Abstracts № 43

VAGANOVA BALLET ACADEMY: EXPERIENCES, TRADITION, PRACTICE

L. I. Abyzova
Vadim Desnitsky, Cavalier of duet dance
The article is devoted V. S. Desnitsky - a former ballet dancer, now - teacher of classical dance-duet at Vaganova Ballet Academy. A brief outline of the creative ways supplemented by a conversation with the a hero of publication.
Keywords: Vadim Desnitsky, Vaganova Ballet Academy, Mariinsky theater, ballet, classical dance-duet, ballet pedagogy.

P. A. Silkin
Opening again: archival sources of Vaganova’s pedagogical heritage
The article presented in first to the reader and analyzed rough recordings made by the renowned teacher of ballet during the work on the textbook «Fundamentals of Classical Dance» (during the life of A. Vaganova has published three editions of the book: 1934, 1939, 1948). At present this unique material is stored in a personal fund Vaganova’s «Manuscripts and documents», St. Petersburg State Museum of Theatre and Music.
The first publication of sources, previously unfamiliar to researchers and practitioners of ballet in this article introduces them to scientific use and allows to partially reveal the methodological views of the famous teacher.
Keywords: Vaganova, «Fundamentals of Classical Dance», the Leningrad Choreographic School, ballet pedagogy, library, manuscript.

ON THE 90-TH ANNIVERSARY OF BORIS BREGVADZE

A. B. Bregvadze
A few words about my father
Art of dancer Boris Bregvadze was profoundly humane, granted us the joy, and glorified the noble, lofty feelings. It is these human qualities of so generously gifted artist and teacher, opening to readers lines of memories, written by his son.
Keywords: Boris Bregvadze, Leningrad Choreographic School, the Kirov Theater, the Mariinsky Theatre, the Leningrad Conservatory, memoirs, biography.

O. I. Rozanova
«The main thing - to dance with a soul»
In the history of male performing Boris Bregvadze has special place: its art harmoniously joined heroic and the lyrical line that existed before separately. In personality of Bregvadze-teacher was dominant personality Bregvadze-actor, transmited to his students not only the skills of ballet technique, but also a personal example of nobility, tact and humanity. A short essay is dedicated to the 90th anniversary of the dancer of the Kirov / Mariinsky Theatre, and then - a teacher of classical dance.
Keywords: Boris Bregvadze, Leningrad Choreographic School, the Kirov Theater, the Mariinsky Theatre, the Leningrad Conservatory, memoirs, biography.

A. A. Sokolov-Kaminsky
Wizard of scene
In memory of his audience he was the last knight - an echo of the noble ballet's eras, when the cult of «beautiful lady» determined the demeanor, style and dance duet, and even the composition of a purely dance forms. Dedicating his essay 90th anniversary of the birth of Boris
Bregvadze, the author notes the versatility of his talents and human qualities, which allowed realized not only in the field of character dance.

**Keywords:** Boris Bregvadze, Leningrad Choreographic School, the Kirov Theater, the Mariinsky Theatre, the Leningrad Conservatory, memoirs, biography.

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**ON THE 125-TH ANNIVERSARY OF BRONISLAVA NIJINSKA**

**M. P. Radina**

**«Bolero»: Rubinstein-Ravel-Nijinska**  
*(to the final performance of the Vaganova Ballet Academy)*

The article reviews the history of the ballet *Bolero* with music by Moris Ravel and choreography by BronislavaNijinska – from the moment of its creation in 1928 commissioned by Ida Rubinstein till nowadays when the ballet has been reconstructed for the graduation performances of the Vaganova Ballet Academy.

**Keywords:** Moris Ravel, Ida Rubinstein, BronislavaNijinska, Nina Yushkevich, Hillari Mitchell, AndisLiepa, Svetlana Romanova, Bolero, Vaganova Ballet Academy, graduation performance

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**J. Sibilska-Siudym**

**BronislavaNijinska and the Polish Ballet**  
*(polish lang.)*

This article is dedicated to BronislavaNijinska’s cooperation with the Polish Ballet group, which was created in the 1937. In the publication there is a short biography of BronislavaNijinska, a description of the circumstances of the group’s creation and the performances specially created by Nijinska for this ensemble. It also includes French and Polish reviews.

**Keywords:** BronislavaNijinska, Arnold Szyfman, Polish Ballet, Nijinska’s ballets, season 1937-1938.

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**THEORY AND HISTORY OF HOREOGRAPHIC ART**

**S. Z. Iskhakova**

**The Dancing Songs in the Flourish of the Middle Ages: to the Problem of Existence**

The article is devoted to consideration of the causes that made popular dancing genres with refrains (rondeau and virelai) not to be written in the collections of songs till the end of the XIII century, but later they became the main part of the minstrels' song repertory.

**Keywords:** medieval dances, rondeau, virelai, canso, troubadour, vers, zadjalesque

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**S. V. Fisher**

**«Baltaragis’ Windmill»: book – musical – movie – ballet**

The article is dedicated to how KazysBoruta’s «Baltaragiomalūnas (lit: Baltaragis’ Windmill)» is reflected in the corresponding musical by VyacheslavGanelin, movie by VytautasArūnasŽebriūnas, and ballet by VytautasBrazdilis. The author gives a review on the works of different genres based on the old legend and carries out the analysis of the production «Baltaragis’ Windmill, or Devil's Bride» performed at the Hermitage Theatre in 2016 by the students of the Lithuanian National Čiurlionis School of Arts.

**Keywords:** KazysBoruta, VyacheslavGanelin, VytautasArūnasŽebriūnas, VytautasBrazdilis national ballet, Lithuanian National Čiurlionis School of Arts, Baltaragis’ Windmill, Devil's Bride.
V. O. Chushkina
Young – experienced. «Creative workshop of young choreographers» - 2016
International Festival of ballet «Mariinsky» for two seasons opened at premieres of «Young's Choreographers creative Workshop». However, the first project in 2016 was not as intriguing as the previous ones: the role of novice choreographers in 2016 played seasoned participants. The problem article considers of works, submitted to the April 7 was in the «Young's Choreographers creative Workshop».

Keywords: Kseniya Zvereva, Ilya Zyvoj, Andrew Merkur'ev, Maxim Petrov, Festival of ballet «Mariinsky», «Young's Choreographers creative Workshop».

METHODOLOGICAL ISSUES OF SCIENCE AND EDUCATION

N. S. Erokhina
To the question of professional training of personal ballet manager
In this article main issue is the problem of professional training of personal ballet managers. Main features of activity of personal manager were analyzed in the field of ballet. Also the author's definition of personal manager was given. Personal manager functions of ballet artists were identified and classified. As a result of the analysis program of courses for the preparation of personal managers for ballet dancers was proposed.

Keywords: management, ballet, personal manager, courses for the preparation of personal managers, professional competence, producing.

METAMORPHOSES OF ART FORMS AND MEANINGS

E. V. Makhrova
Metamorphoses of art forms and meanings
The article introduces the problems of the conference «Metamorphosis of art forms and meanings», which is regularly valid scientific forms. Modern advances in culture and in understanding scientific strategies actualize attention to the study of variable parameters of art and artistic communication. A formal approach requires changing the traditional paradigm, aimed at finding the constant elements in the theory and history of art. Receptive approach should be focused on the search for relevant research strategies and the formation of paradigmatic units. Interaction of formal and receptive approach can open up new prospects for the development of art.

Keywords: art form, artistic sense, the metamorphosis, art, art research strategy, the research paradigm, scientific forum

T. V. Bukina
«Valkyries» by Wagner - Eisenstein: Towards the «other» hearing strategies
In the historical musicology R. Wagner's heritage has a rather paradoxical reputation: on the one hand his compositions are recognized as the most difficult samples of the opera repertoire, it is conventional that they set exclusive, almost impracticable tasks both to performer, and to listener. On the other hand, they repeatedly inspired cases of the mass Wagnerism, a fanatical worship of the personality and works of the German composer, peculiar to rather mass culture, than academic art. These facts allow to offer a hypothesis about an existence of some alternative programs in perception of Wagner’s works involving the widest range of listener’s senses. A research of such possible additional «channels of access» of Wagner’s music is undertaken in the article on the example of «Die Walküre» performance in the Bolshoi theater which was carried out in 1940 by a film director S.M. Eisenstein.
Keywords: R. Wagner, S.M. Eisenstein, Wagnerism, perception of music, musical abilities, sensory systems.

E. E. Drobysheva
«Non-human, way too non-human...»:
the question of the axiological foundations of modern art
The contemporary art trend -reactualization of corporality as a new sensibility, which is regarded by the author as a revision of axiological grounds of art - is analyzed on the basis of the plastic lexis of Anton Adasinsky's «DEREVO» theater.
Keywords: axiology of art; postmodern aesthetics; axiological revisionism; beauty as a value; physical theater.

E. M. Kolyada
Indian motifs in creative experiments of Anna Pavlova
(reliefs and paintings of the temple complex of Ajanta)
Art history knows many amazing metamorphosis, to which you can relate the story of how a dancers, depicted on the walls of the mysterious temples of Ajanta, revived came to life in the ballet, staged delivered by Anna Pavlova. The article is devoted to the history of the discovery of the temple complex and the embodiment translation of his images in the ballet «The murals the frescoes of Ajanta».
Keywords: Anna Pavlova, reliefs, paintings, creativity, ballet, dance, Ajanta.

O. Y. Koshkina
The legacy of E. Degas in the works of S. Bakin
The article attempts to review the works of artists, separated by a century: the great impressionist Edgar Degas, and our contemporary Sergey Bakin. Parallel overview and interpretation takes place in the visual plane play dance, gesture interpretation of dance art and convex pictorialism of the choreographic language. Subjected to the analysis of the artistic vision of painters, limited display of dance, and identifies the connection current artistic practice with historical processes at the crossroads crossing areas of influence.
Keywords: Edgar Degas, Sergey Bakin, painting, graphics, artistic image, Ballet Dance, ballet dancer, interpretation of artistic vision.

L. A. Kupets
About a poor quartet or G. Verdi as the symphonist
In the article for the first time in the Russian musical science string quartet J. Verdi becomes a subject of study. As a hypothesis, the author proposes to investigate the paradox of performing neglect and even ignoring this work in the twentieth century. Reconstructing the musical-historical context of the establishment of the Quartet, using comparative-historical method of analysis of the musical text, the author shows a different, non-classical model of the genre of the quartet, which is guided in this work by Verdi. This «theater and symphony» model has led to active transcriptions for string quartet ensembles and orchestras, and as such has won the Audience sympathy in the XXI century.
Keywords: Verdi, string quartet, sinfonia, arrangement for orchestra, opera of the XIX-th century, romantic ballet.
A. V. Polubinsky  
**The evolution of artistic thinking: from painting to cinema and backwards**  
The article considers main aspects of artistic thinking during the transfer from static arts (painting) to dynamic arts (cinematography). It is shown on the basis of a new method of visual-sound narrative, which was developed within the traditional school of painting. The evolution of visual narrative allows representing a cinematographic apparatus as an instrument of analysis and dynamic ‘arriving at’ static art objects. Therefore, cinematographic vision may be represented as a means of better perception and interpretation of the visual culture in general.  
**Keywords:** P. Greenaway, L. Majewski, Alexander Sokurov, painting, apparatus of cinematography, dramaturgy of the art space, visual language, narratology.

IN THE MIRROR OF ART  

A. S. Stepanova  
**On the classification of music created on the picturesque plot**  
A number of works of music in their content is based on images and stories of painting. However, the classification of musicology embodiment scenes scenic sources in the music still exists. This article is offered own classification, and, first and foremost, it aims to encourage a discussion of modern musicologists and critics.  
**Keywords:** music, fine arts, painting, story, classification.

THEORY AND PRACTICE OF CONTEMPORARY ART  

S. V. Lavrova  
**Authorship of New Music «age of mechanical reproduction»**  
The article is devoted to «photographic conditionality» of contemporary art, for which the appearance of photographs opened a new artistic reality. Participation of new technologies in the creative process of reproduction was not only time, the catalyst of the artistic process, but also changed the principles of thinking. With the development of reproductive technology, a new artistic aesthetics and at the same time a process of «resetting» the historical value and uniqueness of the author. The author makes a conclusion about the identity of the use of the finished material (photographic subject) in the visual arts using objects from the collection of sound recordings in the new music. In connection with these new technical capabilities inevitably arises the problem of authorship in both artistic interpretations of the world is presented as an anthology of models. In this context, analyzes the concepts of P. Schaeffer (concrete music), as well as the P. Ablinger ‘s original author's method of fonorealism.  
**Keywords:** P. Ablinger, P. Sheffer, fonorealism concept, concrete music, new music, digital epoch of musical art.

L. A. Menshikov  
**The anti-art architectonics**  
The question about emergence and distribution of the term «anti-art» in art practices of vanguard at the 1960th is investigated in this article. The anti-art represents the synthetic phenomenon which has some internal tectonic components, without which the art work can't be deprived of artistry and by that it can't be turned into an anti-art artifact. At the same time it is possible to reveal a number of the phenomena in the same context of antiaesthetics. These phenomena are in the difficult relations with the anti-art. Among them there are a performance and a performative communication, a multiple and a work of art as a thing, an event and a work of art as an event.
The possibilities of fixing of the specified phenomena in the form of the score and the art practice of a fluxus developing in this direction are considered.

**Keywords:** Art, postmodernity, anti-art, architectonics, neo-avanguard, fluxus, non-art, performance, multiple, event, score