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Compositions by Manuel de Falla, Staged for Ballet in Ukraine

Творчість Мануеля де Фаллі на балетній сцені України

Abstract. The ballet pieces of Manuel de Falla are characterized in the paper due to their historical, style and genre manifestations. Ballet stagings of Manuel de Falla at the theatre stages of Europe are analyzed, composer's and choreographers' plans were determined, starting with the classical interpretation by Sergei Diaghilev. An outline of stage performances on Manuel de Falla's music on the Ukrainian stages has been made. Directing and choreographical techniques of Ukrainian choreographers, particularly Aniko Rekhviashvili's, have been revealed.

Keywords: music by Manuel de Falla, flamenco, stagings by Aniko Rekhviashvili, ballet *El Amor Brujo*, ballet *The Three-Cornered Hat*.

Problem statement. Manuel de Falla, an outstanding Spanish composer of the 20th century, who followed the aesthetic principles of Felip Pedrell (the latter was the moving spirit of the Renacimiento, the movement, aimed to revive Spanish national musical culture), often turned to opera and ballet in his creative work. Musical theatre becomes a creative laboratory for the composer, where his musical language powerfully forms. Vivid and psychologically true images, picturesque landscape sketches that reveal the stylistic image of the composer, full of intonations of Andalusian culture, may be traced as early as Manuel de Falla's first opera *La vida breve* (*The Brief Life*, 1905) that was based on the dramatic plot from the folklife. The music of Manuel de Falla instigates a researcher to unveil the plastic equivalent of his creative ideas. Often on the edge of being programmatic, compositions of the Spanish composer are full of theatrical features that formed a separate trend—plastic interpretation of non-ballet music. Among the founders of this trend in choreographic art were the most famous performers-choreographers: Michael Fokine, Alexander Gorsky, Vaslav Nijinsky and Bronislava Nijinska, Leonide Massine, George Balanchine, Kasian Goleizovsky, Fyodor Lopukhov.

Music of the brilliant Spanish composer has been almost nonpresent at the opera and ballet stages of Ukraine in the 20th century. The first one to turn to the compositions by Manuel de Falla was Ukrainian choreographer Aniko Rekhviashvili, who staged one-act ballets *Nights in the Gardens of Spain* and *The Three-Cornered Hat* for the Taras Shevchenko National Opera and Ballet Theatre of Ukraine. Analysis

of the author's concept and its interpretation by Ukrainian choreographer allows to characterize composer's approach to the musical theatre and contemporary trends in interpretation of Manuel de Falla's musical pieces in contemporary situation.

Analysis of recent research works and publications. Manuel de Falla's creativity was best characterized in the research works by: I. Martynov, Yu. Krein, A. Alekseev. Art researchers also often examined the musical works of the composer (O. Vystavkina, I. Kriazheva, M. Yakushevich), including his vocal cycles (*Seven Spanish Folksongs*), instrumental music (*Atlantis*), piano music, etc. Choreographic potential of Manuel de Falla's works has been practically ignored by the researchers. L. Massine, E. Surits, M. Kurinnaya, R. Kosacheva authored isolated publications on the subject.

Object of the research is Manuel de Falla's works for musical theatre. **Subject** of the research is interpretation of the legacy of Manuel de Falla at Ukrainian ballet stage.

Objectives of the study:

- characterize ballet pieces of Manuel de Falla due to their historical, style and genre manifestations,
- define intonational nature of the Spanish composer's creativity,
- analyze ballet stagings of Manuel de Falla at the theatre stages of Europe in order to determine composer's and choreographer's plans,
- characterize the performances on Manuel de Falla's music for Ukrainian stage as a phenomenon within the general course of European ballet,

– actualize characteristic stage directing and choreographical devices of Aniko Rekhviashvili, used for reviving the pieces by the Spanish composer.

Presentation of the main research material. Diverse composing legacy of Manuel de Falla (operas, ballets, orchestra and chamber scores, stylings of folk songs, etc.) is rhythmically rich, full of vivid colors and timbres, as well as of melodic richness. It often includes allusions to the folk tunes that were used with great stylistic skill. Impressionistic elements often prevail within the harmony and texture of Manuel de Falla's works, however, they do not blur the form integrity of his oeuvre. As I. Martynov notes, each Falla's piece, "... is marked with the mastery of writing and perfection of stylistic manner; he always kept up with his time and reacted on many phenomena of European music, incorporating innovations into the Spanish music" [14, p. 202].

Manuel de Falla's Paris residence in 1907–1914, during which he productively communicated with noted French composers Claude Debussy and Maurice Ravel and learned French, significantly influenced his artistic and expressive principles. Consequently, Manuel de Falla's works synthesise achievements of European music with pronounced Spanish national music traditions. This quality could be traced in the ballet and symphonic compositions by the master. For instance, in the one-act "ballet pantomímico" with vocal part *El amor brujo* (1915), depicting scenes from gitanos' everyday life and in the *Nights in the Gardens of Spain* for piano and orchestra (1909–1915) the composer combines traits of the French impressionism and Spanish background.

Further development of the composer's theatre likings could be traced after meeting Sergei Diaghilev that eventually resulted in creation of *The Three-Cornered Hat* ballet. Such outstanding artists as choreographer Leonide Massine, conductor Ernest Ansermet, and painter Pablo Picasso were involved in creating of sets, costumes and staging. Next time de Falla's addresses theatre genres in his original musical-theatre piece *El retablo de maese Pedro* (*Master Peter's Puppet Show*) based on an episode from *Don Quixote* by Miguel de Cervantes. According to many musicologists, this opera successfully combines elements of a ballet, ballet-pantomime and a puppet show against the background of the Castilian folklore, abundantly used by the composer.

As it was previously emphasized, Manuel de Falla was greatly interested in musical theatre. His first theatre work that gained recognition was the two-act opera *La vida breve* (*The Brief Life*) (1913) that received the First award from the Royal Academy of Fine Arts. It was back in that opera when the composer revealed his talent and skill in using timbral palette. Another key feature of this composition is frequent use of flamenco and Andalusian folklore. This specifics of the author's expression is often labeled "a symphonical flamenco" by the scholars. As I. Martynov mentions, this opera "... stands above the others due to the concept scale that goes way over the limits of the zarzuela, traditional to the Spanish theatre" [14, p. 208]

Spanish folklore also permeates his first ballet *El amor brujo* that attracts attention with its melodic richness, mastery

of orchestration, impressionist coloring, full of folk melodic and rhythms. In this piece the composer "... not only achieves even greater skill in mastering folk melodic-intonation sources, but per se concludes this intonational sphere for himself <...> and then turns to cultivating other intonational sources (*The Three-Cornered Hat* ballet), reaching neo-classicism, that manifestates itself in Manuel de Falla's works through the national-paternalistic traits" [14, p. 232].

Another feature of Manuel de Falla's ballet scores (ballets *El amor brujo* and *The Three-Cornered Hat*) is the usage of vocal parties. In *El amor brujo* such innovation is justified with creation of emotional intensity, linked to Andalusian cante jondo folk tradition (vocals and dance accompanied by guitar), meanwhile in *The Three-Cornered Hat* the vocal party in the introduction is connected with general dramatic composition of this piece. It is well-known that Pablo Picasso painted the stage curtain for the show upon Diaghilev's request. Therefore, Manuel de Falla introduces the vocal party in order to provide time for the viewer to carefully examine the masterpiece of the renowned painter.

Turning back to the features of staging of the one-act ballet *El amor brujo* (1915), it should be pointed out that overall dramatic integrity and deep poetics of music are its immanent traits. It is this deep poetics that urges conductors for concert performance of this piece by Manuel de Falla and proves its independent artistic value.

The ballet was first staged in Spain in 1915 under the title *El Amor Brujo. Gitanería en un acto y dos cuadros* (*Love, the magician. A gypsy-themed piece in one act and two scenes*), words by Spanish dramatist Gregorio Martínez Sierra. Pastora Imperio, who commissioned the piece, performed in its first staging herself, along with her brother Victor Rojas and singer Maria de Albaicin. At the beginning the performance was realized as presenting folk pieces from Andalusian dance culture.

As for the choreographic realization of the Andalusian theme by the means of choreography, the musical canvas of the ballet includes rhythms of such folk dances (flamenco forms), as *farruca* in the first song, rhythms of *garrote* and *farruca* in the *Dance of Terror*, *samba* and *tientos* melodies—in the *Ritual Fire Dance*, and *bulerías*—in the *Song of the Foolish Fire*. The ending of *El Amor Brujo* is built upon slow *soleares* and *siguiriyas*. Generally, its choreography is based on the Andalusian folklore with incorporated flamenco elements that are aimed to portray everyday life of four gypsies—the main characters of the show. For instance, to describe the character of the principal heroine—young gypsy girl *Candelas*—complex and manifold percussive taps along the interchange of heel and demi-pointe are used. One of the devices of this act are the moves of the dancer's hands that are basically realized according to certain laws, positions and principles of flamenco dance. Such context allows plot collisions, full of emotional richness, intensity, passion, drama, sensuality, and expression, to be realized. The dances of the main male characters (*Ghost*, young gypsy *Carmelo*) are distinctive of wide, flowing moves, vividly plastic. Moreover, it is characteristic that their hands as if cut

the air, like a strikes of a sword. In addition, typical moves on the knees are used as well as pirouette turns and so called “the stance of the heron”.

Thanks to the dancer La Argentina (Antonia Mercé), who was first to combine principles of the classical choreography and Spanish folk dance in *El Amor Brujo*, later on the folk dances of the first staging were gradually turning into a classical ballet. Her choreography was based on a synthesis of Spanish and European classical dances. Main idea of that staging—antithesis of life and death—was considered through the realization of the concepts of romantic era ballet. What contributes to that is primarily the plot turmoil, as events set off in an air of sorcery and superstitions of Andalusian gypsies. Structure of the ballet is based on alternation of separate dances, bound with short cohesive episodes. Some of them are very short and rather play the role of interludes, marking the turning points in the plot development. At the same time, extended dance episodes are used that realize general image and emotional narrative of the ballet.

Among the most explicit dances of the performance is the *Dance of Horror*—duet pair dance of Candelas and the Ghost. It is rooted into gypsy dance of the tarantula with its typical fierce leaps, turns, minor and fast leg moves.

The dance is psychologically and emotionally intense, unveiling the force of evil fate that threatens main characters. One of the key moments for the performance dramatic composition is the *Ritual Dance of Fire*—big dance piece, featuring a group of dancers along with female soloist, who carry out a ritual around the fire, accompanying it with accurate and synchronized moves. The party of the principle heroine includes grand jetes and various flexions of a torso. Generally, dynamic intensification is accompanied with rhythmic clapping-strikes and tapping of the footwork (zapateado) by the corps de ballet dancers that contributes to the overall image and drama development of the show. It should be added that in A. Mercé's choreography the pantomime episodes—*At the Gypsies*, *The Apparition*, *The Magic Circle*—were realized as the contrasting towards further dance movements of the show.

As it was previously mentioned, *El Amor Brujo* music is characteristic of romantic elevation, rich timbral palette, realized due to the orchestra skill of Manuel de Falla. The latter trait is exceptionally vivid at the dance episode *The Dance of the Game of Love* that provides the choreographer a space for fulfilling deep and convincing interpretations. The ballet has numerous scene versions and few film adaptations. During the 20th century a number of world-renowned choreographers (including Serge Lifar, Mai Murdmaa, Mikhail Lavrovsky, etc.) turned to this piece, creating their own unforgettable interpretations of the masterpiece by Manuel de Falla.

It is known that leading Spanish choreographers (Pilar López, Antonio and Mariemma) included *El Amor Brujo* into the repertoire of their dance companies, interpreted the piece, enriching it with the Spanish folk dances. However, all these stagings is marked with vivid interpretation of Manuel de

Falla's music and individual knowledge of the flamenco artistic language by each of the choreographers. For instance, aspiration for aesthetics of contemporary ballet is characteristic for the Pilar López interpretation. Mariemma, on the contrary, in her staging sought for stylization, driven by the classical principles of the Andalusian dance. Antonio's interpretation, who worked on the staging along with Rosita Segovia, Carmen Rojas and Paco Ruiz, strove to provide the performance with a strong basis of dramatic realism, of which Manuel de Falla's music is full of.

Film adaptations of Manuel de Falla's ballet *El Amor Brujo* are worth separate mentioning. Among the most successful, according to the critics, is the adaptation by Antonio Román. The film director, relying on the advices of the flamenco star Pastora Imperio, created a full-length film, cinematizing Manuel de Falla's ballet in choreographic interpretation of Juan Magriñá. In this adaptation Candelas is portrayed by Ana Esmeralda and Carmelo—by Manolo Vargas. Another film, loosely based on *El Amor Brujo*, should be mentioned in this context. The success of the Juan Magriñá's interpretation urged another Spanish director Francisco Rovira Beleta to further develop the theme of Andalusian dance culture on screen. Francisco Rovira creates a film-reflection, where main characters witness all the dramatic peripeteias to the accompaniment of the music by Manuel de Falla.

Back to the conventionally classical choreographic interpretations of the Manuel de Falla's ballet *El Amor Brujo*, comes to mind its contemporary staging (*Matador*, 2001) by the Russian choreographer Mikhail Lavrovsky. In his interviews, Lavrovsky repeatedly stressed that he intended not to depict Spain and flamenco naturalistically, but to create a ballet about the eternal struggle of passions, to show a gypsy's camp in style, typical to the Russian ballet show. The main character of his performance is the Matador-killer as one of the symbols of Spain, the land of corrido.

In Manuel de Falla's *The Three-Cornered Hat*¹ (1919) some features of the classicism could be traced, that are directly linked to the national musical and dance tradition in de Falla's interpretation. They could be clearly seen in other compositions of the artist, including *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello* (1923–1926), dedicated to Wanda Landowska. As is well known, the *The Three-Cornered Hat* ballet emerged as a result of de Falla's cooperation with Sergei Diaghilev, who was the star of European stage at the time. Other prominent figures of the European ballet who contributed to the creation of the show were choreographer Leonide Massine, conductor Ernest Ansermet and painter Pablo Picasso. Generally, in the one-act ballet *The Three-Cornered Hat* by Manuel de Falla for the first time the Spanish character in its nationwide sense has been incarnated that, in turn, placed Spanish music alongside others Western European schools of the 20th century and made it highly popular. What immediately preceded the creation of *The Three-Cornered Hat* was the ballet-farce *El Corregidor y la Molinera* by Gregorio Martínez Sierra, the Barcelona

¹ Premiere on 22 July 1919, Alhambra Theatre, London.

show of which Manuel de Falla invited Leonide Massine and Sergei Diaghilev to attend. Manuel de Falla wrote the music for that piece, based on Juan Ruiz Alarcon's 19th-century novel *El Sombrero de tres picos*. According to Massine's recollections, he and Diaghilev were impressed with the music of the performance, full of pulsing rhythms, forged with the power and passion of Spanish folk dances. By Diaghilev's instructions, de Falla added few characteristic musical movements (*Aragonese jota* and *Farucca*) and re-scored it for a larger orchestra.

In general, stylistically *The Three-Cornered Hat* music, close to French impressionists, is distinguished with its explicit national flavor and rich timbral orchestration. Eclamations, "Ole! Ole!" add the folk traits to the ballet, which is a special timbral-expressive feature of this piece, i.e.: rhythmical castanets clicks, tapping and clapping as a distinctive echo of Spanish dancing energy.

As is known, in Leonide Massine's interpretation the public was particularly interested in Tamara Karsavina's participation. Her partners were the choreographer himself (Miller) and Leon Woizikowsky (Corregidor). From the recollections of the witnesses of the show it becomes evident that *The Three-Cornered Hat* in Diaghilev–Massine interpretation was realized as an attempt of synthesis of Spanish folk dance and techniques of the classical dance, however, the staging turned into the extravaganza of the Spanish folk life, inspired by the spirit and everyday life or Spanish folk. This ballet piece, due to Leonide Massine's staging, has had a prolonged life on stage with Massine's interpretation being the principal mainstream choreographic interpretation in Europe and US during the whole 20th century¹. For the first time Massine's interpretation was presented in Russia on April 14, 2005 in the Bolshoi Theatre, almost 90 years after its London premiere. The Russians, typically, adopted almost religious approach in recreating the author's set design concept, performing such recreation in great detail, especially decorations by Pablo Picasso. As the critics have stressed, "...Creating *The Three-Cornered Hat*, Massine became sure once and for all that a ballet performance could be built on the basis of theatre devices and choreographic vocabulary, different from the ones, traditional for ballet. Therefore, numerous of his further stagings would be grounded in this principle. The material for these stagings were the principles of commedia dell'arte, jazz, Viennese waltz, matelote" [19]. For the making of the Moscow premiere Massine's son, Lorca Massine was invited, as he stages his father's creations all over the world. Lorca Massine often confesses that ballet dancers have difficulties adopting his father's dance manner from time to time, as "...it is not transmitted through paper, only I am capable to explain it, and also my assistant" [20].

¹ US premiere—on March 9, 1934, New York, performed by the Ballet Russe de Monte Carlo. In 1943 this ballet was revived by Leonide Massine for Ballet Theatre and for the Sadler's Wells ballet in 1947. In 1960 the choreographer's daughter Tatiana Massine and Yurek Lazowski staged *The Three-Cornered Hat* for the City Center Joffrey Ballet.

Ukrainian choreographers almost completely ignored the Spanish composer's ballet legacy during the 20th century. If the leading ballet centers in the post-war era staged Manuel de Falla's music in numerous, sometimes most extreme interpretations, the Ukrainian choreographers turned to his compositions only in 2016–2018. In 2018 Serhiy Nayenko, chief choreographer of the Lviv National Academic Theatre of Opera and Ballet, staged *El Amor Brujo*. It is rather traditional interpretation of the established approaches and principles of scenography that has a lot in common with the first European stagings of the 1920s. For instance, Nayenko preserved the plot of *El Amor Brujo* in its original version, all the plot turns are interpreted without changes. The dance party is constructed, based on, primarily, classical dance with the elements of generalized Spanish dance, inclusions of pantomime and typical everyday gestures. In Nayenko's interpretation, the vocal parties of *El Amor Brujo* are enriched with plastic solo and corps de ballet dances. Generally, the show is characteristic of traditional, established approach that has formed in the ballet practice during the 20th century. Among the drawbacks is the fact that flavor of Spanish sound-timbral and plastic reality is conveyed with certain amorphism and with uncomplicated classical movements. Overall, this staging (particularly the solo and corps de ballet dances) lacks active, diverse and intense emotional palette.

The Taras Shevchenko National Opera and Ballet Theatre of Ukraine that in 2016 staged *The Three-Cornered Hat* and *Noches en los jardines de España* (*Nights in the Gardens of Spain*) based these performances on radically different ballet principles. Thanks to the persistent and intensive work of the choreographer Aniko Rekhviashvili the ballet night *Nights in the Gardens of Spain* is built according to the principle of narration of the Spanish novellas, not linked with each other directly. The general title *Nights in the Gardens of Spain* was chosen by the choreographer for the ballet night, featuring two one-act ballets on the music by Manuel de Falla that were performed during one night at the stage of the Kyiv theatre. Still, the director's concept enabled musical and plot co-existence of the two pieces by Manuel de Falla—instrumental *Nights in the Gardens of Spain* and famous ballet *The Three-Cornered Hat*.

According to the choreographer's view, combination of the two contrasting ballet pieces by Manuel de Falla, primarily, contributes to deeper understanding of the author's musical plan. For instance, the first movement of the *Nights in the Gardens of Spain*² (as Manuel de Falla defined its genre, "Symphonic impressions for piano and orchestra") is written as a triptych, each part constructed within the author's concept. Overall, the first (*In the Generalife*), second (*A Distant Dance*) and third (*In the Gardens of the Sierra*

² Principal parts performed by Anastasiia Shevchenko (Aialges, beautiful nymph), Stanislav Olshanskyi (Boosgosu, defender of the Asturian forest) and Jan Vana (Nuber, lord of thunder and lightning). Fortepiano solo by Kateryna Diadiura. Conductor Mykola Diadiura, set design by Maria Levytska, costume design by Gabriela Salaverri Solana.

de Córdoba) parts highlight romantic and impressionistic feature of the Spanish composer's methods. Due to Aniko Rekhviashvili's utilization of ancient Spanish myths, legends and tales, it became possible to visualize the idea of non-verbal author's concept ("Symphonic impressions"). Generally, prevailing of lyrical, romantic basis is typical for this ballet, which is facilitated by the melodic and theme component, full of dreamy lyricism, astringent accords and energetic rhythms. The dance—fantasy-like and dramatic development of the principle characters—turns around mythical search of pleasure and love. Ballet innovation is also in including the piano party into the general drama canvas of the show. The constant presence of the piano soloist at the stage, according to Aniko Rekhviashvili's plan, as if causes emergence of overall ballet performance as a some kind of projection of the image and sense universe of music into the image and expressive potential of ballet. It should be stressed that such approach is typical for the ballet art of the late 20th and 21st centuries, as the ballet repertoire is enormously enriched as a result of such innovations, broadening the range of its expressive devices and plot turns.

The second ballet of the ballet night, *The Three-Cornered Hat*¹ is a kind of fantasy on the folk and historical subjects. The dynamic picture of Spanish provincial folklife is based on the popular novel by Juan Ruiz Alarcon. As it was mentioned above, this ballet piece is often performed at the world ballet scenes in Massine's interpretation, still, Aniko Rekhviashvili managed to turn to the original source and present completely new interpretation. Ukrainian choreographer worked out her own choreographic concept, based on sharpening ironic, humor principle of the plot of the original literary artifact. Rekhviashvili focuses her attention on depicting features of Spanish folk dances: rhythms of flamenco, fandango, jota, bolero, sevillanas, farucca. Besides that, Aniko Rekhviashvili intertwines the original concept with her own characters, who significantly alter the plot of the novella (Gabriella, Dandy).

Scenography by Maria Levytska for the *The Three-Cornered Hat* helped to produce an integral dramatic concept of the ballet. In the painted images on stage the authentic rural landscapes, wallowing in flowers, decorated with tangerine branches, stylized to the Pablo Picasso painting manner (who, by chance, was the first set designer of this ballet) are unified. Costumes of the soloists and corps de ballet were created by the famous Spanish designer Gabriela Salaverri Solana. Her profound experience in creating costumes for many opera performances in Spain, such as *Rigoletto*, *Aida*, *Così fan tutte*, *La Favorita*, *The Abduction from the Seraglio*, *Elektra*, *Noye's Fludde*, *The Barber of Seville*, *Norma*, *La Traviata*, etc. aided the viewers to understand authenticity of Spanish national costume. According to the artist, she tried to incorporate some features of "Goya style" back at the stage of sketches to intensify the contrast: natural Picasso coloring

¹ Principal parts by Mykyta Sukhorukov (Miller), Tetiana Lozova (Miller's Wife), Mykyta Sokolov (Corregidor), Kateryna Didenko (Gabriella), Volodymyr Zasukhin (Dandy).

in Levytska's interpretation and culmination points in Goya colors are realized in the dancers' attire.

Choreographic devices, used by the director, are used with attention to individual plasticity and professional potential of the artists. For example, to achieve a convincing portrayal of the Miller's character, the tiniest details were involved: arm bendings, fingerwork, tapping etc. The culmination point of Mykyta Sukhorukov's choreographic skill was farucca, Spanish folk dance, combined with high jumps and turns, complicated to perform from the choreographic point of view. His attention was focused on recreating and conveying the exalted state of duende, which is referred by the Spaniards as the soul, conveyed through the inner power of the dancer. As the choreographer stresses, "... By staging these two musical pieces during one night, we obtained a choreographic story of love. Yet, love is diverse—heavenly and earthy" [21].

The individual choreographic method of Aniko Rekhviashvili, clearly traced in the analyzed shows on Manuel de Falla's music, is rooted in both traditional and innovative choreographic principles. One of the style dominants of Ukrainian choreographer's method is attention to dance imagery within the harmonious synthesis of realistic drama and romanticism. Aniko Rekhviashvili is extremely attentive to the smallest details. According to her belief, it is the details that allow to create individual characteristic attractiveness (recognizability) of a certain hero or heroine. Aniko Rekhviashvili has a delicate perception of musical stylistics. Musical drama development becomes for her the basis for creating the choreographic concept of the composition. In this regard M. Kurinna notes that her "... principle of creative thinking unifies the skill to write original choreographic text with ability to analyze stylistic peculiarities of the original musical piece, to deeply feel the composer's idea" [11, p. 22].

Aniko Rekhviashvili's signature choreographic features also include the search for new plastic movements in solo, duets and group dances. The main field of experiments for her is the language of dance, so called choreographic scores, based on high academicism with free plastic variations, on the complex and characteristic plastic language owing to duet lifts, elements of male classical dance individual techniques, as well as masterly turns, performed by both male and female dancers. Besides that, Aniko Rekhviashvili often operates with the polyphonic principle in writing the choreographic score as a unit of general compositional-choreographic structure. As M. Kurinna emphasizes, "... The choreographer avoids illustrativeness in the plot and image basis; act develops in a laconic manner, her characters are emotionally dynamic, they evolve, demonstrating a wide palette of nuances of inner life; each stage image is backed with the logical plot motivations and well-considered action within the story" [11, p. 23].

Logic of Aniko Rekhviashvili's interpretations may be followed primarily in the structure of classical dance phrases, in the duets and group scenes of the show. Each dancing combination contributes its dramatic element into the overall canvas of the ballet. Besides, these combinations have a strict hierarchy as the signs and symbols of dramatic solu-

tion and therefore differ by their stylistic features, emotional and plastical meanings. In other words, each solo (variation) or duet dance (*pas dedeaux*) reveals the deep inner worlds of the leading characters of the show. In general, such diversity of choreographic score and compositional devices clearly enrich the expressiveness of ballet performance.

Conclusions. The ballet compositions of Manuel de Falla are the distinctive phenomenon of musical and choreographic art. Well-known within the Western European ballet tradition, in Ukraine creations of Manuel de Falla are still on their way to reveal their potential, approached by experimenting Ukrainian choreographers from Kyiv and Lviv. Manuel de Falla's legacy is rhythmically and melodically rich, full of vivid colors and timbers. It often features allusions to the folk melodies, used with high stylistic skill. In de Falla's harmonious thinking, impressionist elements, typical for the European discourse of the early 20th century, prevail.

Claude Debussy and Maurice Ravel influenced the formation of Manuel de Falla's composing style. That allowed him to combine the achievements of Western European music and pronounced Spanish national musical traditions. This feature may be easily traced in opera, ballet and symphonical compositions of the Master. His first theater creation to gain acclaim was two-act opera *La vida breve* (*The Brief Life*) (1913). The composer revealed his talent as a master of timbral palette. Another characteristic trait of this composition is frequent use of flamenco dances and Andalusian folklore. The Spanish folklore permeates his first ballet *El Amor Brujo* as well, which is noted for its melodic richness, diverse orchestral palette, impressionist coloring, folk melodic and rhythms. Another feature of ballet scores of the composer is the use of vocal parties. Moreover, the scenic act is dramatically integral in its development, with its music being deeply poetic. The most famous ballet versions are stagings by: Adolph Bolm, Serge Lifar, Boris Romanov, Leonide Massine, Pilar López, Ruth Page, Mai Murdmaa, Mikhail Lavrovsky.

It should be noted, that during the last century Ukrainian choreographers turned to Manuel de Falla's creations as well. In 2018 Serhiy Nayenko, chief choreographer of the Lviv National Academic Theatre of Opera and Ballet, staged *El Amor Brujo* in a rather traditional interpretation of the established approaches and principles of scenography that have

a lot in common with the first European stagings of the 1920s. Among the drawbacks of this stage version is that it lacks active, diverse and intense emotional palette, conveyed in the energy of dances by the soloists and corps de ballet.

The ballet principles of *The Three-Cornered Hat* and *Nights in the Gardens of Spain* staged at the Taras Shevchenko National Opera and Ballet Theatre of Ukraine by the choreographer Aniko Rekhviashvili were radically different. Her choreographic idea enabled musical and plot co-existence of the two pieces by Manuel de Falla—instrumental *Nights in the Gardens of Spain* and famous ballet *The Three-Cornered Hat*. Combination of the two contrasting ballet pieces by Manuel de Falla primarily contributes to deeper understanding of the author's musical plan. Moreover, Rekhviashvili's utilization of ancient Spanish myths, legends and tales made it possible to visualize the symphonic canvas of Manuel de Falla's *Nights in the Gardens of Spain*. *Symphonic impressions for piano and orchestra* with choreographical means.

Generally, in this staging the lyrical, romantic basis prevails, which is facilitated by the melodic and theme component, full of dreamy lyricism, astringent accords and energetic rhythms. The dance is fantasy-like and dramatic development of the principle characters that turns around mythical search of pleasure and love. Ballet innovation is also in including the piano party in the general drama canvas of the show. The constant presence of the piano soloist at the stage, according to Aniko Rekhviashvili's plan, as if causes emergence of overall ballet performance as of some kind of projection of the image and sense universe of music into the image and expressive potential of ballet. Choreographic techniques, used by the director, are characterized with attention to individual plasticity and professional potential of the artists.

As it was previously mentioned, Aniko Rekhviashvili's signature choreographic features also include the search for new plastic movements in the ballet-specific musical and choreographic forms. So called symphonic dance, based on high academicism with free plastic variations, is typical for Aniko Rekhviashvili's choreography, as well as the characteristic plastic language, attention to the elements of male classical dance' individual techniques and masterly turns, performed by both male and female dancers.

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Афанасьев С. М.

Творчість Мануеля де Фальї на балетній сцені України

Анотація. Охарактеризовано балетну творчість Мануеля де Фальї в історико-стильових та відо-жанрових проявах. Проаналізовано балетні постановки Мануеля де Фальї на європейській театральній сцені, визначено авторський та режисерські задуми, починаючи з класичної постановки Сергія Дягілева. Описано українські сценічні постановки на музику Мануеля де Фальї, виявлено режисерські та балетмейстерські прийоми українських балетмейстерів-постановників, зокрема Аніко Рехвіашвілі.

Ключові слова: музика Мануеля де Фальї, фламенко, постановки Аніко Рехвіашвілі, балет «Любов-чарівниця», балет «Трикутний капелюх».

Афанасьев С. Н.

Творчество Мануэля де Фальи на балетной сцене Украины

Аннотация. Охарактеризовано балетное творчество Мануэля де Фальи в историко-стилевых и відо-жанровых проявлениях. Проанализированы балетные постановки Мануэля де Фальи на европейской театральной сцене, определены авторская и режиссерские задумки, начиная с классической постановки Сергея Дягилева. Описаны украинские сценические постановки на музыку Мануэля де Фальи, выявлены режиссерские и балетмейстерские приёмы украинских балетмейстеров-постановщиков, в частности Анико Рехвиашвили.

Ключевые слова: музыка Мануэля де Фальи, фламенко, постановки Анико Рехвиашвили, балет «Любовь-волшебница», балет «Треуголка».

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