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CHOREOGRAPHY AND STAGE DECORATION IN WORKS OF S. LIFAR

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ХОРЕОГРАФІЯ І СЦЕНІЧНЕ ОФОРМЛЕННЯ У ТВОРЧОСТІ С. ЛИФАРЯ

Serge Lifar was a French ballet dancer and choreographer of Ukrainian origin. He is considered as one of the greatest male ballet dancers of the XX century. Lifar was also a choreographer, director, writer, theoretician of dance, and collector. As ballet master of the Paris Opera from 1930 to 1944, and from 1947 to 1958, he devoted himself to the restoration of the technical level of the Paris Opera Ballet, returning it to its place as one of the best companies in the world.

Although Lifar did not respect the Aristotelian rule of the three Unities (to his mind the essential things were the ballet's unity of style and unity of action), nonetheless he paid particular attention to librettos. As he sought to refine his art and come up with new creative and artistic ideas, Lifar chose ballet librettos which would allow him to express his own quest as an artist: the quest for Beauty and the Absolute. Like the Greeks, Lifar considered the theatrical arts – and ballet in particular – to have a moral and ethical dimension, as well as an individual and collective cathartic function. In “*Boléro*”, “*Istar*”, “*Joan de Zarissa*” and “*L'Amour Sorcier*” the creator-composer chose characters he could himself identify, and he invited the audience to share in the characters' heroic quests through their representation in performance.

In relating ballet to tragedy, Lifar took up the Wagnerian quest for Total Art, something that Jacques Rouché had been wanting to introduce to the Paris Opera since 1914, and which had in fact prompted him to select Lifar as choreographer and ballet master in 1930. From 1939 to 1944, Lifar attained his creative maturity and forged new links between the arts.

Working with composers, Lifar tried to achieve harmony between music and dance. Unlike “*Icare*”, for which the entire choreography was designed before Arthur Honegger was asked to provide the music, “*Le Chevalier et la Damoiselle*” was a collaboration, in which Philippe Gaubert's music was sometimes composed and then given to Lifar, and Lifar's choreography was sometimes prepared and then given to the composer. In “*La Princesse au jardin*”, he created motifs in the choreography corresponding to Gabriel Grovlez's musical motifs. In “*L'Amour Sorcier*” and “*Le Jour*”, Lifar had the principal characters “dubbed” by singers to help the audience better understand the action and to highlight the dramatic art of his ballets, on the model of classical tragedy.

Having completed his work with the musicians, Lifar would turn his attention to the set designers, encouraging them to think of the sets not as an end in themselves, but rather as something that should spring naturally from the drama of the ballet. For Lifar, the set designer should take his cue from the dance; the creator choreographer should not have to take his inspiration from the set, and he insisted that the following two criteria be respected in set design. The first of these was that the fixed background set should establish the general emotional tone of the drama, with nuances introduced in the lighting. In “*Joan de Zarissa*”, Yves Bayer designed a massive, heavy set redolent of tragic sentiment, with lighting that underscored the subtly threatening atmosphere. His set creates an effect of immensity of scale perfectly suited to the ballet's overall tone, and, through the disproportionate size of certain features, even strikes a supernatural note to underline the tragic aspect of this

ballet. The second criterion was that the background set should focus the audience's attention on the dancers, who provide the dynamic foreground. Set designers had to ensure that costumes harmonized with the colors of their background sets.

For "Le Chevalier et la Demoiselle", the set designer Cassandre used colour to reflect the tone of the ballet. The costumes, gloves and the ring of the squire change on three dominant colors (red, blue and yellow), while the Knight is dressed in black and the Princess in white. The aim was to direct the audience's attention to the ballet's main object, which, for Lifar, was the dancing. To this end, the set designer had to liaise with the creator-choreographer and the dancers in order to design practical and aesthetically suitable costumes for them which would not impede their movements and which harmonized at all times with the unfolding drama in the choreography. For instance, in act I, scene II and act II, scene X of "Le Chevalier et la Demoiselle", Lifar had to find some way of enabling the danseuse étoile, dressed as the Princess in a heavy drape, to change into a doe and execute a graceful pas de deux with the Knight Errant with whom she falls in love, and then a second dance once her Knight has won the tournament. History made a place for Lifar as a serious contributor to XX century ballet — one who did things his way. The New York Times awarded S. Lifar a title of unforgettable star.

Д. Федорченко

**ГЕНЕЗИС ТА ТЕНДЕНЦІЇ РОЗВИТКУ «ВІДЕНЬСЬКОГО ВАЛЬСУ»
У ПРОГРАМІ ЄВРОПЕЙСЬКИХ БАЛЬНИХ ТАНЦІВ**

D. Fedorchenko

**GENESIS AND DEVELOPMENT TRENDS OF "VIENNESE WALTZ"
IN THE EUROPEAN BALLROOM DANCE PROGRAM**

Танець давно і міцно увійшов у повсякденне життя людини. Нині складно зустріти людину, яка б не була знайома з таким яскравим феноменом світової культури, як «віденський вальс». Безперечно, що для більшої частини людей слово «танець» асоціюється зі словом «вальс». Дійсно, вальс можна віднести до класики хореографічного мистецтва, а віденський вальс по праву носить ім'я «короля танців».

Актуальність вибору віденського вальсу в якості об'єкта для мистецтвознавчого аналізу зумовлена тим, що на сучасному етапі розвитку спортивний бальний танець зазнає фундаментальні зміни, а у віденському вальсі, який є невіддільною частиною спортивного бального танцю, ці зміни виражені найбільш яскраво.

Як говорить М. Васильєва-Рождественська: «Глава про вальс одна з самих чудових і важливих сторінок в історії танцювальна мистецтва».

Поняття «віденський вальс» з'являється близько 1800 р. в епоху французької революції, коли культура втрачає елітарний характер. А вальс теж частина культури цього часу — не випадково він отримує назву «марсельєза серця». Важливу роль у поширенні вальсу зіграв Віденський конгрес, у період проведення якого в 1814–1815 рр. Відень з її культурою стала де-факто столицею Європи, — вальс остаточно входить в офіційну програму балів, в 20–30-ті рр. стає предметом композиторського мистецтва.

Історія виникнення віденського вальсу сходить до XII століття. По одній з версій попередником вальсу вважають лендлер — танець у музичному