

The background of the entire image is a dark red color. On the left side, there is a detailed illustration of a classical column with a fluted shaft and a decorative Corinthian capital. To the right of the column, a large, heavy curtain is draped in soft, flowing folds, partially obscuring the red background.

EXHIBITION

NINETTE DE VALOIS

THEATER
MUSIC
DANCE
FINE ART



THEATER
MUSIC
DANCE
FINE ART

NINETTE DE VALOIS

DANCE IN FINE ART
EXHIBITION





BALLET

THEATER DIRECTORS
CHOREOGRAPHERS
BALLET ACTORS

NINETTE DE VALOIS
FREDERICK ASHTON
KENNETH MACMILLAN
MARIE RAMBERT
ANTON DOLIN (SYDNEY FRANCIS PATRICK)
LYDIA SOKOLOVA (HILDA MUNNINGS)
ALISIA MARKOVA (LILIAN ALICE MARKS)
MARGOT FONTEYN
RUDOLF NUREYEV
NADIA NERINA
SERGEY DIAGHILEV
ANNA PAVLOVA
TAMARA KARSAVINA
SERAFINA ASTAFIEVA
VASLAV NIJINSKY
NICHOLAS SERGEYEV
LIDIA LOPOKOVA
JOHN CRANKO
GALINA ULANOVA

NINETTE DE VALOIS

Dame Ninette de Valois OM CH DBE (1898-2001), born Edris Stannus, a cult figure in the British choreography, the establisher of the Royal Ballet, one of the foremost ballet companies of the 20th century and one of the leading ballet companies in the world. She also established the Royal Ballet School and the touring company which became the Birmingham Royal Ballet. She is widely regarded as one of the most influential figures in the history of ballet and as the «godmother» of English and Irish ballet.

M. Bejart said that she was a living embodiment of the «dance of the century»: she knew how to dance classical and modern ballets, favoured national traditions and developed modern directions.

At the age of thirteen Stannus began her professional training at the Lila Field Academy for Children. It was at this time that she changed her name to Ninette de Valois and made her professional debut as a principal dancer in pantomime at the Lyceum Theatre in the West End. In 1919, at the age of 21, she was appointed principal dancer of the Beecham Opera, which was then the resident opera company at the Royal Opera House. She continued to study ballet with notable teachers, including Edouard Espinosa, Enrico Cecchetti and Nicholas Legat.

She debuted in London when she was 16. Following Anna Pavlova, she danced the Dying Swan and was called «Little Pavlova». At the age of 21, she became a prima ballerina at the opera Beecham Theater ballet company performing at the Royal Theater in Covent Garden. She had danced with opera theaters for several years and plaid pantomimes before she was seen by Diaghilev. He offered her to take a Russian pseudonym. It made sense if she was going to enter a Russian ballet company. But the stubborn Irish girl refused. So, she became history with a royal name.

In 1923, de Valois joined the Ballets Russes, a renowned ballet company founded by the Russian impresario Sergei Diaghilev. She remained with the company for three years, performing around Europe and being promoted to the rank of Soloist, and creating roles in some of the company's most famous ballets, including Les biches and Le Train Bleu. During this time, she was also mentor to Alicia Markova who was only a child at the time, but would eventually be recognised as a Prima Ballerina Assoluta and one of the most famous English



«Ninette de Valois» 1990
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

dancers of all time. Later in her life, Valois said that everything she knew about how to run a ballet company she learned from working with Diaghilev. She stepped back from regular intense dancing in 1924, after doctors detected damage from a previously undiagnosed case of childhood polio.

In 1926, she established the Academy of Choreographic Art in London which largely based on traditions of the Russian ballet school. Five years later in at the Sadler's Wells Theater Ninet de Valois organized the first ballet company in England.

She appointed avant-gardist Mary Ramberg as choreographer and traditionalist Frederick Ashton. Wells Theater Ninet de Valois organized the first ballet company in England.

She was young when she began to teach and stage performances having composed 50 single-act ballets. The most famous of them are: the Job, the Rake's Progress and the Checkmate. At the Sadler's Wells Theater Ninet de Valois arranged the first professional ballet company in England. All the ballet icons of Great Britain grew up in her ballet company like Alicia Markova, Margot Fonteyn,



«Giselle. Wilis» 1987
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

The second act of the ballet «Giselle» originally titled *Giselle, ou les Wilis* is largely dominated by the Wilis, the spirits of maidens who died after being betrayed by their lovers, and take revenge in the night by dancing men to death by exhaustion (a popular theme in Romantic-era ballets). Led by Myrtha, the Queen of the Wilis, they summon Giselle from her grave and target her lover for her death, but Giselle's great love frees him from their grasp.



During World War II, this ballet troupe became mobile and gave concerts in the army.

Ninette de Valois exerted a great deal of influence on the development of ballet in Turkey, which had no prior history with the art form. She was invited by the Turkish Government to research the possibility of establishing a ballet school in the country and subsequently she visited the country to open a school following the same model as her ballet school in London.

In 1947, de Valois established the first ballet school in Turkey. Formed as the ballet school of the Turkish State Opera and Ballet in Istanbul, the school was later absorbed into and became the School of Music & Ballet at Ankara State Conservatory, a department of the Hacettepe University. Valois was called «Madame» in Turkey.

She mounted productions of the traditional classical repertoire including Coppélia, Giselle, Don Quixote, Swan Lake and The Nutcracker, as well as the contemporary ballets Les Patineurs, Les Rendezvous and Prince of the Pagodas by Frederick Ashton, and her own ballets The Rake's Progress, Checkmate and Orpheus.

Graduates from the school formed the Turkish State Ballet, which de Valois directed until 1973.

De Valois staged the ballets The End of Freestyle, Chess and Cheshmebashi by Ferit Tyuzun at the Ankara State Ballet. The show, Çeşmebaşı, staged in 1965, was inspired by Turkish folklore.

Because of her contributions to Turkish ballet, several awards and plaques were given to her by the state, along with «Order of Merit of the Republic of Turkey» was presented.

In 1949 the Sadler Wells Ballet was a sensation when they toured the United States. Margot Fonteyn instantly became an international celebrity.

Ninett de Valois never invited foreigners even after World War II when there were almost no dancers. She toured over England looking for talented children since she understood that they would be able to support the English style of ballet. After World War II, the expanded Sadler's Wells Ballet moved to Covent-Garden.

In 1956 the ballet company and school were granted a Royal Charter by Queen Elizabeth II, and formally linked.

Ninett de Valois made sure that her company had a constant supply of talent. She also invited choreographers like Sir Kenneth MacMillan and George Balanchine to work with her company.



«The Curtain Call»
Lithography, 30x40 cm
Artist Laura Knight



«The Nutcracker Ballet. Dance of Snowflakes» 1985
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

The Nutcracker is an 1892 two-act ballet («fairy ballet»), originally choreographed by Marius Petipa and Lev Ivanov with a score by Pyotr Ilyich Tchaikovsky (Op. 71). The libretto is adapted from E.T.A. Hoffmann's 1816 short story «The Nutcracker and the Mouse King». The complete Nutcracker has enjoyed enormous popularity since the late 1960s and is now performed by countless ballet companies, primarily during the Christmas season.

At the Sadler's Wells Theater Ballet, de Valois was encouraging new choreography by Cranko and MacMillan. In 1957, she invited Cranko to create the first three-act ballet to a specially composed English score, Benjamin Britten's *The Prince of the Pagodas*.

The Royal Ballet first visited Russia in 1961, and the Russian connection was strengthened the following year. Rudolf Nureyev had defected in June 1961, shortly after the Royal Ballet's visit, and in 1962 de Valois invited him to join the company. He had a considerable influence on the development of male dancing; his partnership with Fonteyn was legendary; and in 1963 he produced for the Royal Ballet the Petipa masterpiece that was virtually unknown in the West at that time, «The Kingdom of Shades» from *La Bayadère*. It became just as much a signature piece for the Royal Ballet as *The Sleeping Beauty*.

After 32 years as director, de Valois retired in 1963 and was succeeded by Frederick Ashton.

However, she remained closely involved with the Royal Ballet School until the early 1970s and, even after that, was frequently seen in its classrooms. In 1977, she supervised a new production of *The Sleeping Beauty* for the Royal Ballet.

The Queen of Great Britain knighted Ninet de Valois (granted her the title of Dame). Ninet de Valois is a chevalier of several Britain's and foreign orders and a winner of various awards. She was granted degrees of Doctor of Literature of Oxford and Doctor of Music at London University. Ninett de Valois organized an educational system and raised the Britannia's Royal Ballet to a level of acknowledged ballet leaders. Having retired,

Ninett de Valois actively promoted reconstruction of the Covent-Garden building. She wrote the Come Dance with me biography, the Step by Step, the Travelling to the World of Ballet, she also wrote poems and prose.



«Two dancers» 1989
Tempera, pastel on cardboard, 40x60 cm
Artist Ray Kingsley



«Rehearsal in the ballet class» 1986
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

FREDERICK ASHTON

Sir Frederick William Mallandaine Ashton OM CH CBE (1904 – 1988) was a British ballet dancer and choreographer. Frederick Ashton was one of the most influential dance figures of the 20th century. He also worked as a director and choreographer in opera, film and revue.

In his work with the Company he developed the distinctive «English style», and left a vast corpus of works that are regularly performed by The Royal Ballet and companies around the world. His distinct style - technically refined yet highly expressive - soon became a hallmark of English classical ballet. Ashton was prolific, creating more than 100 works over his 60-year career. Among his best-known works are Façade (1931), Symphonic Variations (1946), Cinderella (1948), La fille mal gardée (1960), Monotones I and II (1965), Enigma Variations (1968) and the feature film ballet The Tales of Beatrix Potter (1970).

The 13 year-old Frederick Ashton witnessed a performance by the celebrated Russian ballerina, Anna Pavlova. He was smitten, forever. 'She injected me with her poison', he would later say, and her precisely schooled classicism combined with subtle glamour and expressive lyricism became the touchstone of the English Ballet style he would go on to create.

In England Ashton was tutored by Leonid Massine and made his choreographic debut for Marie Rambert in 1926. Rambert sought to widen the horizons of her students, taking them to see London performances by the Diaghilev Ballet. They had a great influence on Ashton – most particularly Bronislava Nijinska's ballet «Les



Royal Opera House, London

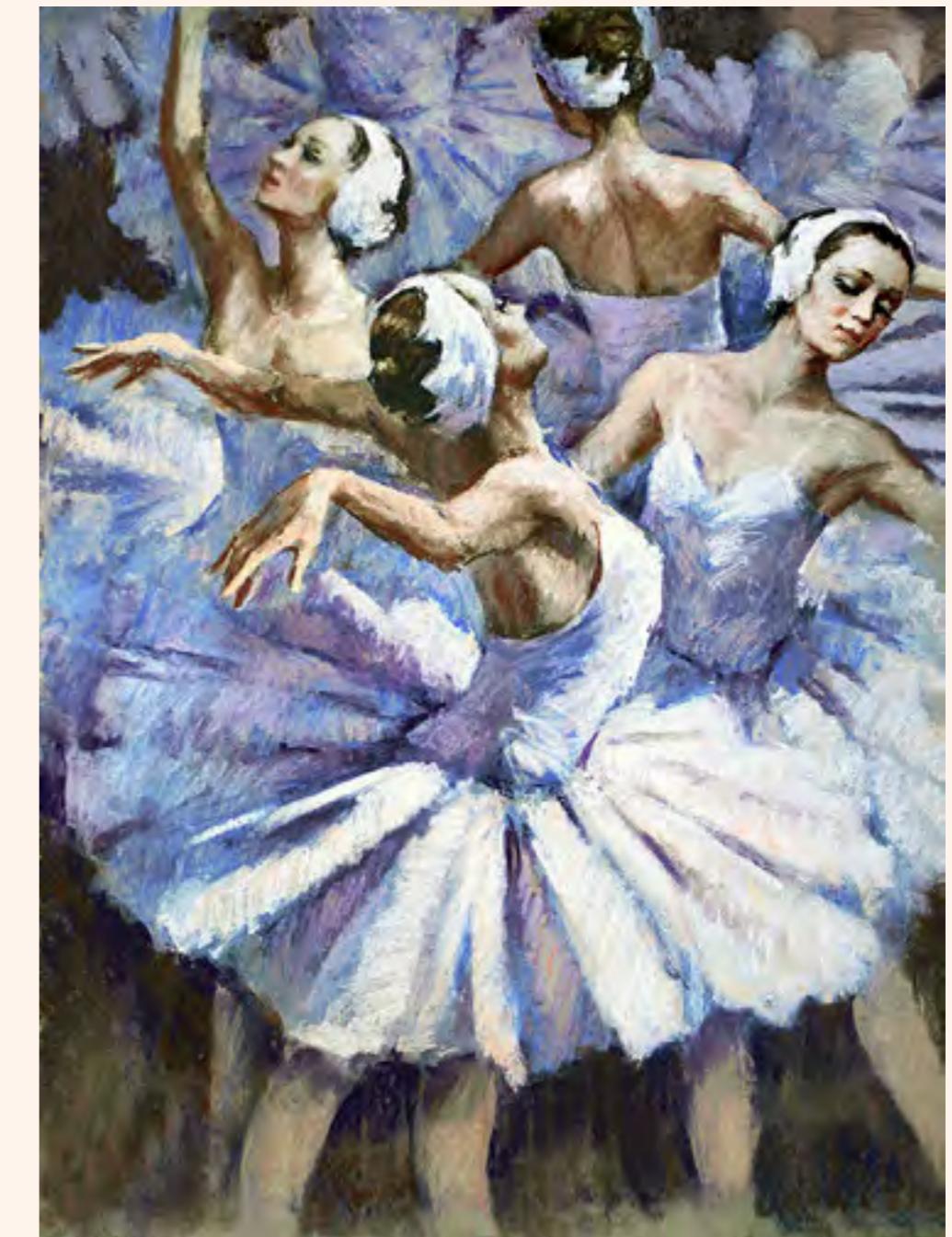


«Frederick Ashton» 1990
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

biches». Although he lacked strength and technique, he had a natural elegance and lyricism that enabled him to make his debut as a danseur noble, partnering the great Tamara Karsavina in Les Sylphides.

Another crucial early influence was Diaghilev's baby ballerina Alicia Markova. Knowing that her career had been put in jeopardy by the Diaghilev's recent death, Ashton arranged for her to be taken on by Rambert as a guest artist - the start of a remarkable collaboration.

In 1928, he joined Ida Rubinstein's company as a dancer under Bronislava Nijinska. Whilst he was with the company he became something of an apprentice to Nijinska. She was a hard taskmaster, but Ashton learnt a lot from her. He also danced in most of the company's performances, including Ida Rubenstein's famous interpretation of Bolero. After working with Rambert and Ida Rubinstein, in 1935 he was appointed Resident Choreographer of Vic-Wells Ballet (later The Royal Ballet) by Ninette de Valois. With De Valois Ashton played a crucial role in determining the course of the Company and The Royal Ballet School.



«Ballet Swan lake» 1982
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

Swan Lake is a ballet composed by Russian composer Pyotr Ilyich Tchaikovsky in 1875 - 1876. *Swan Lake* has become a symbol of the Russian music and ballet. Despite its initial failure, it is now one of the most popular ballets of all time. *Swan Lake* first staged for the Imperial Ballet on 15 January 1895, at the Mariinsky Theatre in St. Petersburg. It is the apex of a ballerina's career to dance the main part – and these are the two opposite images - Odette and Odile.



«Backstage of the ballet «Sleeping Beauty» 1983
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

«The Sleeping Beauty» is a ballet in a prologue and three acts, first performed in 1890. The music was composed by Pyotr Ilyich Tchaikovsky (his opus 66). The original scenario was conceived by Ivan Vsevolozhsky, and is based on Charles Perrault's *La Belle au bois dormant*. The choreographer of the original production was Marius Petipa. The premiere performance took place at the Mariinsky Theatre in St. Petersburg on January 15, 1890. The work has become one of the classical repertoire's most famous ballets.

One of Ashton's most celebrated ballets was created for the Royal Ballet in 1960: *La fille mal gardée*.

In *Marguerite and Armand*, made in 1963 for the classic partnership of Fonteyn and Rudolf Nureyev, Ashton's choreography, with its reckless lifts, rapturous embraces and melting surrender transforms the romantic melodrama of the story, and Liszt's music, into an intoxicating, heroic passion that is almost overwhelming. During his lifetime, Ashton never allowed another ballerina to dance the part of Marguerite.

In Ashton's work you go from humour to sadness, to passion, to lusciousness, to total abandonment. His best performances are «*Cinderella*», «*Daphnis and Chloe*», «*Sylvia*», «*Ondine*», «*Vain Precaution*» and «*Sleep*». In 1976, the choreographer created the ballet «Month in the Village» based on the play by I.Turgenev.

When de Valois retired in 1963, Ashton succeeded her as director. His time in charge was looked on as something of a golden age. Under him, the corps de ballet was recognised as rivalling and even excelling the best anywhere else in the world.

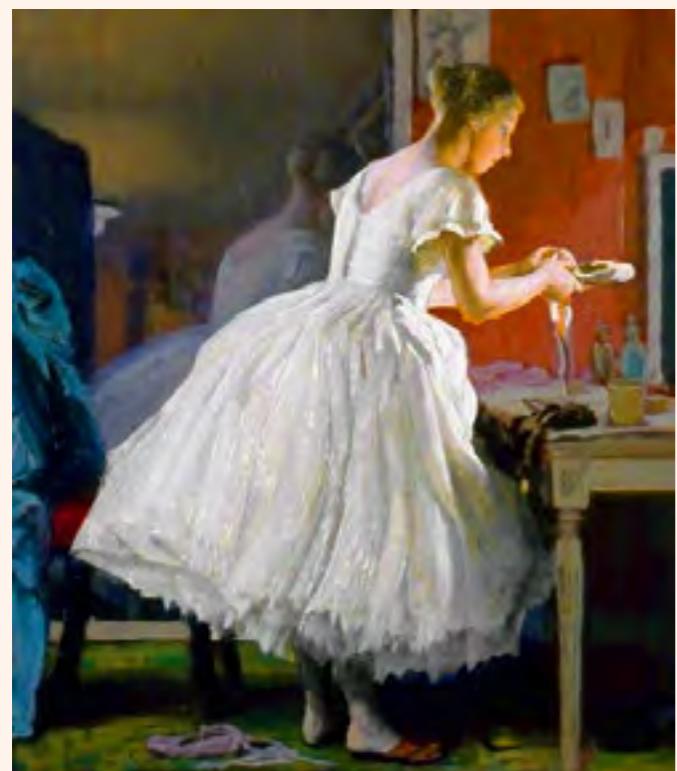
Frederick Ashton received a CBE in 1950 and was knighted in 1962. In 1970 he became a CH (Companion of Honour), and in 1977 was awarded an OM (Order of Merit), a select honour in the personal gift of The Queen. Recognition of his achievements within the dance world came in 1959 from The Royal Academy of Dancing, which gave him its Queen Elizabeth II award.



«Two dancers in ballet class» 1978
Tempera, pastel on cardboard, 40x60 cm
Artist Rinat Kuramshin



«Les Sylphides»
Lithography, 30x40 cm
Artist Laura Knight



«The ballet shoe»
Lithography, 40x35 cm
Artist Laura Knight



«Tamara Karsavina as the Firebird»
Lithography, 30x40 cm
Artist Laura Knight

The Firebird is a ballet and orchestral concert work by the Russian composer Igor Stravinsky. It was written for the 1910 Paris season of Sergei Diaghilev's Ballets Russes. The original choreography of the ballet «The Firebird» was written by M. Fokin together with A. Benois. The script of the ballet is based on Russian fairy tales, which tells that the Firebird can bring both blessing and curse to its owner.



KENNETH MACMILLAN

Sir Kenneth MacMillan (1929-1992) was one of the leading choreographers of his generation. His ballets are distinguished by their penetrating psychological insight and expressive use of classical language. These qualities are demonstrated in his many works.

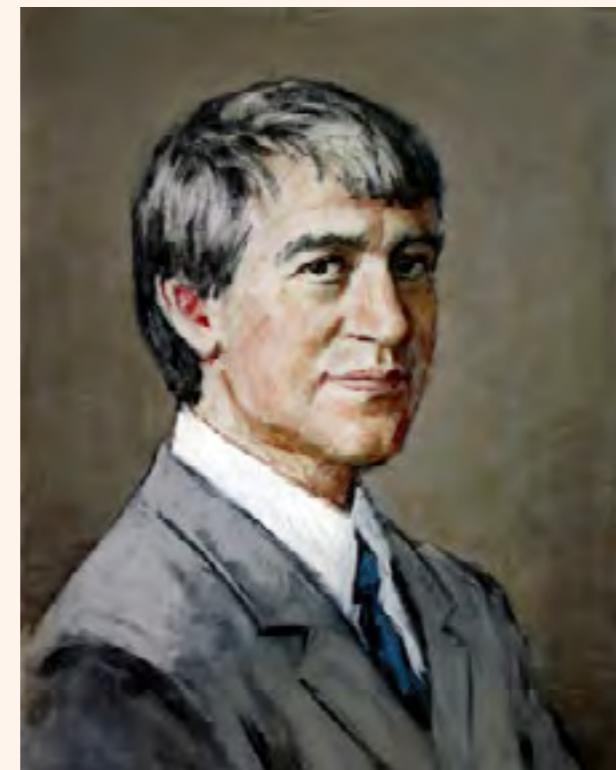
His close association with The Royal Ballet began when he joined Sadler's Wells School (now The Royal Ballet School) aged 15. He studied there for a year before, in 1946, he became a founding member of Sadler's Wells Theatre Ballet. Whilst studying, he met and gained the support of Ninette de Valois, something he was to enjoy wholeheartedly for the rest of his life. His elegant classical style attracted admiration. But MacMillan was increasingly troubled by stage fright and this was an important reason why he turned his hand to choreography. He set about building the opera company from scratch but persuaded de Valois to make Covent Garden the main base for her ballet company.

In 1946, while still a student, MacMillan appeared in the production of *The Sleeping Beauty* with which Webster and de Valois reopened the opera house. He began choreographing for the company's choreographic group and two promising early works, *Somnambulism* (1953) and *Laiderette* (1954) led de Valois to commission a work from the 25-year-old MacMillan. *Dances concertantes* was first produced in January 1955.

He continued to dance, but gradually gave it up in



Sadlers Wells Theatre



«Kenneth MacMillan» 1990
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

favour of his true vocation. A string of successful works followed including *Solitaire* (1956), *The Burrow* (1958), *Le Baiser de la fée* and *The Invitation* (1960), *The Rite of Spring* (1962), *La Crédation du monde* (1964) *The Song of the Earth* and his first full-length work, *Romeo and Juliet* (1965). The year he choreographed *Romeo and Juliet*, which has become one of his best-loved pieces, he was appointed Resident Choreographer at The Royal Ballet. In the 1960s MacMillan increasingly proved his mastery of the extended creativity so central to the identity of The Royal Ballet. Among MacMillan's works for the Royal Ballet in the early 1960s was *The Rite of Spring* (1962); he selected an unknown junior dancer, Monica Mason, to dance the lead role of the chosen maiden who dances herself to death in a primitive ritual. Dance and Dancers described it as «a singular and signal triumph»; Mason's performance was judged «brilliantly done ... one of British ballet's most memorable performances».

In *The Times* John Percival commented that ever since Nijinsky's original attempt in 1913 *The Rite* had been waiting for a choreographer who could make it work on stage, and MacMillan's was the most successful version

to date. In 1974 he created the three-act *Manon*, which became a repertory classic. In his concentration on long ballets MacMillan was exceptional: no twentieth century choreographers has produced so many full-length works - and on subjects which to some minds seemed alien to ballet.

He continued to choreograph and produced a string of masterpieces. In 1977, aged only 48, he retired as Director and took up the position of Principal Choreographer for The Royal Ballet. Kenneth MacMillan was knighted in 1983 and. In 1984, while remaining chief choreographer of the Royal Ballet, he became associate director of the American Ballet Theatre for some five years. The final years of his life were immensely productive. In the former Bolshoi principal dancer, Irek Mukhamedov, who joined the Royal Ballet in 1991, MacMillan found his final muse. For Bussell and Mukhamedov, he choreographed a gala pas de deux, which became the core of his ballet *Winter*

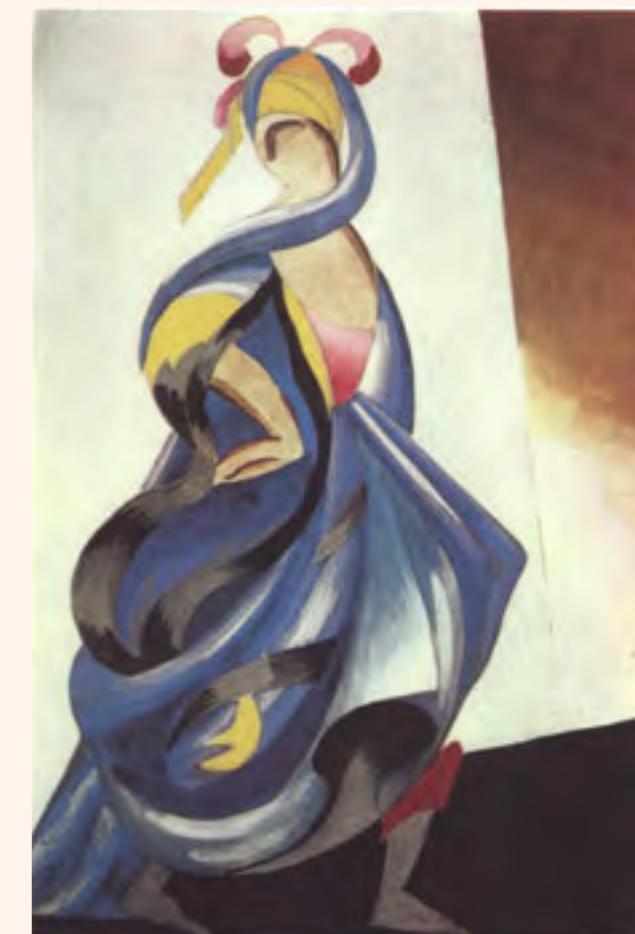


«Romeo Costume Sketch»
Lithography, 45,5x30 cm
Artist Aleksandra Exter

Dreams, inspired by Chekhov's play *Three Sisters*.

Sometimes in his lifetime it seemed as if his gifts were more valued in the wider world of the theatre than in the enclosures of classical dance. Since his death, however, his reputation has continued to grow. Audiences flock to his work, while dancers everywhere vie to perform in his ballets. Throughout his career he kept faith with his classical formation. He married to it a strong theatricality and, underneath it all, a deep moral sensibility. In Kenneth MacMillan's hands ballet was not a fairytale art, but a powerful mirror to human frailty.

Over the course of his career, MacMillan created over 60 varied works, many of which remain in the repertoires of leading ballet companies across the globe and continue to surprise, move, delight and shock audiences.



«Juliet Costume Sketch»
Lithography, 45,5x30 cm
Artist Aleksandra Exter



«Galina Ulanova» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

Galina Ulanova (1910-1998) - Soviet ballerina, choreographer and teacher, one of the greatest ballerinas of the 20th century. Galina Ulanova participated in the Bolshoi Theater first foreign touring in 1956 to London where she had a great success.

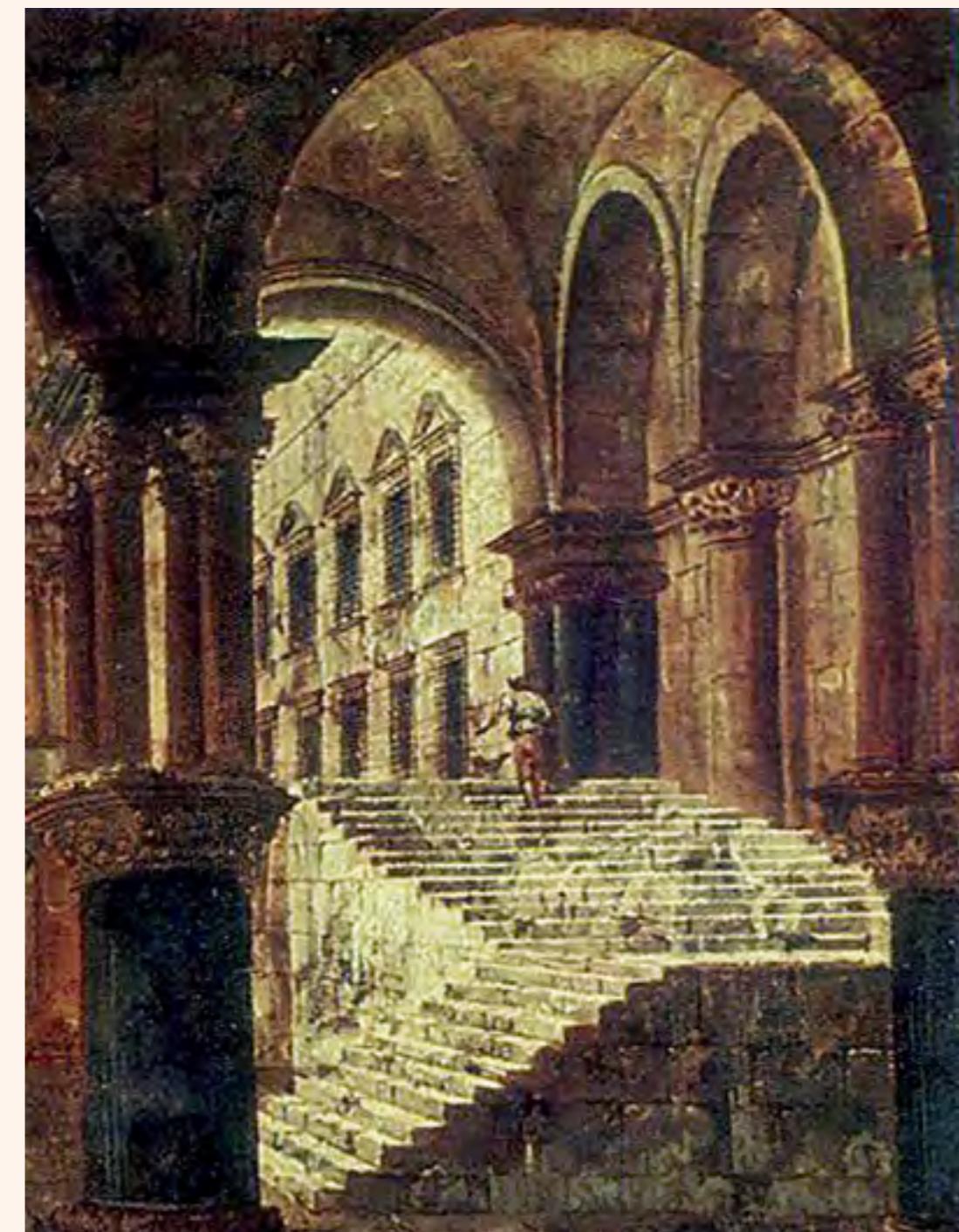
The Bolshoi Theater brought four performances: «Swan Lake», «Giselle», «Romeo and Juliet», and the «Fountain of Bakhchisarai». The tour began with Sergei Prokofiev's ballet «Romeo and Juliet» directed by Leonid Lavrovsky. The idea of «returning Shakespeare to his homeland» belonged to the Bolshoi and aroused the enthusiasm of British producers.

Members of the British royal family, British Prime Minister Anthony Eden, were present at the performance in the hall, and Ninette de Valois, Frederic Ashton, Tamara Karsavina, Alisa Markova and many others. The ovation lasted almost half an hour. «Ulanova saw such a triumph in London that no ballerina has seen since the Pavlova's times» (M. Clarke «The Six Great Dancers of the World»). «I cannot express in words what Ulanova's dance is, it's such magic that I remain in silent admiration» - this is how the famous British prima ballerina Margot Fontaine spoke about Galina Ulanova.

Later in Europe something like the «Romeo and Juliet fever» spread: all the leading choreographers considered it their duty to stage Prokofiev's ballet.



Scenery design for the play «Romeo and Juliet»
Tempera, pastel on paper, 30x40 cm
Artist Petr Shterich



«The Palace Staircase»
Lithography, 45,5x30 cm
Artist Michele Marieschi

Romeo and Juliet is a tragedy written by William Shakespeare early in his career. It was among Shakespeare's most popular plays during his lifetime and, along with Hamlet, is one of his most frequently performed plays. The best-known ballet version is Prokofiev's *Romeo and Juliet*. It has subsequently attained an «immense» reputation, and has been choreographed by John Cranko (1962) and Kenneth MacMillan (1965) among others. In 1977, Rudolf Nureyev created a new version of *Romeo and Juliet* for the London Festival Ballet, today's English National Ballet.

MARGOT FONTEYN

Dame Margaret Evelyn de Arias DBE (1919 -1991) - original name in full Margaret Hookham – ballet artist, prima ballerina of the London Royal Ballet, - was a permanent partner of Rudolf Nuriyev. Brilliant, incomparable, great – these were the epithets numerous fans called her. M. Fonteyn was a symbol of pride and fame of Great Britain. She was the most famous English lady after the Queen, and the most famous English artist until the Beatles times.

Beginning ballet lessons at the age of four, she studied in England and China, where her father was transferred for his work. Her training in Shanghai was with George Goncharov, contributing to her continuing interest in Russian ballet. Margot Fonteyn learned from Olga Preobrazhenskaya and Matilda Kshesinskaya having adopted their brilliant and sophisticated technique and deep dramatism. She took lessons at the ballet studio belonging to Ninett de Valois. After prima Alicia Markova had left the troupe, Margot took her place. She was a soloist at the Vic-Wells Ballet and danced title roles in the Swan Lake, the Giselle and the Sleeping Beauty. Vera Volkova trained Margot at her studio and became the teacher who helped to reveal her artistic talent.

The ballerina successfully performed at the Bayaderka ballet (Munkus), in the third act of the Raymonda (Glazunov) and in the title role of the Firebird (Stravinsky).

During the war, Ashton created roles such as his bleak wartime piece Dante Sonata (1940) and the glittery The Wanderer (1941) for Fonteyn. She also performed notably in Coppélia, imbuing the role with humour. The war years helped her develop stamina and improve her natural talent. In February 1944, she danced the role of the Young Girl in Le Spectre de la Rose and was coached by Russian prima ballerina Tamara Karsavina.

In 1946, the company moved to the Royal Opera House at Covent Garden. One of Fonteyn's first roles was at a command performance of Tchaikovsky's The Sleeping Beauty as Aurora with King George, Queen Elizabeth, Queen Mary, both princesses – Elizabeth and Margaret – and Prime Minister Clement Attlee in attendance. The ballet became a signature production for the company and a distinguishing role for Fonteyn, marking her «arrival» as the «brightest crown» of the Sadler's Wells Company. Her interpretation of Odetta-Odile in the Swan Lake by Tchaikovsky became a standard for the western



«Margot Fonteyn» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

ballet theater. During the 1940's, she arranged a very successful professional couple with Robert Helpmann. The duet danced and travelled often and a lot during several years. Her successful career lasted during the 1950's.

The ballerina's skills were best revealed in performances staged by choreographer F. Ashton. She danced her first solo in the Rio Grande (Lambert) and the Fairy Kiss by music of Tchaikovsky (the Bride). Fonteyn was the muse for the choreographer. He created 23 solos in 25 performances for her in 2 years. Fonteyn created her choreographic images in cooperation with Ashton. She danced in his performances: the Symphonic Variations by music of S. Frank (1946), the Daphnis and Chloe by C. Debussy (1951), the Silvia by L. Delibes (1952) and the Undina by H. Henze (1958). Fonteyn's Aurora in the Sleeping Beauty in New York (1949) glorified her to the whole world.

In 1954, Fonteyn became President of the Royal Academy of Dance. «A brilliant dancer with innate grace and refinement, Fonteyn personified a refined British school with its musicality, perfect line and reserve» wrote



«Three dancers. The ballet Swan lake» 1979
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

Throughout the performance history of Swan Lake, the 1895 edition has served as the version on which most stagings have been based. Nearly every balletmaster or choreographer who has re-staged Swan Lake has made modifications to the ballet's scenario, while still maintaining much of the traditional choreography for the dances.

In 1961, when Fonteyn was considering retirement, Rudolf Nureyev defected from the Kirov Ballet while dancing in Paris. Fonteyn, though reluctant to partner with him because of their 19-year age difference, danced with him in his début with the Royal Ballet in Giselle on 21 February 1962. The duo immediately became an international sensation, each dancer pushing the other to their best performances.

«Nuriev's sensual flame became an ideal contrast to Fonteyn's expressive purity arising from intact reserves of passion and airy grace» – wrote Diane Solwey about the duet. Rudolf and Margot danced together more than fifteen years and toured abroad a lot. According to Somes, the pairing of Nureyev and Fonteyn was brilliant, as they were not partners but two stars of equal talent who pushed each other to their best performances.

They were most noted for their classical performances in works such as Le Corsaire Pas de Deux, Les Sylphides, La Bayadère, Swan Lake, and Raymonda, in which Nureyev sometimes adapted choreographies specifically to showcase their talents.

In 1964, at the Vienn Opera at the end of the Swan Lake the public made such a long ovation that the

curtain was raised more than eighty times which is a theatrical record. They were triumphal in Ashton's staging of the Marguerite and Armand by music of F. List (1963), Kenneth McMillan's Romeo and Juliette (music by S. Prokofiev, 1965) and Roland Petit's Pelleas and Melisandre by music of A. Schoenberg (1969). In 1970, Fonteyn danced in The Poem of Extasy (A. Skryabin) staged for her by John Cranko.

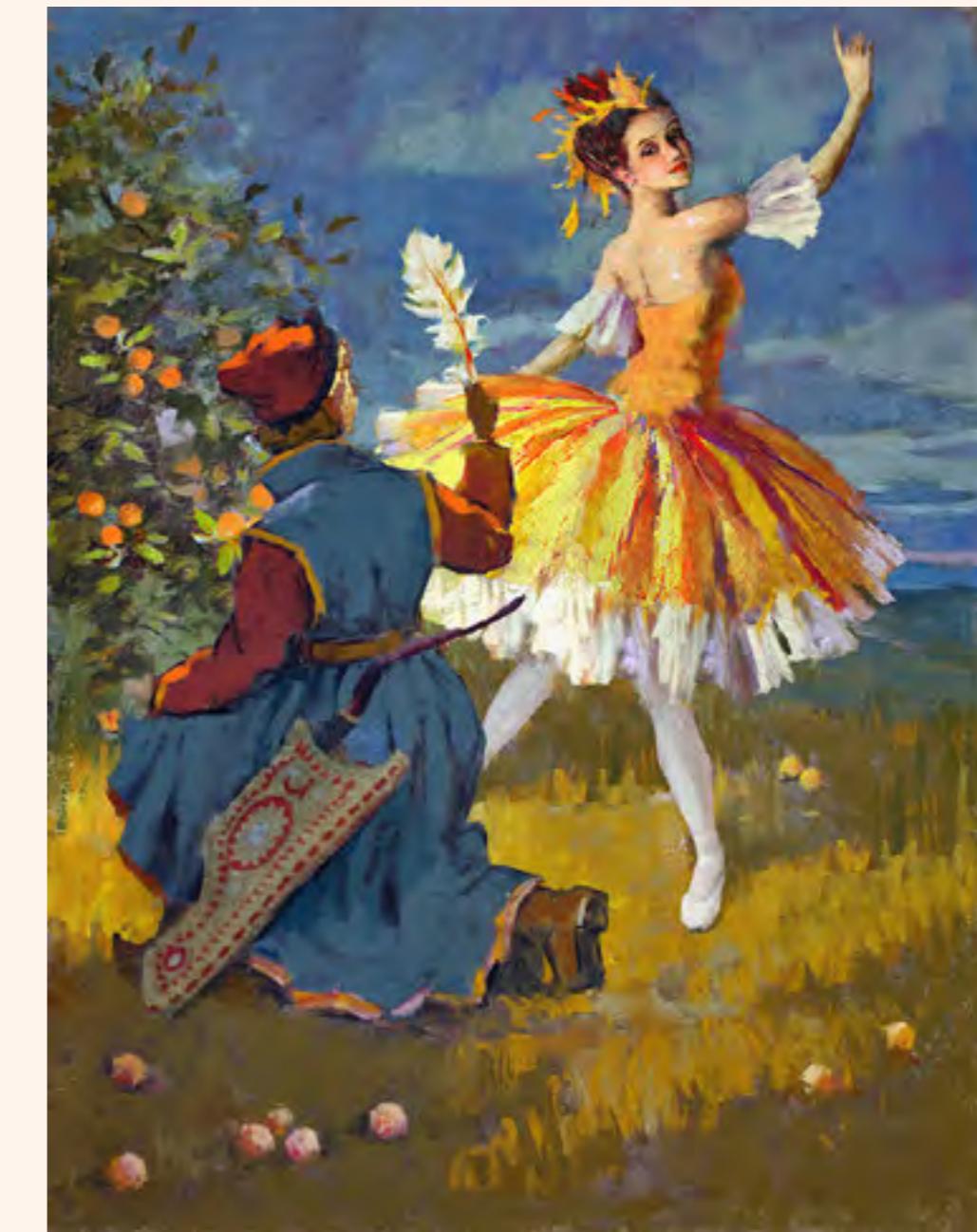
In 1965, Fonteyn and Nureyev appeared together in the recorded versions Les Sylphides, and the Le Corsaire Pas de Deux, as part of the documentary An Evening with the Royal Ballet. The film grossed over US\$1 million, creating a record for a dance film at the time.

In 1979, Fonteyn wrote The Magic of Dance which was aired on the BBC as a television series in which she starred and was published in book form.

Fonteyn retired in 1979 at the age of 60, 45 years after becoming the Royal Ballet's prima ballerina. For her 60th birthday, Fonteyn was feted by the Royal Ballet, dancing a duet with Ashton in his Salut d'amour and a tango from Ashton's Façade with her former partner Helpmann. At the end of the evening, she was officially pronounced prima ballerina assoluta of the Royal Ballet.



«Backstage» 1984
Tempera, pastel on cardboard, 40x30 cm
Artist Rinat Kuramshin



«The Prince and the Firebird» 1983
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

The premiere of The Firebird took place at the Paris Opera on June 25, 1910 as part of the Russian Seasons and was a great success. The ballet made Stravinsky a world famous composer. The Firebird was restored by R. Nureyev for the Vienna State Opera in 1964 and for the Paris Opera Ballet in 1984. The ballet was also staged by Y. Grigorovich for the Bolshoi Theater in 2001.

RUDOLF NUREYEV

Rudolf Khametovich Nureyev (1938-1993) is a Soviet, British and French ballet dancer and ballet master. Rudolf Nureyev is considered to be the most prominent dancers of the XXth century.

He began dancing in children's folklore ensemble in Ufa, he took lessons at the Palace of Culture from exiled ballerina A. Udaltsova who originated from St. Petersburg. Professional ballerina Udaltsova before the Revolution took part in Dyaghilev's Ballet and toured over the world and danced with Pavlova, Karsavina and made friends with Chaliapin.

In 1955, although very young, Rudolf Nureyev entered a chorographical collage and learned from A. Pushkina. Three years later, he was a soloist at the Theater named after Kirov.

He moved immediately beyond the corps level, and was given solo roles as a principal dancer from the outset. Rudolf Nureyev regularly partnered Dudinskaya, the company's senior ballerina and the wife of its director, Konstantin Sergeyev. Natalia Dudinskaya, 26 years his senior, chose him as her partner in the ballet *Laurencia*. Their joint performance was the *Don Quixote*. In the *Bayaderka* R. Nureyev became famous in Paris. When a student, he went abroad, in particular to the VII International Festival in Vienne (1959), where he was granted a gold medal. Then he went to the DDR, Egypt and Bulgaria.

In 1961, when the tour was over, Nureyev asked for political asylum in Paris and became one of the most popular «defectors» in the USSR. The first Rudolf's performances in the west took place in Paris at the Théâtre des Champs Elysees - he danced the Blue Bird in the *Sleeping Beauty* with Marquis de Cuevas and had a great success. France refused to provide political asylum to Nureyev that is why the artist moved to Denmark where he danced at the Royal Ballet of Copenhagen.

On November 2, 1961 he debuted in London having danced with R. Hightower a pas de deux from the *Swan Lake*. After that he received an engagement from the Royal Ballet of Great Britain.

Dame Ninette de Valois offered him a contract to join The Royal Ballet as Principal Dancer. During his time at the company, however, many critics became enraged as Nureyev made substantial changes to the productions of *Swan Lake* and *Giselle*. Nureyev stayed with the Royal Ballet until 1970, when he was promoted to Principal



«Rudolf Nureyev» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

Guest Artist, enabling him to concentrate on his increasing schedule of international guest appearances and tours.

He starred at the London Royal Ballet for over 15 years and was a constant partner of M. Fonteyn, a great ballerina. Margot Fonteyn and Rudolf Nureyev received 89 curtain calls at the end of «*Swan Lake*» - a record for curtain calls which remains unequalled to this day, and which is still in the Guinness Book of World Records. One cannot forget the energy of Nureyev when he was dancing Albert in the *Giselle*, Siegfried in the *Swan Lake* or impetuous Romeo. Nureyev gave performances all over the world. He had a very intensive schedule. From 1983 till 1989 Nureyev was director of the ballet company at the Parisian Opera and staged several ballets there.

He worked with famous ballet masters of the world who staged performances for him: F. Ashton (the «*Marguerite and Armand*»), R. Petit (the *Lost Paradise*, the *Extasys*, the *Pelleas and Melisandre*), M. Bejart (the *Songs of a Wayfarer*), M. Graham (the *Lucifer*), M. Luis (the *Moment*) and others. Nureyev was also a ballet master. He started with revival of classical Russian ballets and gradually

turned to creation of new independent versions of these ballets and staging of his own ballets. He staged the *Shadows*, the *Raymonda*, the *Storm*, the *Swan Lake*, the *Tankred*, the *Don Quixote*, the *Sleeping Beauty*, the *Nutcracker*, the *Romeo and Juliette*, the *Bayaderka* and the *Manfred* in London, Milan, Vienne, Stockholm, Berlin and Paris. He became a ballet innovator in relation to the role of male dancers. He raised male dancers back to the

same level with ballerinas.

In 1987 he was able to obtain a permit to enter the USSR to say goodbye to his dying mother. In his last years he was unable to dance and he became a director.

Nureyev died on January 6, 1993. As he wished, he was buried at a Russian cemetery in Sainte-Geneviève-des-Bois near Paris.



«Petrushka» 1913
Watercolor, pastel on paper, 30x45 cm
Artist Rene Bull

SERGEI DIAGHILEV

Sergei Pavlovich Diaghilev (1872-1929) was a famous theatrical and artistic worker, impresario, founder of the Ballet Russes and Diaghilev's Ballet.

The Ballets Russes was a ballet company consisting of Russian ballet dancers and opera singers organized by Diaghilev abroad (in Paris since 1908, in London since 1912, and in other countries in 1915). The main activity was the ballet art. Operas were staged seldom and mainly before 1914.

The Ballets Russes turned out to be a real triumph. The public and critics enthused over the skills of the Russian dancers, emphasizing those of Nijinsky, Pavlova and Karsavina, unique decorations and costumes created by Rerikh, Bakst and Benois, music composed by Rimsky-Korsakov, Musorgsky, Glinka, Borodin and other composers.

In 1911, Diaghilev decided to found a permanent troupe; he finally organized it in 1913 and named it Diaghilev's Russian Ballet. M. Fokin was the ballet master. E. Cheketti was the tutor. The leading dancers were T. Karsavina and V. Nijinsky. B. Nijinskaya and A. Bolm, who left the Mariinsky Theater for Diaghilev's Ballets Russes. The ballet season of 1911 commenced with performances in Monte Carlo and was continued in Paris, Rome and London.

After the triumph of the first Ballets Russes in Paris Diaghilev received invitations from English impresarios. The first of the Ballets Russes took place in England on June 26, 1911 and was dedicated to the coronation of George V. During the period of 1911 to 1914 Great Britain saw six Diaghilev's Ballets Russes. English magnates Joseph and Thomas Beacham and Lady Ripon initiated the Ballets Russes. Diaghilev's ballets had a stunning success among the British people. The British public began to look at ballet in a different way. That time operas were prevailing in London theaters.

Queen Alexandra and her sister Empress Mariya Alexandrovna were present at the Ballets Russes. In Germany the ballets were visited by Emperor Wilhelm II who was delighted by the Cleopatra.

Diaghilev's ballets showed the latest achievements of the Russian culture of the XIX century. The English people saw the following ballets: the Swan Lake, the Sleeping Beauty, the Giselle, the Firebird, the Armida's Pavilion, the Spirit of Rose, the Prelude to the Afternoon of a Faun,



«Sergei Diaghilev» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

the Petrushka and many other. Diaghilev's ballets and separate performances in music-halls in England at the beginning of the XX century helped to form an English national ballet school.

In Diaghilev's Russian Ballet we can see a synthesis of music, singing, dance and art as if they were a single unity. This was revolutionary for that time. That is why Diaghilev's Russian Ballet would cause either a hurricane of applause or heavy criticism. While looking for new forms, experimenting with plastique, decorations, music forms, Diaghilev's performances were ahead of his time. Not all of his novelties were accepted positively. For example, in 1912 the ballet *Prelude to the Afternoon of a Faun* lasted just for 8 minutes at the Chatelet Theater. But it was a failure due to negative reviews. The Parisians booed the performance. A scandal appeared in the mass media. But the same performance did not cause any indignation in London.

In 1913 in Paris, the premier of the *Rite of Spring* ballet was also booed by the indignant public. But in 1929 in London this ballet was very successful and was applauded a lot.



«Polovtsian dances» 1913
Watercolor, pastel on paper, 45x30 cm
Artist Rene Bull

The Polovtsian Dances form an exotic scene at the end of act 2 of Alexander Borodin's opera *Prince Igor*. A performing version was prepared by Nikolai Rimsky-Korsakov and Alexander Glazunov in 1890. As part of his first Saison Russe Sergei Diaghilev presented Polovtsian Scenes and Dances, consisting of act 2 of *Prince Igor*, with full orchestra and singers. The premiere took place on 18 May 1909.

ANNA PAVLOVA

Anna Pavlovna Pavlova (1881-1931) is one of the greatest ballerinas of the XX century, who has glorified the Russian ballet art all over the world. Pavlova's name became legendary during the life of the ballerina. The choreographic miniature the «Dying Swan» performed by her is the high standard of the Russian ballet school.

Immediately after graduating from the Imperial Theatre School, Pavlova was hired by the Mariinsky theatre and soon became a prima. Anna Pavlova debuted in the «Daughter of Pharaoh» ballet to the music of Caesar Puni staged by Saint-Georges and Petipa. A collaboration with choreographers A. Gorsky and Mikhail Fokine had a great influence on her work. In 1909, Pavlova for the first time staged her independent performance at the Suvorin theater in St. Petersburg. She chose the «Night» by Rubinstein for her debut.

Anna Pavlova was one of the main participants of Sergei Diaghilev's «Russian Seasons». A poster painted by Serov depicting Pavlova standing still in Arabesque became one of the emblems of the «Russian Seasons». It was she who suggested that Diaghilev should include ballet into the opera season. For Diaghilev, Pavlova's participation in his enterprise was a guarantee of success. Although she did not work long with Diaghilev, Diaghilev's ballet is still associated with the names of Pavlova and Nijinsky all over the world. There was a lot of things she did not like in Diaghilev's enterprise. Pavlova would often say that the beauty of dance meant everything to her, and ugliness meant nothing, and she strongly rejected everything that seemed ugly to her. This list included plastic elements from the new choreography. Also, Stravinsky's music from the «Firebird» seemed not melodic enough to her.

Pavlova, the great classical ballerina, did not adopt aesthetics of the innovative choreographers who came to Diaghilev's «Russian Ballets» with Fokin and revolutionized the world of dance. After the first Russian Season in Paris Pavlova left Diaghilev's troupe for various reasons.

In 1910, she created her own ballet company in London and they went on a round-the-world ballet tour performing in more than 40 countries and presenting the art of ballet for the first time in many of them. Mikhail Mordkin was Anna Pavlova's companion during this tour, a famous soloist of the Bolshoi Theater, the «Hercules of the ballet scene», later on – the founder of the American ballet. He danced with Pavlova in 1910-1911 after she had left Diaghilev.



«Anna Pavlova» 1986
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

In August 1911, Pavlova agreed to dance the title part in the «Giselle» on tour with the Russian ballet in London. Pavlova replaced Karsavina in the «Giselle» and danced with Nijinsky with whom she was the first to dance the slave in «Cleopatra». In November 1911, she went on tour over the cities of England, Scotland and Ireland. Having decided to settle in Great Britain, Anna Pavlova bought a house (Ivy House) in Hampstead, London.

Anna Pavlova had an active touring life for 22 years. During this period, she took part in nine thousand performances, dancing main parts in two-thirds of them. Moving from city to city, the ballerina has travelled at least 500 thousand kilometers by train. She loved to learn local dance traditions in each country. Then she included them in her ballets. Anna Pavlova's ballet troupe was the only one that had oriental motifs, African and Indian movements in their repertoire.

A. Pavlova was an active philanthropist. During World War I, wherever she went on tour, she performed for the Red Cross.



«Anna Pavlova as Dragonfly»
Lithography, 45x30 cm
Artist Ray Kingsley

Ballerina Anna Pavlova felt like an inseparable, organic part of nature. She loved to convey the life of nature in dance: the fluttering of a dragonfly, butterflies, the whirling of leaves, the blowing of the wind, the movement of a blooming flower, etc.

The premiere of «Dragonfly», which was staged by Anna Pavlova herself, took place in 1915. The ballet used the music of «Schön Rosmarin» by Fritz Kreisler.



Pavlova sent parcels to students of the St. Petersburg ballet school, transferred large sums of money to people starving in the Volga region and arranged charity performances.

Undoubtedly, the image, which immortalized ballerina – is, of course, the Dying Swan. The Dying Swan (originally The Swan) is a solo dance choreographed by Mikhail Fokine to Camille Saint-Saëns's Le Cygne from Le Carnaval des animaux.

The short ballet (4 minutes) follows the last moments in the life of a swan, and was first presented in St. Petersburg, Russia in 1905. The ballet has since influenced modern interpretations of Odette in Tchaikovsky's Swan Lake and has inspired non-traditional interpretations as well as various adaptations. Inspired by swans that she had seen in public parks and by Lord Tennyson's poem «The Dying Swan», Anna Pavlova, who had just become a ballerina at the Mariinsky Theatre, asked Michel Fokine to create a solo dance for her for a 1905 gala concert being given by artists from the chorus of the Imperial Mariinsky Opera. When Saint-Saëns saw Pavlova dancing her «Swan», he got to meet her to say: «Madam, thanks to you I realized that I composed the beautiful music!».



«Anna Pavlova»
Lithography, 45x30 cm
Artist Laura Knight



«Dancer»
Lithography, 50,4x30 cm
Artist Laura Knight

She organized a shelter in Paris and housed 15 Russian girls there. She also maintained her own ballet school, where she taught children free of charge.

For a long time, Anna Pavlova had personal relations with Baron Victor Dandre, a representative of an ancient French family. Since 1912, Victor Dandre lived in London, was Pavlova's impresario and head of the troupe.

January 17, 1931 Pavlova arrived in the Hague (Netherlands). However, on January 20, the scheduled performance did not take place because of her illness. On January 23 Anna Pavlova died of pleurisy. Her body was cremated. The ashes are kept in London.

Pavlova was the first ballerina who saw a memorial dedicated to her during her life. In 1911 A. Butt, the owner of the Victoria Palace Theatre in London being a big fan of Pavlova, as a token of love and appreciation ordered to install a gold-plated figure of Pavlova on top of the theater building. A sort of white tulips was named in honor of the great ballerina in the Netherlands.



«Anna Pavlova as Sugar Plum Fairy in The Nutcracker ballet» 1980
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

The story of The Nutcracker and the Mouse King was transformed into a magical ballet in 1892 – and is now a Christmas favourite. A bit like a Tchaikovsky 'Toy Story', the enchanting narrative is full of wonderful characters and follows a young girl called Clara who is given a wooden nutcracker as a present. When the nutcracker comes to life as a handsome prince the two have to escape the Mouse King to reach the Land of Sweets, which is ruled by the Sugar Plum Fairy.

TAMARA KARSAVINA

Tamara Platonovna Karsavina (1885-1978) was a famous Diaghilev's ballet dancer who created over dozens of bright and unforgettable images on the stage and transmitted emotions and feelings of her characters through dance. After settling in Britain at Hampstead in London, she began teaching ballet professionally and became recognised as one of the founders of modern British ballet. She assisted in the establishment of The Royal Ballet and was a founder member of the Royal Academy of Dance, which is now the world's largest dance-teaching organisation.

Tamara Karsavina graduated from the Imperial Theater College where she learned ballet from P.Gerdt, A.Gorsky and E.Cheketty and was recruited by the Mariinsky Theater. Matilda Kshesinskaya was her patron.

T.Karsavina's performances had particular nuances, gentle transmissions from one plastic pose to another. Her most famous roles were Lise in *La Fille Mal Gardée*, Medora in *Le Corsaire*, and the Tsar Maiden in *The Little Humpbacked Horse*. She was the first ballerina to dance in the so-called *Le Corsaire Pas de Deux* in 1915.

Cooperation with M. Fokin brought a real success to T.Karsavina. She danced leading parts in the following ballets: «*Giselle*», «*The Nutcracker*», «*Swan Lake*» and «*Carnival*».

In 1909, Sergei Diaghilev invited Karsavina to participate in ballet tours in Europe and later on to dance leading parts in his Russian Ballets in the *Firebird*, the *Spirit of the Rose*, the *Carnival*, the *Petrushka* etc. After Anna Pavlova broke off with Diaghilev, Karsavina became a prima in the *Ballets Russes*. Diaghilev's ballet made her successful in Europe. Performances with her participation were attended by Rodin, Saint-Saens and Cocteau.

Diaghilev's *Ballets Russes* in Paris were acknowledged as a «discovery of the new world». A duette of Tamara Karsavina and Watslav Nijinsky admired the public. They called the ballerina the most beautiful dancer of the Mariinsky Theater. After the premiers of the *Firebird* and the *Petrushka* created especially for Karsavina and Nijinsky, the French press published adoring reviews where the names of the dancers were written with the articles like «*La Karsavina*» and «*La Nijinsky*» which meant special respect. After the triumph in France the ballerina received lots of invitations from England, Italy, America



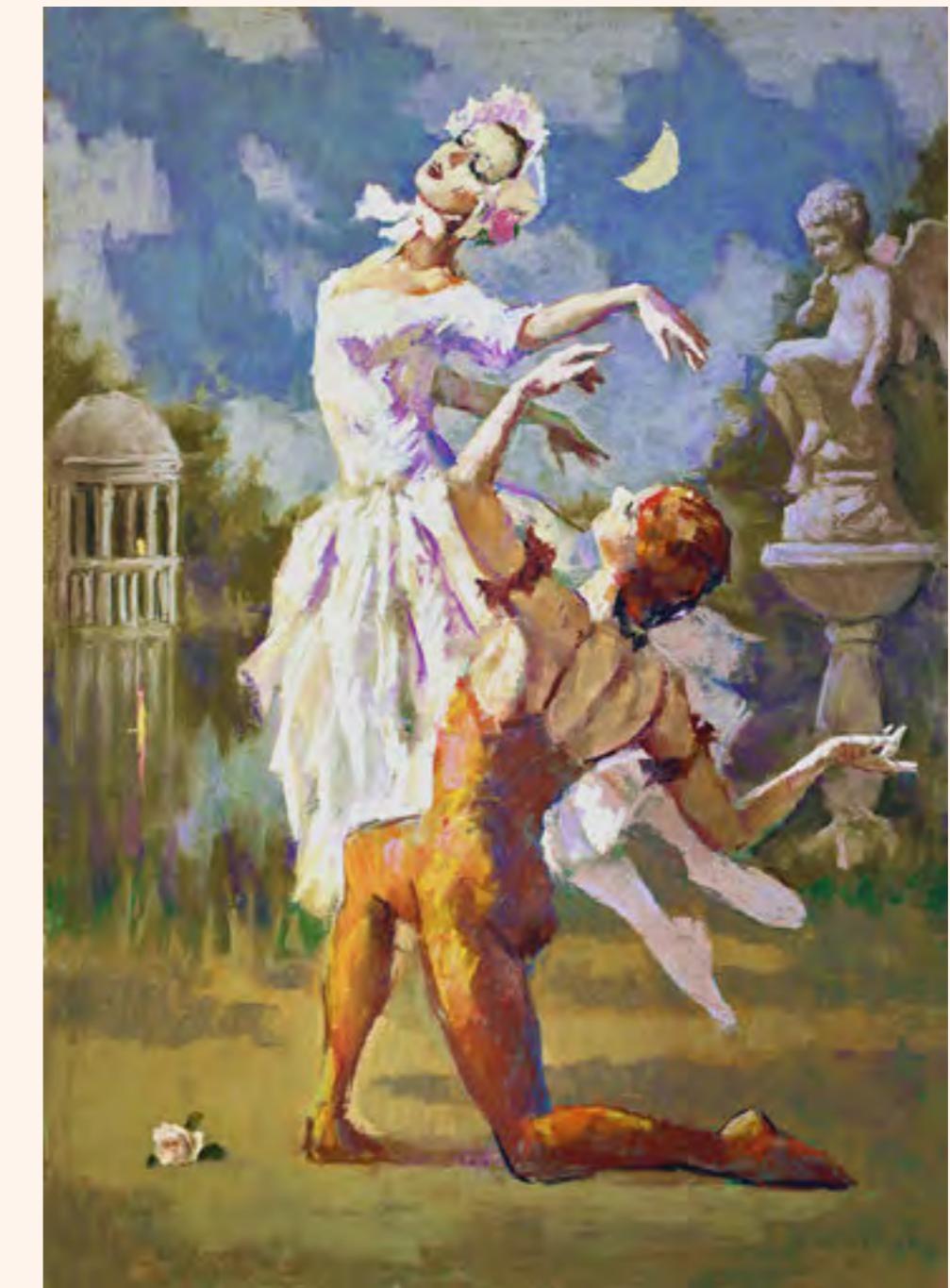
«Tamara Karsavina» 1987
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

and Australia. She went to London where she achieved a phenomenal success too.

In 1918, Tamara Karsavina left her motherland in emigration, Karsavina would often dance in La Scala, in the Ballet Rambert troupe and periodically restarted M. Fokin's ballets. In 1929, Karsavina with her family moved to London. From 1930 to 1950 she was Vice-President of the Royal Academy of Dance and developed new methods of recording a dance.

Karsavina's portraits were painted by Serov, Dobuzhinsky, Sudeykhin and Serebryakov. M. Kuzmin («*You, Columbine, Salomeya*») and A. Akhmatova («*Like a song...*») dedicated poems to Tamara Karsavina. In 1914, poets published a book of poems in honor of her birthday titled the *Bouquet for Karsavina*.

Karsavina has written reminiscences in which she recalls her childhood spent at the Imperial Ballet College located at the Rossi Street, the Mariinsky Theater and the first years of work with Sergei Diaghilev. She also wrote several books about ballet including a Manual of Classical Dance.



«Le Spectre de la rose» («The Spirit of the Rose») 1984
Tempera, pastel on cardboard, 60x40 cm
Artist Rinat Kuramshin

Le Spectre de la rose (*The Spirit of the Rose*) is a short ballet about a young girl who dreams of dancing with the spirit of a souvenir rose from her first ball. The ballet was written by Jean-Louis Vaudoyer who based the story on a verse by Théophile Gautier and used the music of Carl Maria von Weber's piano piece *Aufforderung zum Tanz* (*Invitation to the Dance*) as orchestrated by Hector Berlioz.



«Le Spectre de la rose» («The Spirit of the Rose»)

Watercolor, pastel on paper, 45x30 cm

Artist Rene Bull

The ballet premiered in Monte Carlo on 19 April 1911, produced by the Ballet Russes ballet company. Michel Fokine was the choreographer and Léon Bakst designed the original Biedermeier sets and costumes. Nijinsky danced The Rose and Tamara Karsavina danced the Young Girl. It was a great success. Spectre became internationally famous for the spectacular leap Nijinsky made through a window at the ballet's end.

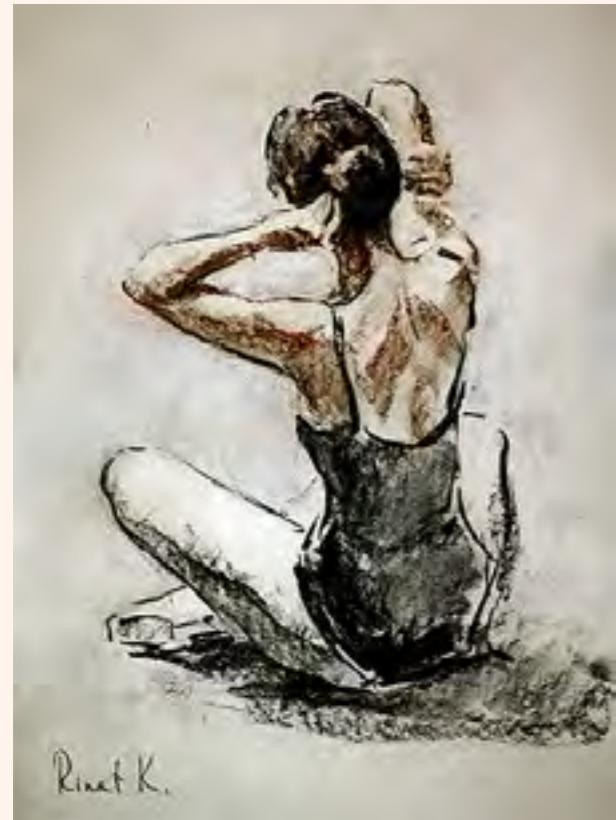


«The Firebird»

Watercolor, pastel on paper, 45x30 cm

Artist Rene Bull

The Firebird has been restaged by many choreographers, including George Balanchine and Jerome Robbins (co-choreographers), Graeme Murphy, Alexei Ratmansky, and Yuri Possokhov. The Royal Ballet staged 6 performances of the ballet at the Royal Opera House in London in June 2019, with Yasmine Naghdi performing the role of the Firebird.



«A dancer sitting on the floor» 1978

Pastel on paper, 40x30 cm

Artist Rinat Kuramshin



«A dancer tying a pointe. Figure No. 2» 1978

Pastel on paper, 30x40 cm

Artist Rinat Kuramshin



«Dancers in the ballet class» 1980

Tempera, pastel on cardboard, 60x42 cm

Artist Rinat Kuramshin



MUSIC

COMPOSERS
CONDUCTORS
MUSICIANS

GEORGE FREDERIC HANDEL
EDWARD WILLIAM ELGAR
RALPH VAUGHN WILLIAMS
BENJAMIN BRITTEN
WILLIAM WALTON
GEORGE BUTTERWORTH
JOHANN SEBASTIAN BACH
LUDWIG VAN BEETHOVEN
WOLFGANG AMADEUS MOZART
WILHELM RICHARD WAGNER
FREDERIC CHOPIN
RICHARD STRAUSS
GIUSEPPE VERDI
GEORGES BIZET
MAURICE RAVEL
CLAUDE DEBUSSY
CAMILLE SAINT-SAËNS
ANTON RUBINSTEIN
PYOTR TCHAIKOVSKY
IGOR STRAVINSKY
SERGEI RACHMANINOFF
SERGEI PROKOFIEV
DMITRI SHOSTAKOVICH



GEORGE FRIDERIC HANDEL

George Frideric Handel (1685 -1759) was a British and German Baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos.

Born in the German town of Halle in 1685, Handel studied briefly at the University of Halle, before moving to Hamburg in 1703, where he served as a violinist in the opera orchestra and subsequently as harpsichordist and composer.

Handel began his own operatic career with *Almira* (1704), which ran for some twenty performances. After several more successes, he sought richer operatic experience and left for Italy in 1706. His Italian journey resulted in two fine operas, *Rodrigo* (1707) and *Agrippina* (1709), several dramatic chamber works, and equally dramatic sacred compositions. In 1710, Handel became Kapellmeister to German prince George, the Elector of Hanover, who in 1714 would become King George I of Great Britain and Ireland.

A meeting with the manager of the King's Theatre furnished Handel with a chance to compose an opera. Within two weeks he produced the opera *Rinaldo*, which marked the high point of the London season in 1710 and 1711. He proceeded to compose a large amount of music for harpsichord, chamber ensembles, and orchestra, as well as various works for royal occasions. Handel's compositions so impressed England's Queen Anne (1665–1714) that she awarded him an annual salary of two hundred pounds. After Anne's death, George I (1660–1727) became king of England.

In 1715 Handel provided music for a royal pleasure cruise for the King - the famous Water Music. In 1719 Handel accepted an invitation to join forces with the newly founded Royal Academy of Music.

In 1726 Handel became a citizen of England and was appointed composer of music to the Chapel Royal. The season of 1727 saw the production of Handel's *Alessandro*. Within fifteen years, Handel had started three commercial opera companies to supply the English nobility with Italian opera. Musicologist Winton Dean writes that his operas show that «Handel was not only a great composer; he was a dramatic genius of the first order».



«George Frideric Handel» 1990

Pastel on paper, 50x40 cm

Artist Rinat Kuramshin

As Alexander's Feast (1736) was well received, Handel made a transition to English choral works. After his success with *Messiah* (1742) he never composed an Italian opera again. Handel's ultimate failure with operas was offset by ever-increasing success with his oratorios. These provided a new vehicle, the possibilities of which he had begun to explore and experiment with nearly a decade earlier. Indeed these established a new vogue (fashion), in which Handel fared better with London audiences than he ever had with Italian opera. As if to test a possible market for dramatic compositions in English, Handel revived past operas with revisions to the oratorio style, meeting with much success.

Born the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel is regarded as one of the greatest composers of the Baroque era, with works such as *Messiah*, *Water Music*, and *Music for the Royal Fireworks* remaining steadfastly popular. One of his four coronation anthems, *Zadok the Priest* (1727), composed for the coronation of George II, has been performed at every subsequent British coronation, traditionally during the sovereign's anointing. Another of his English

oratorios, *Solomon* (1748), has also remained popular, with the Sinfonia that opens act 3 (known more commonly as «The Arrival of the Queen of Sheba») featuring at the 2012 London Olympics opening ceremony.

Handel's compositions include 42 operas, 29 oratorios, more than 120 cantatas, trios and duets, numerous arias, chamber music, a large number of ecumenical pieces, odes and serenatas, and 16 organ concerti. His most famous work, the oratorio *Messiah* with its «Hallelujah» chorus, is among the most popular works in choral music and has become the centrepiece of the Christmas season.

Among the works with opus numbers published and popularised in his lifetime are the Organ Concertos Op. 4 and Op. 7, together with the Opus 3 and Opus 6 concerti grossi; the latter incorporate an earlier organ concerto *The Cuckoo and the Nightingale* in which birdsong is imitated in the upper registers of the organ. Also notable are his sixteen keyboard suites, especially *The Harmonious Blacksmith*.

Since the late 1960s, with the revival of baroque music and historically informed musical performance, interest

in Handel's operas has grown.

Handel has generally been accorded high esteem by fellow composers, both in his own time and since. Bach attempted, unsuccessfully, to meet Handel while he was visiting Halle. Mozart is reputed to have said of him, «Handel understands affect better than any of us. When he chooses, he strikes like a thunder bolt». To Beethoven he was «the master of us all... the greatest composer that ever lived. I would uncover my head and kneel before his tomb.

Almost blind, and having lived in England for nearly fifty years, he died in 1759, a respected and rich man. His funeral was given full state honours, and he was buried in Westminster Abbey in London. After Handel's death, many composers wrote works based on or inspired by his music.

Handel is honoured with a feast day on 28 July in the liturgical calendar of the Episcopal Church, with Johann Sebastian Bach and Henry Purcell.



«Handel (centre) and King George I on the River Thames»

Lithography, 30x55 cm

Author Edouard Hamman



EDWARD WILLIAM ELGAR

Sir Edward William Elgar (1857-1934), 1st Baronet OM GCVO was an English composer, many of whose works have entered the British and international classical concert repertoire. Elgar is credited with having revived the English compositional tradition. Not since the time of Purcell had an English composer achieved the notoriety that Elgar had. Elgar's biographer Basil Maine commented, When Sir Arthur Sullivan died in 1900 it became apparent to many that Elgar, although a composer of another build, was his true successor as first musician of the land among his best-known compositions are orchestral works including the «Enigma Variations», the «Pomp and Circumstance Marches», the «Dream of Gerontius», concertos for violin and cello, two symphonies, chamber music and songs. The continental composers who most influenced Elgar were Handel, Dvořák and, to some degree, Brahms. In Elgar's chromaticism, the influence of Wagner is apparent, but Elgar's individual style of orchestration owes much to the clarity of nineteenth-century French composers, Berlioz, Massenet, Saint-Saëns and Delibes.

Elgar's best-known works were composed within the twenty-one years between 1899 and 1920. Most of them are orchestral. In 1900 there followed major work, the oratorio *The Dream of Gerontius*, which many consider his masterpiece. Based on a poem by John Henry Cardinal Newman, it dispensed with the traditional admixture of recitatives, arias, and choruses, using instead a continuous musical texture as in the musical dramas of Richard Wagner. The work was not well received at its first performance in Birmingham, but after it was acclaimed in Germany, it won British favour.

Elgar is probably best known for the first of the five Pomp and Circumstance Marches, which were composed between 1901 and 1930. The one and only time in the history of the Promenade concerts that an orchestral item was accorded a double encore». In his fifties, Elgar composed a symphony and a violin concerto that were immensely successful. His symphony №1 was received with tremendous enthusiasm and there were a hundred performances of it in Britain and all over Europe and in



«Edward William Elgar» 1990
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

America, Australia and Russia, etc. in just over a year.

His second symphony and his cello concerto did not gain immediate public popularity and took many years to achieve a regular place in the concert repertory of British orchestras. Elgar has been described as the first composer to take the gramophone seriously. Between 1914 and 1925, he conducted a series of acoustic recordings of his works. The introduction of the moving-coil microphone in 1923 made far more accurate sound reproduction possible, and Elgar made new recordings of most of his major orchestral works and excerpts from *The Dream of Gerontius*. In 1904 Elgar was knighted, and from 1905 to 1908 he was the University of Birmingham's first professor of music. Between 1900 and 1931, Elgar received honorary degrees from the Universities of Cambridge, Durham, Leeds, Oxford, Yale (USA), Aberdeen, Western Pennsylvania (USA), Birmingham and London.

He was appointed Master of the King's Music in 1924. In 1933 he was promoted within the Royal Victorian Order to Knight Grand Cross (GCVO). The house in

Lower Broadheath where Elgar was born is now the Elgar Birthplace Museum, devoted to his life and work. Elgar's daughter, Carice, helped to found the museum in 1936 and bequeathed to it much of her collection of Elgar's letters and documents. Elgar's life and music have inspired works of literature including the novel *Gerontius* and several plays. Elgar's music came, in his later years, to be seen as appealing chiefly to British audiences. His stock remained low for a generation after his death. It began to revive significantly in the 1960s, helped by new recordings of his works. Some of his works have, in recent years, been taken up again internationally.

The first English composer of international stature since Henry Purcell, Elgar liberated his country's music

from its insularity. He left to younger composers the rich harmonic resources of late Romanticism and stimulated the subsequent national school of English music.

His compositions are performed by musicians at concerts in many theaters, philharmonic halls, concert halls of many countries of the world.



«Singer and orchestra» 1962
Lithography, 30x40 cm
Author Nikolai Shcheglov



RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams OM (1872-1958) was an English composer, organist, conductor, musical and public figure, collector and researcher of English musical folklore. Vaughan Williams is among the best-known British symphonists, noted for his very wide range of moods, from stormy and impassioned to tranquil, from mysterious to exuberant. His works have continued to be a staple of the British concert repertoire. His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century.

In 1904, Vaughan Williams discovered English folk songs and carols, which were fast becoming extinct owing to the oral tradition through which they existed being undermined by the increase of literacy and printed music in rural areas. Later he incorporated some songs and melodies into his own music, being fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people. His efforts did much to raise appreciation of traditional English folk song and melody. Among the most familiar of his other concert works are Fantasia on a Theme by Thomas Tallis (1910) and The Lark Ascending (1914). His vocal works include hymns, folk-song arrangements and large-scale choral



Royal College of Music



«Ralph Vaughan Williams» 1990
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

pieces. He wrote eight works for stage performance between 1919 and 1951. His ballet Job: A Masque for Dancing (1930) was successful and has been frequently staged. It is as a symphonist that Vaughan Williams is best known.

The composer and academic Elliott Schwartz wrote (1964), «It may be said with truth that Vaughan Williams, Sibelius and Prokofieff are the symphonists of this century».

All the composer's major works and many of the minor ones have been recorded. There have been numerous complete LP and CD sets of the nine symphonies, most of which was recorded in the composer's presence.

Vaughan Williams refused a knighthood at least once, and declined the post of Master of the King's Music after Elgar's death. The one state honour he accepted was the Order of Merit in 1935, which confers no prenominal title: he preferred to remain «Dr Vaughan Williams».

Historically his achievement was to cut the bonds that from the times of Handel and Mendelssohn had bound England hand and foot to the Continent. He found in the Elizabethans and folk-song the elements of a native

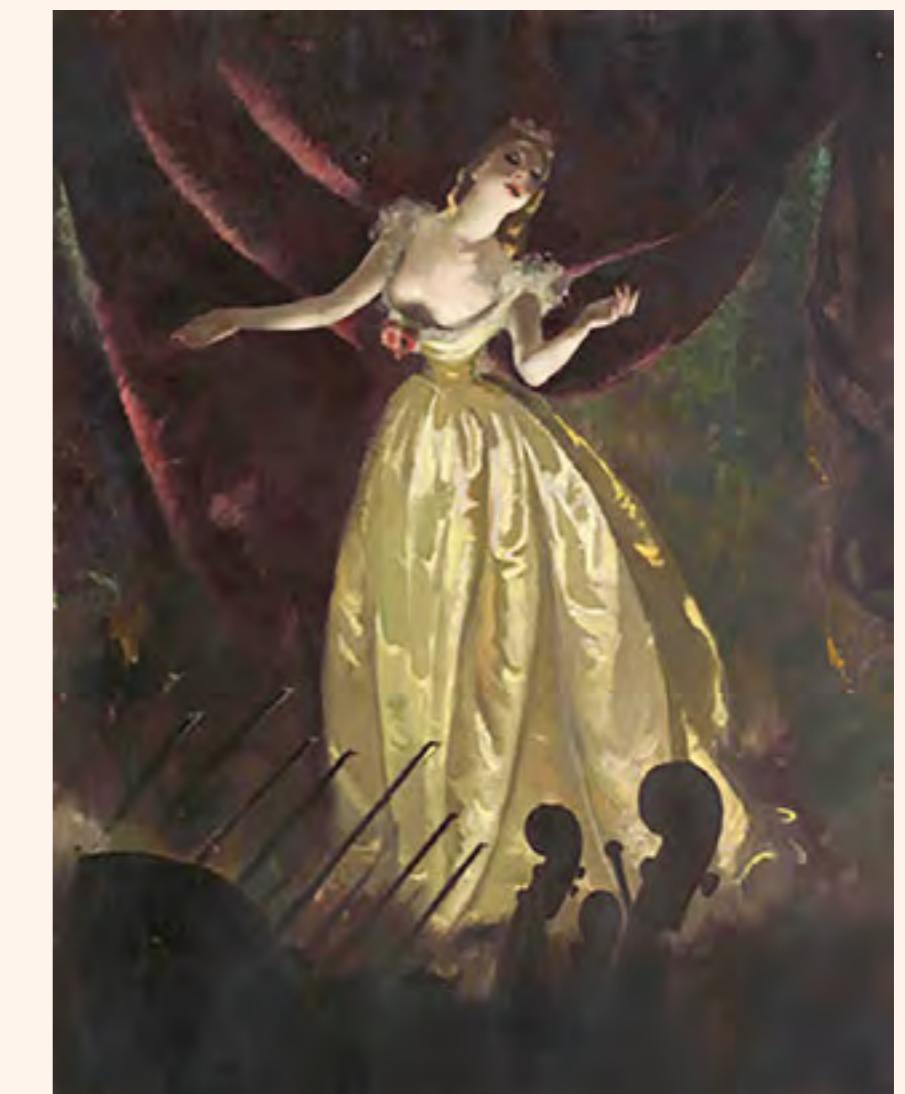
English language that need no longer be spoken with a German accent, and from it he forged his own idiom. The emancipation he achieved thereby was so complete that the composers of succeeding generations like Walton and Britten had no longer need of the conscious nationalism which was Vaughan Williams's own artistic creed.

Composers of the generation after Vaughan Williams reacted against his style, which became unfashionable in influential musical circles in the 1960s; diatonic and melodic music such as his was neglected in favour of atonal and other modernist compositions. Later this neglect has been reversed. In the fiftieth anniversary year of his death two contrasting documentary films were released: Tony Palmer's O Thou Transcendent: The Life of Vaughan Williams and John Bridcut's The Passions of Vaughan Williams. Among the 21st-century musicians

who have acknowledged Vaughan Williams's influence on their development are John Adams, PJ Harvey, Sir Peter Maxwell Davies, Anthony Payne, Wayne Shorter, Neil Tennant and Mark-Anthony Turnage.

In 1994 a group of enthusiasts founded the Ralph Vaughan Williams Society, with the composer's widow as its president. The society, a registered charity, has sponsored and encouraged performances of the composer's works including complete symphony cycles and a Vaughan Williams opera festival. The society has promoted premieres of neglected works, and has its own record label, Albion Records.

He refused all honours except the O.M. and his musical creed was that «every composer cannot expect to have a worldwide message, but he may reasonably expect to have a special message for his own people». His musical compositions are popular in the UK, Russia and many



«The Soloist»
Lithography, 55x30 cm
Artist Doris Clare Zinkeisen



BENJAMIN BRITTEN

Edward Benjamin Britten, Baron Britten OM CH (1913–1976) was an English composer, conductor and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces. Born in Lowestoft, Suffolk, the son of a dentist, Britten showed talent from an early age. He studied at the Royal College of Music in London and privately with the composer Frank Bridge. During his stay at the RCM he won several prizes for his compositions.

He completed a choral work, *A Boy was Born*, in 1933; at a rehearsal for a broadcast performance of the work by the BBC Singers, he met tenor Peter Pears, the beginning of a lifelong personal and professional relationship.

From about 1935 until the beginning of World War II, Britten did a great deal of composing for the GPO Film Unit, for BBC Radio, and for small, usually left-wing, theater groups in London. During this period he met and worked frequently with the poet W. H. Auden who provided texts for numerous songs as well as complete scripts for which Britten provided incidental music.

In the spring of 1939, Britten and Pears sailed for North America, eventually settling in Amityville, Long Island, NY, where they lived with Dr. and Mrs. Wm. Mayer and their family. In 1940 he worked with Auden on what would become his first opera, actually an operetta for high schools called *Paul Bunyan*, based on traditional



The house in Lowestoft
where Benjamin Britten was born



«Benjamin Britten» 1990
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

American folk characters. However, on a trip to California in 1941, he read an article by E. M. Forster on the English poet George Crabbe, planting the seed for what would eventually be Britten's first opera, *Peter Grimes*. In 1942, Serge Koussevitzky became interested in Britten's music and performed the *Sinfonia da Requiem* with the Boston Symphony Orchestra. Britten and Pears worked on the scenario during their return voyage to England in March, 1942.

During the early 40s, Britten produced a number of works, outstanding among them the *Hymn to St. Cecilia*, *A Ceremony of Carols*, *Seven Sonnets of Michelangelo*, *Serenade* (for tenor, horn, and strings), *Rejoice in the Lamb*, and the *Festival Te Deum*. *Peter Grimes*, with a libretto by Montagu Slater, was complete in 1945 and had its premiere on June 7 of that year by the Sadler's Wells Opera Company.

In July 1945, Benjamin Britten went to Germany to give recitals to concentration camp survivors. What he saw there shocked him so much that he refused to talk about it; but later recouped his gaiety to compose *'The Young Person's Guide to the Orchestra.'* For a long time, it remained one of his most popular works.

Other operas appeared regularly in the ensuing years: *The Rape of Lucretia* (1946), *Albert Herring* (1947), *The Little Sweep* (1949), *Billy Budd* (1951) *Gloriana* (1953), *The Turn of the Screw* (1954), *Noye's Fludde* (1957), *A Midsummer Night's Dream* (1960) *Curlew River* (1964), *The Burning Fiery Furnace* (1966), *The Prodigal Son* (1968) *Owen Wingrave* (1970) [for television], and finally *Death in Venice* (1973). Amongst these works, the Britten catalog contains numerous other important compositions in other forms.

In 1961, Benjamin Britten was awarded UNESCO's International Rostrum of Composers for '*A Midsummer Night's Dream*'. In 1963, he received Grammy Awards for '*The War Requiem*' in three categories: Classical Album of the Year, Best Classical Composition by a Contemporary

Composer and Best Classical Performance – Choral.

Later in 1998, he was posthumously inducted into the Grammy Hall of Fame. Apart from these, he also received the Royal Philharmonic Society Gold Medal (1964), the Sonning Award (1967) and Ernst von Siemens Music Prize (1974). Britten was made a Companion of Honour in 1953. In 1965, he was awarded the Order of Merit and in July 1976, made a life peer, thus becoming Baron Britten of Aldeburgh in the County of Suffolk. In 1979, the Benjamin Britten Music Academy was established in Lowestoft in his honor.

In April 2013 Britten was honoured by the Royal Mail in the UK, as one of ten people selected as subjects for the «Great Britons» commemorative postage stamp issue.



«Trio» 1967
Lithography, 30x40 cm
Artist Nikolai Shcheglov



THEATER

PLAYWRIGHTS
POETS
WRITERS

WILLIAM SHAKESPEARE
GEORGE GORDON BYRON
CHARLES DICKENS
GEORGE BERNARD SHAW
LEWIS CARROLL
ARTHUR IGNATIUS CONAN DOYLE
HERBERT GEORGE WELLS
OSCAR WILD
HERBERT WELLES
RUDYARD KIPLING
JOHN GALSWORSEY
WILLIAM SOMERSET MAUGHAM
ANTON CHEKHOV
IVAN TURGENEV
LEO TOLSTOY
ROBERT LOUIS STEVENSON
HENRY GRAHAM GREEN
JOHN RONALD REVELL TOLKIEN



WILLIAM SHAKESPEARE

William Shakespeare (1564 – 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. He is often called England's national poet and the «Bard of Avon» (or simply «the Bard»). His extant works, including collaborations, consist of some 39 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and raised in Stratford-upon-Avon, Warwickshire. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. At age 49 (around 1613), he appears to have retired to Stratford, where he died three years later. Few records of Shakespeare's private life survive; this has stimulated considerable speculation about such matters as his physical appearance, his religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known works between 1589 and 1613. His early plays were primarily comedies and histories and are regarded as some of the best work produced in these genres. Until about



«William Shakespeare» 1989

Paper, pastel, 50x40 cm

Artist Rinat Kuramshin

1608, he wrote mainly tragedies, among them Hamlet, Othello, King Lear, and Macbeth, all considered to be among the finest works in the English language. In the last phase of his life, he wrote tragicomedies (also known as romances) and collaborated with other playwrights.

Many of Shakespeare's plays were published in editions of varying quality and accuracy in his lifetime.

In 1599 a theatre was built on the south bank of the River Thames. It was named the Globe. This was the theatre where Shakespeare's company performed. Work at the theatre made Shakespeare a wealthy person. He was not only a playwright, he also took part in theatrical performances.

Shakespeare produced most of his known works between 1589 and 1613. His early plays were primarily comedies and histories and are regarded as some of the best work produced in these genres. Until about 1608, he wrote mainly tragedies, among them Hamlet, Othello, King Lear, and Macbeth, all considered to be among the finest works in the English language. In the last phase of his life, he wrote tragicomedies (also known as romances) and collaborated with other playwrights. Many of Shakespeare's plays were published in editions of varying quality and accuracy in his lifetime. However, in 1623, two fellow actors and friends of Shakespeare's, John Heminges and Henry Condell, published a more definitive text known as the First Folio, a posthumous collected edition of Shakespeare's dramatic works that included all but two of his plays. The volume was prefaced with a poem by Ben Jonson, in which Jonson presciently hails Shakespeare in a now-famous quote as «not of an age, but for all time».

Shakespeare's themes and stories have inspired numerous operas and ballets over the years. Here's our list of operas that have used Shakespeare as inspiration: «The Tempest», «Romeo and Juliet», «A Midsummer Night's Dream», «Macbeth», «Hamlet», «Much Ado About Nothing», «The Taming of the Shrew», «Othello» and

other. William Shakespeare's influence extends from theatre and literature to present-day movies, Western philosophy, and the English language itself.

Some time before 1623, a funerary monument was erected in his memory on the north wall, with a half-effigy of him in the act of writing. Its plaque compares him to Nestor, Socrates, and Virgil.

In 1623, in conjunction with the publication of the First Folio, the Droeshout engraving was published.

Shakespeare has been commemorated in many statues and memorials around the world, including funeral monuments in Southwark Cathedral and Poets' Corner in Westminster Abbey.

Around 230 years after Shakespeare's death, doubts began to be expressed about the authorship of the works attributed to him. Proposed alternative candidates include Francis Bacon, Christopher Marlowe, and Edward de Vere, 17th Earl of Oxford. Several «group theories» have also been proposed.

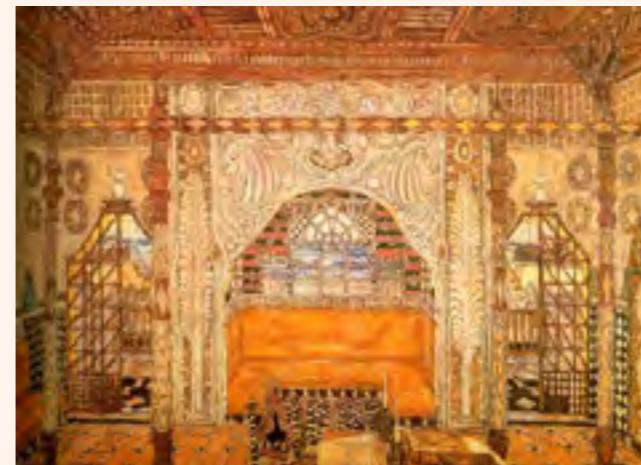
Shakespeare's work has made a lasting impression on later theatre and literature. Throughout the 20th and 21st centuries, Shakespeare's works have been continually adapted and rediscovered by new movements in scholarship and performance. His plays remain popular and are studied, performed, and reinterpreted through various cultural and political contexts around the world.



Ballet «Romeo and Juliet»
R. Noureev, M. Fonteyn, D. Rencher



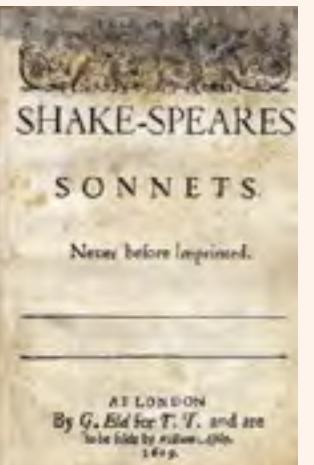
«Scenes from Romeo and Juliet»
Artist Sir Frank Bernard Dicksee



«The Cabinet Othello» A sketch of the scenery of «Othello»
Artist Alexander Golovin



Holy Trinity Church,
where Shakespeare was
baptized and buried



Shakespeare's sonnets



GEORGE GORDON BYRON

George Gordon Byron, 6th Baron Byron FRS (1788 – 1824), known simply as Lord Byron, was an English poet, peer, and politician who became a revolutionary in the Greek War of Independence, and is considered one of the historical leading figures of the Romantic movement of his era. He is regarded as one of the greatest English poets and remains widely read and influential. Among his best-known works are the lengthy narrative poems *Don Juan* and *Childe Harold's Pilgrimage*; many of his shorter lyrics in *Hebrew Melodies* also became popular. *Childe Harold* - his alter ego, who became the prototype of many other heroes of European literature. That is why, even after Byron's death, his books were in great demand.

The well-known writer was born on January 22nd in 1788 in London. However, his mother soon got divorced and moved with little George to Scotland where her relatives lived. From the very childhood Byron suffered from physical disability, which influenced greatly his life. His right foot was deformed which caused him a limp that resulted in lifelong misery. That's why he had quite a difficult personality and hysterical character.

In fact, even having such physical disabilities, he voluntarily took part in the Greek War of Independence and therefore was considered a national hero of Greece.



«George Gordon Byron» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

Already when the poet was eighteen his first book was published but under a different name. It was a vast collection of poems which he soon refilled with over a

hundred of new rhymes and published this time under his own name.

His next book, released in 1809, received a wide response. The same year he left England, as the sum of his debts dramatically increased, and started exploring Europe. Byron visited Spain, Greece, Albania and some other countries. His exciting journey lasted for two years and that was the time when he started working on his successful poem «*Child Harold's Pilgrimage*».

He returned from the trip in 1811 and year later his poem was published. That was the turning point in his career. He suddenly woke up famous. It was an innovative poem in many ways with a new type of literary character in all-European literature. Since then his creative life was rather rich. The new poems and tales in verse were released, among them «*The Giaour*», «*Hebrew Melodies*» etc.

In 1815 Byron married to Anabella Milbenk, who gave birth to his daughter a year later. However this marriage didn't last; the couple soon divorced. In 1816 he left his native England and moved first to Geneva, then to Venice. The poet led as many would have said an immoral life. At the same time he continued writing new verses: the fourth song of «*Child Harold*», the first parts of «*Don Giovanni*», «*Ode on Venice*», etc.

In April 1819 he met a woman who became his lifelong love. Her name was Countess T. Guiccioli. Although they often moved from one city to another, Byron's creativity was on high level. During that period he wrote «*Cain*» (the play, 1820), «*The Bronze Age*» (1823). In 1820 he joined the movement of Italian Carbonari and in 1823 enthusiastically participated in the struggle for liberty

held in Greece.

He spent all his money, possessions and talent to help the local population to gain freedom. In 1823 he fell seriously ill and a year later the great poet died. He tried to get as much as possible out of his life and he always looked for new adventures and experiences. G.G. Byron was buried in Newstead.

Byron wrote prolifically. In 1832 his publisher, John Murray, released the complete works in 14 duodecimo volumes, including a life by Thomas Moore. Subsequent editions were released in 17 volumes, first published a year later, in 1833.

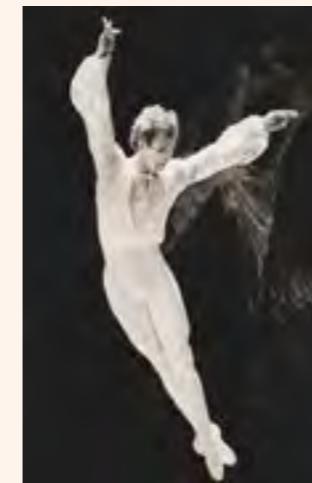
Byron exercised a marked influence on Continental literature and art, and his reputation as a poet is higher in many European countries than in Britain or America, although not as high as in his time, when he was widely thought to be the greatest poet in the world. Byron's writings also inspired many composers. Over forty operas have been based on his works, in addition to three operas about Byron himself (including Virgil Thomson's *Lord Byron*). His poetry was set to music by many Romantic composers, including Beethoven, Schubert, Rossini, Mendelssohn, Schumann and Carl Loewe. Among his greatest admirers was Hector Berlioz, whose operas and Mémoires reveal Byron's influence.



Byron's house in Southwell, Nottinghamshire



Nureyev Rudolf And Margot Fonteyn in the ballet «Le Corsaire»



Rudolf Nureyev
in the ballet «Manfred»



Scene from the Opera «Le Corsaire»



Frontispiece to a c. 1825
edition of *Childe Harold's Pilgrimage*



CHARLES DICKENS

Charles John Huffam Dickens (1812 –1870) was an English writer, a classic of world literature, one of the greatest prose writers of the XIX century. His works enjoyed unprecedented popularity during his lifetime and, by the 20th century, critics and scholars had recognised him as a literary genius.

Dickens found himself first as a reporter. As soon as Dickens did - on trial - several reporter assignments, he was immediately seen by the reading public. Psychological sketches, portraits of Londoners, like all Dickensian novels, were also first published in newspaper versions and had already brought the young author enough fame.

At the age of 20, drawn to the theatre – he became an early member of the Garrick Club – he landed an acting audition at Covent Garden. Dickens prepared meticulously, but ultimately he missed the audition because of a cold. Before another opportunity arose, he had set out on his career as a writer.

Despite the difficulties in childhood and his lack of formal education, he edited a weekly journal for 20 years, wrote 15 novels, five novellas, hundreds of short stories and non-fiction articles, lectured and performed readings extensively, was an indefatigable letter writer, and campaigned vigorously for children's rights, education and other social reforms.

Dickens's literary success began with the 1836 serial publication of *The Pickwick Papers*. Two years later, Dickens performed with Oliver Twist and Nicholas Nickleby. Dickens' fame grew rapidly. Liberals saw him



«Charles John Huffam Dickens» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

as their ally, because they defended freedom, and conservatives, because they pointed to the cruelty of the new social relations.

Within a few years Dickens had become an international literary celebrity, famous for his humour, satire and



A scene from the musical «Oliver Twist»



A scene from the opera «The Ghosts of Christmas»

keen observation of character and society. His 1843 novella *A Christmas Carol* remains especially popular and continues to inspire adaptations in every artistic genre. *Oliver Twist* and *Great Expectations* are also frequently adapted and, like many of his novels, evoke images of early Victorian London. His 1859 novel *A Tale of Two Cities* (set in London and Paris) is his best-known work of historical fiction.

No other writer had such a profound influence on Dickens as William Shakespeare. On Dickens's veneration of Shakespeare, Alfred Harbage wrote «No one is better qualified to recognise literary genius than a literary genius». Regarding Shakespeare as «the great master» whose plays «were an unspeakable source of delight», Dickens's lifelong affinity with the playwright included seeing theatrical productions of his plays in London and putting on amateur dramatics with friends in his early years.

Charles Dickens's novels provide a wide scope for creativity. Films based on his works began to be made at the dawn of cinematography, so the history of film adaptations of some novels goes back more than a century.

Since the 60s of the twentieth century, Dickens has taken a firm place in the musical genre. In 1960 the premiere of the musical «*Oliver!*» (L.Bart) took place in London's West End. For «*Oliver!*» was followed by another «*Pickwick*» (1963, S.Ornadel, L.Bricusse), remembered for the aria «If I ruled the world». Since then, every decade of the 20th and already the 21st century has been marked by the appearance of new musicals based on the works of Dickens. These are «*Smile*» (1973, R.Holman, S.May), «*He Came to the Outskirts*», based on «*A Christmas Song*» (1979, G.Sherman, P.Udeple), «*Copperfield*» (1981,

Al. Kasha, J. Hirschhorn), «*Drood*» (1985, R. Holmes), originally called «*The Mystery of Edwin Drood*». Then came the musicals «*Scrooge*» (1992, L. Bricusse), staged first in Birmingham, then in Chicago, «*Great Expectations*» (1993, R.W. Winzeler, S. Lane), «*A Christmas Carol*» (1995, A. Menken), «*Night of open doors*» (E. Karmazin, K. Rubinsky) based on the «*Christmas song*», staged in Yekaterinburg in 2005, and received the «Golden Mask» in two nominations at once, «*A Tale of Two Cities*» (2008, D. Santoriello). At the beginning of the XXI century, new very vocal arrangements of already well-known musicals, which can be conditionally called «based on the works of Dickens».

Dickens is a very stage writer, he has detailed scenes and vivid characters, they are very operatic, theatrical. In 2017, Ivan Vasiliev staged the ballet «*A Christmas Story*» based on the novel by Charles Dickens «*A Christmas Carol in Prose: A Christmas Story with Ghosts*» to the music of P.I. Tchaikovsky.

For example, in 2010, the Perm Opera and Ballet Theater hosted the world premiere of the opera «*The Ghosts of Christmas*» (D. Batin) based on the work of Dickens «*A Christmas Carol*». Thanks to the music genres, Dickens' heroes continue to live with new qualities. And the most important motives of his works are remembered in musical parties.



Charles John Huffam Dickens



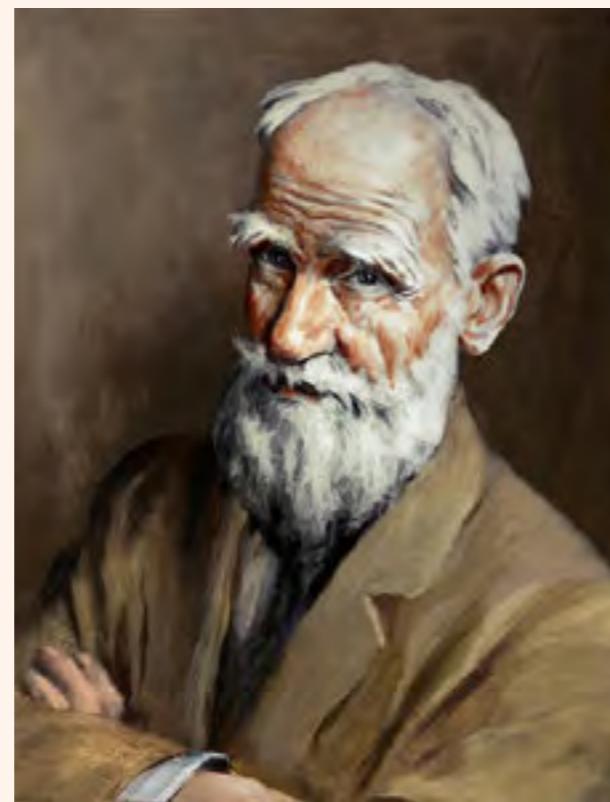
A scene from the ballet
«The Christmas Story» staged by I.Vasilyeva



GEORGE BERNARD SHAW

George Bernard Shaw (1856-1950), the acclaimed dramatist, critic and social reformer, was born in Dublin. He developed a wide knowledge of music, art and literature under the influence of his mother, a singer and vocal music teacher, and as a result of his visits to the National Gallery of Ireland.

After Shaw's arrival in London in 1876, he became involved in progressive politics. Standing on soapboxes at Speaker's Corner in Hyde Park and at socialist rallies, Shaw learned to overcome his stagefright and developed an energetic and aggressive speaking style that is evident in all of his writing. He distinguished himself as a fluent and effective public speaker and an incisive critic of music, art and drama. Shaw's first play, *Widowers' Houses*, was produced privately in 1892 for the members of a progressive theatre club called the Independent Theatre Society. It was followed by *The Philanderer* and *Mrs Warren's Profession*. For the next twelve years, he wrote close to a dozen plays. In 1904, Harley Granville Barker set up the Court Theatre in Chelsea as an experimental theatre specializing in new and progressive drama. Over the next three seasons, Barker produced ten plays written and directed by Shaw. During the ensuing ten years, Shaw continued to write plays including *Pygmalion* (1914), on which the musical *My Fair Lady* is based. Throughout this period, Shaw remained active in the



«George Bernard Shaw» 1989
Pastel on paper, 50x40 cm
Artist Rinat Kuramshin

Fabian Society, in city government and on committees dedicated to ending dramatic censorship, and to establishing a subsidized National Theatre. During World War I, Shaw's dramatic output ground to a halt, and he succeeded in writing only one major play, *Heartbreak*



B. Shaw House in Ayot St. Lawrence



A scene from the opera Pygmalion

House, into which he projected his bitterness and despair about British politics and society. After the war, Shaw found his dramatic voice again in the play, *Saint Joan* (1923), regarded as a masterpiece. Then, in 1925, he was awarded the Nobel Prize for Literature. Shaw's plays were regularly produced and revived in London and in several theatre companies in the United States

Bernard Shaw is best known for his contributions to the theatrical arts. However, long before he ever began writing *Arms and the Man* or *Pygmalion*, while he was still struggling to support himself financially with a literary career, he worked as a music critic in London.

Considering Shaw's musically-inclined family, it is not surprising that he turned to music as a subject for his writing. Shaw's mother was deeply involved with music. The whole musical scene of Dublin, Ireland, swirled about his ears when he was a boy in the 1860s. He never formally studied music. But then, he never studied play-writing either. Shaw's reviews show the same dazzling inventive mind that his plays do.

During this lesser-known period of his life, Shaw wrote a copious number of essays and criticisms on the musical world of London in the late 19th century. He even wrote a book entitled *The Perfect Wagnerite*. Such were his contributions to this field that W.H. Auden said he was «probably the best music critic who ever lived».

Shaw's criticisms were written with his customary wit and cutting humor, and they certainly make for an entertaining read. In fact, Shaw strove to make his articles entertaining and understandable for the layman, saying, «I purposely vulgarized musical criticism, which was refined and academic to the point of being unreadable and often nonsensical».

Besides his collected music criticism, Shaw has left a varied musical legacy, not all of it of his choosing. Despite his dislike of having his work adapted for the musical theatre («my plays set themselves to a verbal music of their own») two of his plays were turned into musical comedies: *Arms and the Man* was the basis of *The Chocolate Soldier* in 1908, with music by Oscar Straus, and *Pygmalion* was adapted in 1956 as *My Fair Lady* with book and lyrics by Alan Jay Lerner and music by Frederick Loewe.

Although he had a high regard for Elgar, Shaw turned down the composer's request for an opera libretto, but played a major part in persuading the BBC to commission Elgar's *Third Symphony*, and was the dedicatee of *The Severn Suite* (1930).

Shaw lived the rest of his life as an international celebrity, traveling the world, continually involved in local and international politics. He continued to write thousands of letters and over a dozen more plays. In 1950, Shaw died at the age of 94, due to complications from an injury.



Illustration to the work of B. Shaw «Pygmalion»



The rotating hut in the garden of Shaw's Corner, Ayot St Lawrence



LIST OF ARTISTS
THE EXHIBITION «THEATER-MUSIC-FINE ART»

BULL, RENE
CHAGALL, MARC
DEMACHY, ROBERT
DE MEYER, ADOLF
DOMERGUE, JEAN-GABRIEL
EKSTER, ALEKSANDRA
FLINT, WILLIAM RUSSELL
HAMMAN, EDOUARD
KINGSLEY, RAY
KNIGHT, LAURA
KURAMSHIN, RINAT
MATISSE, HENRI
OPPLER, ERNST
OSTROVA, LYDIA
PASTERNAK, LEONID
PENTESHIN, IVAN
PIKASSO, PABLO
PIMENOV, YURI
RENOIR, PIERRE AUGUSTE
ROERICH, NIKHOLAI
SEREBRYAKOVA, ZINAIDA
SHCHEGLOV, NIKOLAI
SOMOV, KONSTANTIN
SUDEIKIN, SERGEY
USPENSKY, BORIS
WEBSTER, WALTER ERNEST
ZINKEISEN, DORIS



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