

Considering the list of these productions, it should be noted that the role of the Radzivil family in the formation of the historical, cultural and artistic panorama of Europe in the XVIII–XIX centuries is especially significant. And considering that most of the above-mentioned companies produced a unique, high-quality, factory products, the importance of which until now is difficult to overestimate. Not all productions has sufficiently complete and detailed information about them, but the fact that it was possible to restore information on artifacts and their reconstruction, is impressive and testifies to the extraordinary importance of the inheritance of the Radzivil family in Eastern Europe.

At the same time, in some residences – such as, for example, in the Nesvizh – they could make things, and use them in other estates, in particular, in Olyka, Mir, Neborov, and others like that. Kuntush belts, copies of highly artistic glass work and extremely expensive crystals, mirrors, rugs and furniture, works of gems of Radzivilian period of the 18th and 19th centuries are of great importance for the development of the culture of Eastern Europe of the appointed era and are now the pearls of the largest municipal and private museum collections in Ukraine, Belarus, Poland, Lithuania and Russia.

Prospects for further research should be associated with the conclusion of a joint Ukrainian-Belarusian-Polish-Lithuanian catalog of preserved artifacts of the Radzivil family manufactures during the era of Baroque-Romanticism.

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CONTRIBUTION OF OLEH STALINSKYI INTO THE DEVELOPMENT OF THE UKRAINIAN BALLET THEATRE

The purpose of the article is to identify the role of Oleh Stalinski in the development of the Ukrainian ballet theatre. **Methodology.** Application of a set of general (analysis, systematizing) and special (art, cultural) methods has enabled to do a scientifically objective research. **Scientific novelty.** The data about O. Stilinski has been systematized and analyzed for the first time, classification of his roles has been made, his contribution into the development of the Ukrainian ballet theatre has been identified. **Conclusions.** The leading feature of O. Stilinski's performance talent was the combination of high performance ballet techniques with acting mastery. Rather schematically O. Stilinski's repertoire can be differentiated by groups: classical ballet (Siegfried, Desire, Albert, Basil, Corsair, Prince in "Nutcracker"); ballets created in the Soviet era (Girey, Eugene, Ali-Batyr), ballets in the Ukrainian national topics (Ivanko, Stepan, Dovbush, Molfar). The actor's talent enabled him to prolong his stage life in bright and characteristic roles: Rotbart ("Swan Lake"), the King ("Cinderella"), Crassus ("Spartacus"), Lorenzo ("Romeo and Juliet"), the Prince ("The Lily"). O. Stalinsky was one of the founders of the domestic school of a male ballet performance, helped affirm the performance style of the Ukrainian ballet theatre.

Key words: Oleh Stalinski; Ukrainian ballet; Lviv Ballet Theatre; ballet performer; choreography; ballet.

Петрик Олег Олегович, народний артист України, соліст балету Львівського національного академічного театру опери і балету імені Соломії Крушельницької, професор кафедри режисури та хореографії Львівського національного університету імені Івана Франка

Внесок Олега Сталінського у розвиток українського балетного театру

Мета дослідження – виявити роль Олега Сталінського у розвитку українського балетного театру. **Методологія.** Застосування комплексу загальних (аналіз, систематизація) та спеціальних (мистецтвознавчий, культурологічний) дозволили провести науково об'єктивне дослідження. **Наукова новизна.** Вперше систематизовані та проаналізовані відомості про О. Сталінського, проведено диференціацію його партій, виявлено внесок у розвиток українського балетного театру. **Висновки.** Провідною рисою виконавської майстерності О. Сталінського стало поєднання високої виконавської балетної техніки з акторською майстерністю. Досить умовно репертуар О. Сталінського можна диференціювати за групами: класичні балети (Зігфрід, Дезіре, Альберт, Базиль, Корсар, Принц у «Лускунчику»); балети, створені за радянської доби (Гірей, Євген, Алі-Батир), балети української національної тематики (Іванко, Степан, Довбуш, Мольфар). Акторське обдарування дозволило подовжити сценічне життя артиста в яскраво-характерних ролях: Ротбарт («Лебедине озеро»), Король («Попелюшка»), Красс («Спартак»), Лоренцо («Ромео та Джульєтта»), Князь («Лілея»). О. Сталінський став одним з фундаторів вітчизняної школи чоловічого балетного виконавства, прислужився утвердженню виконавського стилю українського балетного театру.

Ключові слова: Сталінський Олег; український балет; Львівський балетний театр; артист балету; хореографія; балет.

Петрик Олег Олегович, народний артист України, соліст балета Львівського національного академічного театру опери і балета імені Соломії Крушельницької, професор кафедри режисури і хореографії Львівського національного університету імені Івана Франка

Вклад Олега Сталинского в развитие украинского балетного театра

Цель исследования - выявить роль Олега Сталинского в развитии украинского балетного театра. **Методология.** Применение комплекса общих (анализ, систематизация) и специальных (искусствоведческий, культурологический) позволили провести научно объективное исследование. **Научная новизна.** Впервые систематизированы и проанализированы сведения об О. Сталинском, проведено дифференциацию его партий, выявлено вклад в развитие украинского балетного театра. **Выводы.** Ведущей чертой исполнительского мастерства О. Сталинского стало сочетание высокой исполнительской балетной техники с актерским мастерством. Достаточно условно репертуар О. Сталинского можно дифференцировать по группам: классические балеты (Зигфрид, Дезире, Альберт, Базиль, Корсар, Принц в «Щелкунчике»); балеты, созданные в советское время (Гирей, Евгений, Али-Батыр), балеты украинской национальной тематики (Иванко, Степан, Довбуш, Мольфар). Актерское дарование позволило удлинить сценическую жизнь артиста в ярко-характерных ролях: Ротбарт («Лебединое озеро»), Король («Золушка»), Красс («Спартак»), Лоренцо («Ромео и Джульетта»), Князь («Лилея»). О. Сталинский стал одним из основателей отечественной школы мужского балетного исполнительства, послужил утверждению исполнительского стиля украинского балетного театра.

Ключевые слова: Сталинский Олег; украинский балет; Львовский балетный театр; артист балета; хореография; балет.

Topicality of the research. The trends in the approaches to teaching the history of the Soviet-era Ukrainian ballet theatre as a derivative of the Russian ballet urge to re-consider such concepts. One of the ways for filling in the lacunas in the history of the Ukrainian ballet is to study the creativity of outstanding art figures, among whom performers play one of the leading roles. The research of the creativity of Oleh Stalinskyi – an outstanding ballet performer who dedicated himself to the stage for more than fifty years and whose fame went far beyond Ukraine – will contribute to the development of the comprehensive panorama of domestic ballet theatre.

Analysis of researches and publications. Over the recent years there have appeared numerous papers dedicated to different problems in the development of the Ukrainian ballet theatre, which include both the study of creative work of the leading ballet masters and ballet performers, like M. Trehubov [11], V. Kovtun [3], and others. Creativity of O. Stalinskyi was not left out by scholars. Some aspects were highlighted in the papers by M. Zahaykevych [1], O. Palamarchuk [4; 5], Yu. Stanishevskiy [7; 8], A. Tereshchenko [9], and others. However, no special study dedicated to O. Stalinskyi's creative legacy and his role in the development of the Ukrainian ballet theatre has been done.

The purpose of the research is to identify the role of Oleh Stalinskyi in the development of the Ukrainian ballet theatre.

Basic material layout. Oleh Mykolayovych Stalinskyi was born in Kyiv in 1906. Since his childhood he dreamt of dancing. The brightest memory of his childhood was the guest performance of the Bolshoi Theatre performer, Mykhailo Mordkin, and Oleksandra Balashova, in Kyiv. It was then that O. Stalinskyi saw a man dancing perfectly for the first time. Oleh Stalinskyi recalls this: "For the first time I got into the atmosphere of theatre frenzy, for the first time I got under the powerful influence of talent. I was conquered, I fell in love, I literally adored Mordkin" [6, 323].

He studied in the ballet studio under the guidance of the ballet master of Kyiv Opera Theatre Zakhar Lange. Later he improved his mastery at the choreography department of "Tsentrstudio" (Kyiv), as well as with Ye. Vazem, V. Semenov, V. Ponomariov (Leningrad). In 1920–1922 he worked as the actor in the Kyiv Theatres of Miniatures "Masks", "Intimate Theatre" [10, 181].

In 1923–1930 O. Stalinskyi worked at Kyiv Opera and Ballet Theatre. Over that period he performed a lot of roles. In particular, these were pas de trois (V. Markhasina, R. Savytska, O. Stalinskyi) in the first act of the ballet "Swan Lake" in M. Dyskovskiy's interpretation [8, 30], grotesque character in S. Prokofiev's ballet "Chout" directed by M. Dyskovskiy [8, 58]. In October 1928 the first-night of R. Glière's ballet "The Red Poppy" directed by M. Dyskovskiy took place on the Kyiv stage, and O. Stalinskyi played the role of rude Li Shan-Fu from whose hand Tao Hoa dies with perfect mastery [8, 51].

In 1930–1941 O. Stalinskyi danced in Tbilisi, Sverdlovsk, Minsk, Kharkiv, Kyiv. In 1934 in Kyiv theatre the main ballet master L. Zhukov directed "Don Quixote" by L. Minkus, where Basil performed by Stalinskyi seemed to be "a simple and merry guy" [8, 75].

The performer was brave enough to deviate from traditional canons, to look for his own interesting solutions. Working in the opera theatre in Sverdlovsk, he persuaded ballet master S. Sergeyev directing "The Sleeping Beauty" to enrich the dancing role of prince Desire with new, technically complicated variations and generally to make it "tip-toed" (besides, according to the version created for this role in 1890 by M. Petip for an already not young Pavlo Herdt, the prince danced in the heeled high shoes). Since then prince Desire is a classical dancing part [9, 15].

In the years of World War II, in evacuation, in Alma-Ata, he worked in Kazakh opera and ballet theatre, where N. Skorulska and A. Yarygina were dancing at that time, G. Berezova also worked there [8, 111].

In the post-war years O. Stalinskyi was engaged in the restoration of creative activity of Lviv Opera Theatre where he worked as a performer and ballet master-tutor over forty years (1946–1987) [10 181]. O. Palamarchuk states that stage life of Oleh Stalinskyi in Lviv lasted from 1945 to 1983 [5, 318].

Perfect classical dancer's skills and exquisite acting talent contributed to the expansion of the performer's creative range. He danced in the role of Siegfried in "Swan Lake" and prince Desire in "The Sleeping Beauty" by P. Tchaikovsky, Ivanushka in "The Little Humpbacked Horse" by C. Pugni and Corsair in the same-name ballet by L. Minkus. O. Stalinskyi's classical repertoire is characterized by a clear expressive touch, clear rigorism of ballet techniques, and style correspondence to the score.

O. Stalinskyi's own vision of the image was also brought by him to the role of the Forester in "Giselle" by A. Adan. This role in his performance embodied not stupid hatred of a jealous rival, but real human suffering from unrequited love [9, 47].

The spectator perceived and came to love the art of the talented dancer, he was also appreciated by professionals, critics. "Very sharply, with clear touches the colourful image of Rotbart was shaped by an honoured actor of the Ukrainian SSR O. Stalinskyi. We feel in this image not just a spiteful, but a willful and strong person, failing because he hates all the light, nice, healthy things, hates life. The actors finds both a characteristic gesture, and expressive mimicry, and bright dancing form", – indicated one of the critics [9, 15].

Each new role was started by the performer with a diligent study of literature, historical documents, photos. He was well-known in libraries and museums of Lviv where he was looking for the material that could

help him reproduce this or that image, find the appropriate make-up, behaviour manner, etc. His stage portraits were extremely true-to-life and expressive.

In "The Jay Wing" by A. Kos-Anatolskyi, directed by M. Trehubov on the Lviv stage, O. Stalinskyi skillfully performed the mimic role of a spiteful Manusia's tempter, the head of the criminal gang Henry [8, 128].

In the ballet "Spartacus" by A. Khachaturian produced on the Lviv stage in 1965 by A. Shekera O. Stalinskyi played the role of an arrogant, self-centered Crassus, indifferent to everything, "who with his imperative gestures gave orders either from the golden chariot, or from the circus box, or from the velvet couch at the banquet", remaining, in Yu. Stanishevskyi's words, a "statuary, pantomime figure" [8, 195].

In 1968 in the ballet "Romeo and Juliet" by S. Prokofiev in the version of the ballet master M. Zaslavskyi Stalinskyi brilliantly performed the role of old Lorenzo, the priest wedding the couple [8, 186].

Thus, a considerable achievement of the performer is creation of a gallery of images in the ballets of Soviet composers. Brave captain in "The Red Flower" by R. Glière, rude Khan Girey in "The Fountain of Bakhchisarai" by B. Asafiev, lyrical Eugene in "The Bronze Horseman" by R. Glière, arrogant patrician Marcus Crassus in "Spartacus" by A. Khachaturian, fanatical inquisitor embodying the world of rudeness and the evil in Ye. Glebov's ballet "Till Eulenspiegel", – these roles of O. Stalinskyi were memorable for the audience thanks to his choreographic mastery, accurate dramatic line, psychological truth.

Stepan's role in the ballet "The Lily" marked mastering of the Ukrainian male dancing by O. Stalinskyi. Further performer's works in the Ukrainian repertoire include Sofron in "Marusia Bohuslavka" by A. Sviechnikov, Molfar in "The Shadows of the Forgotten Ancestors" by V. Kyreyko, teacher-Communist Bohdan Ivanovych in "Orysia" and Mr. Henry in "The Jay's Wing" by A. Kos-Anatolskyi considerably influenced the affirmation and development of the national ballet.

O. Stalinskyi was the first performer of a complicated role of the brave leaders of opryshky Oleksa Dovbush in A. Kos-Anatolskyi's ballet "The Dovbush' Kerchief", that embraced classical vocabulary and characteristic elements of folk dancing motives of the Western Ukrainian region. This work made the performer famous as the master of psychological portrait. He managed to reproduce spiritual growth of his character that rises to the realization of the need for people's fight against the evil, injustice, non-exercising of civil rights in the society [9, 16].

With time the performer switched to characteristic roles performance of which particularly brightly showed both the experience of pantomime staging, gained in his young years in the theatre of miniatures, and real drama talent.

Work in supernumeraries prolonged the stage age of the performer. He was both a kind and funny king in the "Cinderella" by S. Prokofiev, a rude, lustful old prince in "The Lily" by K. Dankevych, a witty storyteller, the author of "Three Musketeers" who purposefully confused people, and then all of a sudden rescued his characters in V. Basner's ballet, a noble and sad strange knight Don Quixote in the same-name ballet by L. Minkus, an evil genius Rotbart, a magician who fell in love with the beautiful Odette in "Swan Lake" by P. Tchaikovsky. Erudition, persistent work helped O. Stalinskyi make those images convincing, meaningful, and complex.

For 60 years O. Stalinskyi actively worked on the ballet stage, of which 35 – on the Lviv stage. His last work was the tragic image of a people's singer, Kobzar, in V. Hubarenko's ballet "The Fire Path". The performer was 75 then [9, 15–16].

From the words of Oleh Stalinskyi's son – Pavlo – one may once again see how strong and willful Oleh Stalinskyi was. "My father danced till the last day of his life. In spite of the fact that he had been to the front, had suffered a shell-shock, had a sick heart, and doctors strongly prohibited physical load, he still worked extremely diligently before each stage appearance. And when everything during the performance was not that ideal as he would like it to be, the father stayed on the stage and kept working. He was a fanatic, and each role was a part of him" [2].

Thanks to dedication, great love for his profession O. Stalinskyi danced in many performances being ill, since his parts were the leading one and there was no one to replace him. He performed in 8–12 leading performances a month, and went all-out. High intellectual development constituted the basis for his high performance mastery and the skill to get spectators thrilled: Oleh Stalinskyi had a command of the Ukrainian, Russian, French, German, English, Belarus languages, had a diploma of the teacher of French, with distinction. The theatre nominated him twice for the title of the people's actor, but instead Oleh Stalinskyi got diploma of gratitude and 1,000 krb.

The work of the honoured actor of Ukraine Oleg Stalinskyi over the recent years has been generalized by the doctor of art studies Mykola Eliash: "Lacework-refined interpretation of roles, bright and interesting make ups, expressive details any drama actor could envy – all that makes Oleh Stalinskyi's images much more noticeable even in case they are dramatically just sketched. And the performer never betrays the nature of his art: his images are primarily plastically expressive and of dancing nature with all their conciseness" [4, 24].

High performance professionalism and active mastering of acting in young years enabled O. Stalinskyi to prolong his stage life and thrill the audience with his performing talent. That is one of a few exam-

ples in the history of the world ballet art which once again proves uniqueness and multi-faceted nature of O. Stalinskyi's talent.

Scientific novelty. The data about O. Stalinskyi has been systematized and analyzed for the first time, classification of his roles has been made, his contribution into the development of the Ukrainian ballet theatre has been identified.

Conclusions. The leading feature of O. Stalinskyi's performance talent was the combination of high performance ballet techniques with acting mastery. Rather schematically O. Stalinskyi's repertoire can be differentiated by groups: classical ballet (Siegfried, Desire, Albert, Basil, Corsair, Prince in "Nutcracker"); ballets created in the Soviet era (Girey, Eugene, Ali-Batyr), ballets in the Ukrainian national topics (Ivanko, Stepan, Dovbush, Molfar). The actor's talent enabled him to prolong his stage life in bright and characteristic roles: Rotbart ("Swan Lake"), the King ("Cinderella"), Crassus ("Spartacus"), Lorenzo ("Romeo and Juliet"), the Prince ("The Lily"). O. Stalinskyi was one of the founders of the domestic school of male ballet performance, helped affirm the performance style of the Ukrainian ballet theatre.

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