

*Shot report***STUDING OF THE PERSON OF THE
DOMESTIC BALLET MASTER IN
CULTURAL SCIENCE**

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Creativity of known modern choreographer D.A. Brjantsev deserves attentive studying.

Being the main ballet master of the Moscow Musical theatre of a name K.S. Stanislavsky and V.I. Nemirovich-Danchenco, D.A. Brjantsev has put popular tebballets "Galatea" and « the Old tango », and also performances - « the Hussar ballad », "Humped horse", «Nine tangoes and ... Bah » and many others on stages of theatres of Moscow, Leningrad - Peterburg and Krasnodar. Any themes and genres, the form of multievent performance and ballet miniatures, the most various choreographic lexicon are subject to D.A. Brjantsev: classical dance and free plastic, dance household and variety.

One of the bright ballets put by D.A. Brjantsev, began ballet « the Illusive ball » on F.Shopen's music (on his nocturnes, mazourkas and the second part of the Second concert for a piano with an orchestra). « Illusive ball » strikingly it is not similar to one of the previous ballets. The choreographer has refused a plot to which always gravitated, from dynamics of development of action, from precisely drawn dramatic art, from logic correctness of events, from a bright portrayal of characters of characters. His ballet as if is weaved from visions and presentiments, from easy sighes and silent pauses, from the escaping memoirs which have revived behind a veil not of procast tears ...

The ballet composed on the end of XX, sends us to his beginning. Associations with Petersburg here persistently are prompted not only stylistically D.A. Brjantsev's with faultless lexicon, but also all atmosphere of performance, his laconic - strict registration executed by artist V. Arefjev. What it - « winter dreams » about Petersburg seen through a Mirage of a snowfall in silvery light of the moon, or transparent haze the "thoughtful" white nights which are fancifully

washing away borders between dream and reality?... Feelings of heroes are deeply latent. Entreaty, a recognition, oathes are designated by executors only hints - in fleeting embraces, in whisper of silent run, in hardly appreciable sights usually looking down eyes. Language of classical dance is combined here with difficult supports, masterly lexicon of modern dance. But these free « infringements of rules » are not perceived by a stylistic discord as are subordinated to the general choreographic figure, uniform hardly to a delayed rhythm.

Dancers of the Moscow Musical theatre appeared sensitive to D.A. Brjantsev's choreography, the blessing grew and were formed on his ballets. Correctly having felt originality of lexicon of D.A. Brjantsev, they have highlighted set of the most interesting plastic nuances, theatrical individualized heroes, having made everyone blows an independent short story about love - about not holding, lost or and not found happiness.

« Illusive ball » D.A. Brjantsev has adequately risen in one line with performances which are considered as indisputable masterpieces. On a share « Illusive ball » the extraordinary spectator success and record number of enthusiastic reviews has dropped out.

To write about the ballet master, whose heritage became property of a history, to some extent easier, than about the choreographer modern: the time distance and completeness of a creative way help to place all necessary accents correctly. And for the modern choreographer mutually exclusive judgements about his ballets are pulled different estimations and sometimes. Objective to be difficult, since you are the direct witness of creative process.

The person of the choreographer, the ballet master, the ballet dancer always finds the reflection in ballet performance. And the more interestingly the person, the more considerable ballet statement.