

## ABSTRACTS

### **On the 100-th anniversary of V. M. Krasovskaya**

*B. A. Illarionov*

#### **V. M. Krasovskaya and the Vaganova Ballet Academy**

The article contains the story of scientific work of V.M. Krasovskaya who was an outstanding ballet researcher, alumnus and professor of the Vaganova Ballet Academy. The article establishes starting date of Krasovskaya's literary activities, reveals facts and details of founding of the Department of the theory and history of ballet at the Vaganova Ballet Academy. It also evaluates significance of Krasovskaya research file cabinet.

**Keywords:** Vera Krasovskaya, Vaganova Ballet Academy, history of ballet, Department of the theory and history of ballet.

*L. I. Abyzova*

#### **V. M. Krasovskaya – a pioneer of the ballet review**

Article is devoted to one of the areas of multifaceted creativity of V. M. Krasovskaya. Outstanding ballet researcher, she becomes a true innovator in a rare genre of ballet criticism – a genre of the overview of ballet seasons. The article describes and analyzes «Leningrad ballet companies seasonal reviews» for years 1954–61. Prominent features of V. M. Krasovskaya's critical method, defined by fusion of information, intelligence and artistry of presentation, are marked. The author reintroduces almost forgotten work of V. M. Krasovskaya, paying attention to its current relevance.

**Keywords:** V. M. Krasovskaya; Yuri Grigorovich; Igor Belsky, ballet criticism; Kirov State Academic Opera and Ballet Theater, Mariinsky Theater; Maly Opera Theater; Leningrad Ballet School;.

*L. V. Grabova*

#### **A personal archive fund**

#### **of V. M. Krasovskaya in the Central State Archive of Literature and Arts of St. Petersburg**

The author gives an overview of the personal archive fund VM Krasovsky. This materials will be available in the reading room of the Central State Archive of Literature and Art after the completion of the scientific description of the fund.

**Keywords:** V. M. Krasovskaya, personal archive; Central State Archive of Literature and Art in St. Petersburg.

*O. A. Frolova*

#### **The personal library of V. M. Krasovskaya in fund of Saint-Petersburg state Theatre library**

The article provides an overview of the books from the personal collection of V. M. Krasovskaya, passed into the fund of Saint-Petersburg state Theatre library

in 2000. The collection of books is considered the example of some unique editions, autographs of Russian and foreign artists and historians of ballet.

**Keywords:** V. M. Krasovskaya, library, storing, publication, presentation inscription.

*V. I. Uralskaya*

### **Theory and history of ballet: components of métier, experts, education**

The article is dedicated to training of professional art experts on ballet. Issues of professional competence and choreographic ethics are raised. The author evaluates research works of V. M. Krasovskaya.

**Keywords:** V. M. Krasovskaya, theory and history of ballet, ballet critique, training of art experts on ballet.

*T. V. Purtova*

### **On problems of teaching History of Ballet**

The article tackles current issues of teaching History of Ballet. It stresses the importance of discipline in the training of specialists in the field of choreographic art. Also it stresses the need to clarify the professional terminology. It notes the absence of a common approach to the teaching of the history of ballet in various educational institutions. The author raises the question of the consolidation of the professional community of ballet historians to solve the problems of teaching the history of ballet in contemporary conditions. The article is dedicated to centenary jubilee of Vera Krasovskaya.

**Keywords:** Vera Krasovskaya, history of Ballet (Dance, Choreography) as academic discipline, Theory and history of ballet.

*V. S. Koltsova*

### **The works of J. Levinson as a source of historical research VM Krasovskaya**

The author traces the connection between creativity of A. J. Levinson and works of V. M. Krasovskaya, referred to articles of the outstanding ballet critic.

**Keywords:** A. Y. Levinson, V. M. Krasovskaya, ballet critics, history of Russian ballet

## **Vaganova ballet academy: experiens, tradition, practice**

*I. A. Pushkina*

### **Less-known pages of life soloists of the Kirov Ballet (materials for the biography of N. A. Anisimova)**

The article is devoted to a difficult period (1938–1939) of life NA Anisimova — soloist of the Kirov Opera and Ballet. Information about the events of those years remained little actress herself and her biographers prefer to remain

silent about the facts of its involvement in the «ballet case», fabricated by the NKVD. Autor introducing into the history of Russian Ballet series of archival documents of the case, allowing to obtain a more detailed picture of the transferred NA Anisimova troubles.

**Keywords:** N. A. Anisimova, K. N. Derzhavin, E. A. Salome, Kirov Opera and Ballet, Leningrad Ballet, «Great Terror», «ballet cause» of the NKVD.

*M. P. Radina*

**«The Fairy Doll» in Saint-Peterburg  
(to recreation of the ballet by the Vaganova Ballet Academy)**

The article is devoted to the history of the ballet 'The Fairy Doll' with music by J. Bayer staged in St. Petersburg: from the first performance created by Sergei and Nikolai Legat at the Hermitage Theatre in 1902 to the nowadays when The Vaganova Ballet Academy is preparing the renewal of the ballet.

**Keywords:** S. Legat, N. Legat, L. Bakst, J. Bayer, V. Telyakovsky, V. Ponomarev, K. Sergeev, N. Tsiskaridze, «The Fairy Doll», Vaganova Ballet Academy.

## **Ballet at the crossroads of cultures. Russia-Poland**

*K. Carlos-Machej.*

**The tradition of the Russian school of classical dance  
at the Polish ballet education.  
Methodical Contacts**

This paper focuses on the methodological contacts in the teaching of classical and character dances. It shows the contacts between Russia and Poland, determining, in particular, the way of development of Polish ballet educational system, the foundation of which became the Russian school of classical dance. The origins of Russian-Polish contacts should be sought in the Diaghilev's Ballets Russes, which were the carrier of St. Petersburg school of classical dance. The next moment which needs to be considered of key importance is the translation into Polish by Olga Sławska-Lipczyńska of Agrippina Jakovlevna Vaganova's «Foundations of Classical Ballet» book. This publication standardized the methods of classical dance teaching in the Polish ballet educational system, it also met the expectations of ballet circles, becoming an event of great importance. The systematic training of teachers in Poland began in 1972. In the Higher State School of Music (today known as The Fryderyk Chopin University of Music) the Extramural School for Dance Teachers was established. Professor Zbigniew Korycki became its director — a ballet master, choreographer, pedagogue and the graduate of the Ballet Master Faculty of The Russian University of Theatre Arts in Moscow.

**Keywords:** Polish ballet education, Methodological contacts, Olga Sławska-Lipczyńska, The Fryderyk Chopin University of Music, Zbigniew Korycki

*Z. Rudnicka.*

**Etudes choreography as an important part of the process of shaping artistic image of student ballet school**

This article is based on reflections to the related issues are based on author's long-time experience as both a teacher and an artist of ballet. It is devoted to the issue of the influence of the cooperation between the students and the lecturer-choreographer for their artistic image.

**Keywords:** ballet, artistic image

*B. Książkiewicz*

**The impact of A. Vaganova's methods on the context of the history and practice of the Polish ballet**

A. Y. Vaganova is a significant figure in the history of the world ballet. Her training methods influenced considerably the Polish ballet art as well. Early post-war years were the most difficult for the Polish society. In the 50s due to the state policy in the sphere of culture the program of art education together with the ballet one was restored. The cultivation of a professional ballet dancer was based upon the program of the Soviet ballet schools on the training methodology of Vaganova.

This system has been operating till these days in ballet schools of Poland. The learning process in the school lasts nine years and includes general subjects as well as specialized practical and theoretical ones. The influence of Vaganova's methods is very noticeable in the Polish ballet education system, both at a university and secondary ballet school levels, while extending further to all Polish theatres where the ballet dancers — graduates of the following ballet schools work.

**Keywords:** A. Vaganova, Secondary Ballet School, Polish Ballet Art, Education, Influence

*D. Piasecka*

**With gratitude to my teachers from Leningrad**

This paper focused on the teaching, artistic and coaching experience of Danuta Piasecka, who was a student of the N. A. Rimsky-Korsakov Conservatory and the Vaganova Leningrad Academic Choreographic School at 1963–1968. Outstanding educationalists with whom she was collaborating were F. Balabina, I. Zubkovska, N. Bielikova, N. Kamkova. In organizing the International Ballet Competition in Wina, Danuta Piasecka was working with B. Bregvadze. She also received advice from A. Puszkina.

The knowledge acquired in these projects enabled her and her husband Jaroslaw Piasecki to be co-authors of the first polish classical ballet and ballet literature curriculum at the Fryderyk Chopin Academy of Music in Warsaw (The Fryderyk Chopin University of Music), where in 1972 studies for dance educationalists were enrolled. D. Piasecka's curriculum is based on petersburgian school of classical ballet.

**Keywords:** Danuta Piasecka, Jaroslaw Piasecki, Vera Kostrovitskaya, The Fryderyk Chopin Academy of Music, coaching experience

*J. Sibilska-Siudym*

**Warsaw tours of N. K. Bogdanova  
(materials of «Kurier Warszawski» 1855–1867)**

The report is dedicated to great Russian ballerina, Nadezhda Bogdanova and her guest performances in the Teatr Wielki in Warsaw in the years 1855–1867. The career of the artist took place in Paris, St. Petersburg and Moscow. She also performed in many European capitals. She appeared on the Warsaw stage over 50 times and took part in the romantic repertoire, which was brought to Warsaw by Roman Turczynowicz. Bogdanova's performances greatly influenced the lives of the Warsaw dancers who she danced with.

**Keywords:** N. Bogdanova, A. Tarnowski, R. Turczynowicz, Teatr Wielki, «Kurier Warszawski», a romantic ballet, ballet history.

*Z. Czechlewska*

**«Krakow wedding in Ojców»: Petersburg's chapter  
in the history of the Polish performance  
(to the question of the mutual influence of folklore  
and academic in musical theater)**

The aim is the Poland — Russia relations in the history of both cultures. Since Petersburg has always attracted artists, also many Polish ones marked their presence at the Mariinsky Theatre in the nineteenth century.

The Analysis are the Polish National Dances which had a significant impact on the promotion of cultural heritage in the high society of Petersburg. Forms of art vastly employ Polonaises and Mazurs making them an important components of the performances.

«The wedding in Ojców» with music of Karol Kurpiński and Joseph Damse, Jan Stefani's melodies and Julia Mierzyński's choreography has been prepared in Petersburg in 1851.

Polish music and dance inspirations left a durable mark in the history of culture. Chopin's and Stanislaw Moniuszko's music had a significant impact on the music of the nineteenth century.

**Keywords:** S. Moniuszko, K. Kurpinsky, «Wedding in Ojców», «Blue mazurka», Polish folklore, Polish ballet, Polish National Dances.

*A. K. Vasiliev*

**Polish motifs in Russian opera**

Generalized artistic image of Poland — political and cultural opponent of Russia — at the Imperial Opera was made by contrast, the value of which was detected in the deeper revelation of the Russian national character, type.

Russian operatic drama used to the Polish stories and «keynotes» as a catalyst of conflict, as a circumstance of the collision of the hero with fate, including on a psychological level.

The development of Opera showed that «the Polish conflict» is solved winning on the comparison of Russian melodic and dance-rhythmic Polish characteristics.

Opera Polish national images had content different from their presentation in the performances of the ballet.

**Keywords:** Russian Opera, national image, «Ivan Susanin», «Boris Godunov», «Eugene Onegin».

*M. Y. Gendova*

**Polish ballroom dancing in the mirror of Russian literature**

Ballroom dance with the time of Peter the Great firmly entrenched in the noble life of Russians. Ballroom culture reached its peak in the XIX century, representing a truly multicultural phenomenon. The author raised the issue of the appearance of the polonaise and mazurka into Ballroom-programs of Russian imperial capitals, and about of the socio-cultural and historical context of the phenomenon of the Polish Ballroom Dance, reflected in the works of Russian classical literature.

**Keywords:** ballroom dance, polonaise, mazurka, emperor, lady, gentleman, dancing master, etiquette.

*E. M. Koljada*

**The heritage of the family of Krasovski:  
the contribution of the Polish dynasty in the culture of Russia**

One of St. Petersburg's dynasties, representatives of which are now known only to a narrow circle of specialists — a dynasty of Krasovsky. The theoretical heritage of the three members of this family deserves special attention, as the contribution of these people in the different scientific disciplines proved to be extremely important for the time they lived and worked, and modernity. This article focuses on the activities of Apollinaris Krasovsky, his grandson Michael Krasovsky and granddaughter Vera Krasovsky.

**Keywords:** Krasovsky, St. Petersburg, Poles, civil architecture, theory of rationalism, wooden architecture, ballet, theater science.

*A. M. Kulegin*

**Mathilda Kshesinskaya v. Vladimir Lenin.  
A History of Dispossess Proceedings against Bolshevist Organizations  
from Kshesinskaya's Mansion (May 1917)**

The article is dedicated to one of the most dramatic periods of history of Kshesinskaya's mansion. In early March 1917 the mansion belonging to famous prima ballerina was occupied by soldiers from the workshops of the Reserve Armed Division, and eventually the administrative organs of the Bolshevik's party moved in. Vladimir Lenin worked here practically every day. The primary attention in the article is paid to a story of a hype process of 5 May, 1917 based on a newly found archive sources. The trial on illegal occupation of Kshesinskaya's house brought in an indictment against Bolshevik organizations and personally V. I. Lenin. Although Mathilda Kshesinskaya won a suit, she was not able to return her mansion and had to leave Petrograd and eventually Russia.

**Keywords:** Mathilda Kshesinskaya, Kshesinskaya's mansion, Vladimir Lenin, Alexandr Kerensky, Bolsheviks, legal argument, revolution, soldiers, bicycle battalion

*S. N. Popov*

### **The Polish National Ballet: 2009–2013. First soloist's experience**

The article is devoted to the activities of the Polish National ballet (Warsaw) in 2009–2013 and to the experience of the author as a first soloist of the company. There are biography of the Director of the Polish National ballet (since 2009) Krzysztof Pastor and the characteristic of his creations. It is emphasized that the K. Pastor's activities marked a new stage in the development of ballet in Poland. There is also information about productions at the Polish National ballet of choreographers: P. Bart, J. Neumeier, F. Ashton, A. Ratmanský, J. Tyski, etc. Author shows the relationship of the Polish ballet and the Russian school of classical dance through activities of Russian dancers and teachers, people who have worked in Warsaw. This article was prepared on the basis of the lecture presented on the International scientific-practical conference «Ballet at the crossroads of cultures (Russia-Poland)» at the Vaganova Ballet Academy in November 2015.

**Keywords:** Krzysztof Pastor, Jacek Tyski, Walery Mazepczyk, the Polish National Ballet, Teatr Wielki, Warsaw, «And the Rain Will Pass...» ballet, «Chopin the Romantic Artist» ballet, «Hamlet» ballet.

*I. A. Pushkina*

### **Polish dancing in Russian ballet stage**

Polish dances in the Russian state became known at the XVII century. In a secular Russian everyday life of the XIX century Mazurka and Krakowiak was popular to some time and regular. These two Polish dance was began to performed on the dramatic stage in vaudeville.

The article provides a brief overview of precedents incarnations Polish themes in Russian theatrical choreography since the first appearances of the motives of the polonaise, mazurka, krakowiak on the stage of the Imperial theater — to the interpretation of modern dance choreographers.

**Keywords:** F. Chopin, M. Petipa, M. Glinka, K. Goleyzovsky, D. Bryantsev, mazurka, polonaise, krakowiak, a Polish dance, ballet, character dance.

*Y. V. Salnikova*

### **«Prideful polish woman» in the context of russian culture (polish-actresses in Russian cinema of the twentieth century)**

The paper describes the influence of cinema on cultural relations between Russia and Poland and mutual understanding between the people of the two countries. Biographies of polish actresses as well as russian actresses of polish parentage are given as illustrations.

**Keywords:** Beata Tyszkiewicz, Janina Żejmo, Ewa Szykulska, Kalina Jędrusik, Eugeniusz Bodo cultural relations, polish cinema, soviet cinema

*D. S. Svistunovich*

### **Visually-musical model of Russia in the performance of Krzysztof Jasinski «Devils»**

There is an investigation of the problematics of the stage interpretation of the Russian literature's classic by the foreign theatre ensembles in terms of the

performance of Krzysztof Jasinski «Devils» in this article. There is an emphasis on the question of the influence of the national art's traditions on the work of the stage manager when creating the image of Russia on basis of scenic and musical performance decoration. There is also the viewing of practice of using the receptions of symbolist theater in modern stage productions.

**Keywords:** K. Jasinski, actor, drama, image, director, symbolism, scene, chorus.

*A. A. Sokolov-Kaminsky*

### **Mathilda Kshesinska and search for a new ballet in the early XX century**

A short essay examines conflict and positive aspects of relations between representative of the famous classical ballet dynasty and the innovative ideas of the early twentieth century (the time, marking the academic crisis).

Matilda Kshesinska was witnessed triumphs Isadora Duncan at the Petersburg stage, and even communicate with a new celebrity, but, unlike M. Fokine and A. Pavlova, her ideas have not penetrated. For creativity Fokina Kshesinska watched closely, although not shared his program.

As the unprecedented success mature «personality, gifted beyond measure», even with attempts to «try on» innovative course by participating in innovative productions Kshesinska remained itself.

**Keywords:** M. Kshesinska, M. Fokine, classical ballet, St. Petersburg's ballet.

*P. M. Stepanova*

### **J. Grotowski's trainings and the problem of the «new body» in the modern theater**

The article reviews main definitions of theatre anthropology; special attention is paid to «equivalence» maxima and the «new body». The problems of modeling actor's new body emphasize in modern Russian and Poland theatres are reviewed using the example of groups, working in Grotowski tradition: Gardzienice, Vengate; A. Vasiliev and Klim works and on the basis of plastic theatre experiments: Commune / Warsaw, A. Adasinsky' the «Tree» theatre. There are two basic concepts of actor's existing manner marked in this article: syncretic and synthetical models.

**Keywords:** E. Grotowski, A. Vasiliev, Klim, A. Adasinsky, equivalence, «a new body» syncretic model, synthetic model, theatrical anthropology.

## **Methodological issues of science and education**

*G. K. Zukova*

### **Piano transcription of ballet music.**

### **The concert life of XIX–XXI explosives**

The article is to specify the artistic and interpretational problems in transcription-based piano repertoire, especially focused on the ballet music arrangements. The historical and practical aspects of piano transcriptions are



analyzed etiologically and ontogenetically from the «Golden Age of Romantic Piano» to nowadays.

**Keywords:** Piano transcription/arrangement, Musical text, Musical thesaurus, Dance music

## **Harmonia mundi**

*V. A. Kushelev*

### **Dionysian and apollonian interpretation of the art and human**

The article is devoted to the explanation of the valuable relation of the subject to itself as an object, the role of identity as a condition of selective relationship to another subject.

**Keywords:** identity, attitude, value, evaluation, selective interaction

*R. V. Svetlov*

### **Philosopher in the visual space of the ancient city**

The article discusses the place and role of images of the philosophers in the public space of ancient city. Book of Diogenes Laertius becomes an example for studying the dynamics of changes in relation to the images of philosophers in the period of Classic and Hellenistic Greece. The large number of portraits of philosophers who remained from the Roman period can be explained by the fact that the images become an element of private space's decoration.

**Keywords:** Ancient Art, ancient city, image of philosophers.

## **Theory and practice of contemporary art**

*L. A. Menshikov*

### **«An Elusive Aesthetic» in the Anti-art community**

The postmodern art in that measure there it purposefully destroys classical model of art communication (the author – the work – the viewer) and forms a new way of creative activity which is accepted to call «anti-art». This art becomes a source of a peculiar sensual experience – «imperceptible or elusive aesthetics». The aesthetic effect arises inadvertently and isn't connected with activity of the author or with the artifacts which have no steady value. The general orientation of creativity is felt in any situations of perception, though it can't be formulated unambiguously, it also makes «imperceptible or elusive aesthetics» of anti-art.

**Keywords:** postmodernity, fluxus, action art, art of object, intermedia, event, happening, aesthetics, author, anti-art.