, method.

J. V. Ukolova

Pupils of Nicolas g. Legat's London studio

This article is dedicated to the not very well known Nicolas Legat ballet teaching in London. From 1923 to 1937 (the year of his death) the years Legat spent in emigration, he opened a few different studios in London, from the small “drill-hall near Swiss Cottage” (A. Dolin) in Hampstead in 1923 to the large and airy studio in Colet House in 1932, where the great teacher lived and coached in his last years. The studio atmosphere was fondly remembered by his pupils, who later became a well known figures of the English ballet, such as Ninette de Valois, Frederick Ashton, Anton Dolin, Alicia Markova, Alan Carter, Margo Fonteyn, Michel Somes, Mona Inglesby, Moira Shearer.

Keywords: Legat, London, studio, pupils, English ballet, de Valois, Ashton, Dolin, Markova, Carter, Fonteyn, Somes, Inglesby, Shearer.

N. V. Kiseleva

R. M. Glier's «Red Poppy». First staged in America

The article discusses the staging of the ballet “the Red Poppy” R. M. Glier in the United States. Supplemented known and new data; first cited many reviews by American critics.

Keywords: R. M. Glier, Igor Shvetsov, Alexandra Danilova, ballet, «Red poppy».

Y. N. Petukhov

«Our task — to awaken the creative perception of beauty»

(recorded G. S. Varaxina)

This conversation concerned issues, such as: developing Prospero Merime's «Karmen» characters' forms by ballet master and modern literature treatment in ballet.

Keywords: Yuri Petukhov, time, reception, form, interpretation, ballet master, Karmen.

V. L. Kokorenko

The Psychology of creative activity: Experience and Potential

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, selfknowledge, self-development, self-realization, teamwork, communication skills.

A. E. Poleha

Ear training for jazz musicians

(about americans methodical grants)

The present article is devoted to questions of education of hearing of jazz

musicians. The special attention is paid to the subject «jazz solfeggio», as to the basic among musical and theoretical disciplines. Analytical reflections about experience of the American teachers who are engaged in development of methodical grants on development of hearing such as Jamey Aebersold and David Burge are presented in article. Finally, we consider the so-called «perfect pitch» and «color hearing», describes methods for the development of auditory and intonation skills. Experience of the American authors isn't limited to the presented techniques, it is only small part of system of training and development of hearing of jazz musicians.

Keywords: J. Aebersold, D. Burge, jazz solfeggio, ear training, perfect pitch, color hearing.

E. I. Balakina

The questions of genesis of the phenomenon of art
in the scientific idea of XIX–XX centuries

The article summarizes the scientific theories of the last two centuries, in search of the causes of the birth of art. The basis of the highlighting this period in particular integrity became the unity of the crisis processes in culture and art that formed an urgent need to study art in the unity of the reasons for its occurrence and the modern state. The origins of the crisis of art the author notes in the culture of the Renaissance, and the period indicated in the title is considered as a time of active disclosure of its contradictions.

The article compares the materialistic and idealistic approaches to constructing a holistic theory of art. On the example of a number of theories of art shows the principal differences between these two traditional scientific models, the one-sidedness of both methods of research. The main purpose of this article is to justify the necessity and the possibility of applying to a holistic study of the phenomenon of art of new discoveries of the modern science — in particular the principle of complementarity.

Keywords: genesis of Art, Art crisis, genetics, the physiological, the materialist conception, official role of art, theory of art, cosmology of Art, spiritual revolution, the principle of complementarity, the constant and the changeable.

S. V. Lavrova

«Post-traumatic stress syndrome» of New music

The article is devoted New music of the postwar period. The author analyzes the concept of creative and artistic practices based on three protective psychological mechanisms proposed in the work of Erich Fromm's «Escape from Freedom» («Escape from Freedom» 1941) Fromm writes about the mechanisms of action of mental factors that motivate a person to make a conscious rejection of freedom of expression and escape from himself. Determinism parameters and dictates the invention itself, system serial technology has become one of the methods of aesthetics «avoidance» auditory association with the previous musical experience. Other protective mechanisms and «escape from freedom», in terms of Fromm become spontaneity and indeterminism, become highly relevant in the later 1950s, early 1960s, and «de-personalization» disengagement in collage mosaic — a kind of «death of the author». Research method in this paper becomes a comparative analysis, which are involved in psychology, and new music. Based on the method of understanding the meaning and logotherapy of V. Frankl, author of analytical material focuses around the relations of the word (logos), sound and new musical of syntax. Creation of New Music composers of the second half of the twentieth century, becomes a kind of post-war reflexes, sound evidence of posttraumatic syndrome, which served as the object of study in this paper.

Keywords: H. Lachenmann, L. Nono, J. Cage, L. Berio, serialism, New Music, musical determinism, silence, The author's death

O. G. Makho

*War and Science images in the intarsias
of federico da Montefelo's studiolo in Urbino*

Federico da Montefelo's Studiolo in Urbino is one of the most interesting decorative ensembles in Quattrocento art. It incarnate the image of the Ruler of his epoch both idealistic and including features of the Duke of Urbino himself. Intarsias on the walls of Studiolo are highly important part of this ensemble. The character of intarsia art is based upon mathematical precision of composition and the technique demonstrates the highest creators' skill. Program of decoration allows determining the ratio of components of the Duke's image which includes military prowess and scientific study.

Keywords: Renaissance culture, Ducal Palace of Urbino, Studiolo, Federico da Montefeltro, intarsia, Baccio Pontelli, Allegory.

N. V. Stoeva

Imaginism: «cafe epoch»

The article is about of the theatre activity of life of the Imagenists (S. Esenin, V. Shershenevich, A. Mariengof) at the period of the «Cafe Epoch», which was at the beginning of the XX-th century. The traditional forms of the literature realization were turned out to be or they were seriously improved by the new — provocation — forms, as the publican discussion courts, rename the streets and the painting of the walls of The Passionate Monastery. The Imagenists opened the literature café, which was called «The Stall of Pegasus».

Keywords: S. Esenin, V. Shershenevich, A. Mariengof, imaginism, theatre, «Cafe Epoch», cafe «The Stall of Pegasus».

V. A. Shekalov

Pyotr Tchaikovsky and early music

Article is devoted to P. I. Tchaikovsky's relation to early music, first of all I. S. Bach's music. In the second half of the XIX century the knowledge of this music and its prevalence in Russia were insufficient. On the basis of many sources — letters, Tchaikovsky's diaries, certificates of contemporaries it is shown that Tchaikovsky showed to it interest, but its relation was ambiguous, contradictory. Its relation to the spiritual compositions of Bortnyansky which appeared under his edition in P. Yurgenson's publishing house is also ambiguous. The question of a ratio of an assessment and degree of knowledge of the estimating is raised.

Keywords: P. I. Tchaikovsky, J. S. Bach, D. S. Bortniansky, P. I. Jurgenson, early music revival

L. A. Menshikov

The Fluxus self-determination

The actual conditions and circumstances of the fluxus emergence as the direction in avant-garde art are investigated in this article. Its birth took place at

the beginning of the 1960th years. But the large number of legends and inconsistent versions are connected with this fact. In addition to this fact the participants of fluxus have created a number of ironical judgments of this event.

The task of this article is identification of original circumstances of this event on a material of a number of sources, among which are G. Maciunas letters and other documents of that period.

Keywords: Fluxus, avant-garde, action art, G. Maciunas, manifesto, anti-art, neo-dada

F. M. Shak

About terminological problems of mass music

Article is devoted the critical analysis of terminology of mass music. The division of the settled terms offered in article allows to reveal the significant distinctions of art criticism aspects dividing the western and soviet popular music.

Keywords: popular culture, pop-music, Ballad song, rock music, modernism, postmodernism.