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HERMAN ISUPOV'S PERFORMING AND BALLET MASTER'S SEARCHES IN THE LVIV OPERA AND BALLET THEATRE

Purpose of Research. The purpose of the research is to find out the features of Herman Isupov's creativity as an artist of ballet and ballet master. **Methodology.** The methodology of the research includes the following methods: analysis (to systematize of historiographical sources), art criticism method (to find out the particularities of the performing manner and choreography of H. Isupov). They have allowed us to research the figure of H. Isupov in the art space. **Scientific Novelty.** The scientific novelty of the research is the fact that the author analyses the peculiarities of H. Isupov's performing manner and choreography and proposes the author's typology of his ballet master's works. **Conclusions.** The principles of the Leningrad Classical Dance School, which were studied by H. Isupov at the Perm Choreographic Institution, were the condition of the high performing and ballet mastery skills in Lviv Opera and Ballet Theatre in 1963-2000. H. Isupov-dancer formed his own performing style, which had the following features: the technical artificiality, the depth of performing images, expressiveness and a wide range of acting range from a grotesque, a comedy to a psychological drama or a deep tragedy. We should note the part of Spartacus among his ballet parts. This image of the invincible man, free, brave hero was embodied by the virtuoso dance technique. There were many author's version of the classical ballets in H. Isupov's ballet master's works («Swan Lake», «Nutcracker» and «Vain Warning»), the choreographic dramas of the Soviet period («Bakhchisarai Fountain», «Romeo and Juliet») and the choreography performances of the Ukrainian period («Lilia», «The Forest Song»). His ballet «The Seasons of Year» (1980) is the example of his innovations in the ballet. Synthesis of the classical dance lexica and plastics of the contemporary choreography characterize it. H. Isupov as a ballet master worked at the staging of a number of opera performances and always followed the academic ballet traditions.

Key words: Herman Isupov, Ukrainian ballet, Lviv ballet theatre, artist of ballet, ballet master, 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

Виконавські та балетмейстерські пошуки Германа Ісупова у Львівському оперно-балетному театрі

Мета дослідження – виявити особливості творчості Германа Ісупова як артиста балету та балетмейстера. **Методологія.** Аналіз та систематизація історикографічних джерел, застосування мистецтвознавчого методу для з'ясування художніх особливостей виконавської та балетмейстерської діяльності Г. Ісупова дали змогу провести науково об'єктивне дослідження. **Наукова новизна.** Виявлено особливості виконавської та балетмейстерської діяльності Г. Ісупова, запропоновано типологію його балетмейстерських творів. **Висновки.** Принципи лєнінградської школи класичного танцю, що були опановані Г. Ісуповим у Пермському хореографічному училищі, стали запорукою високого рівня виконавської та балетмейстерської майстерності у Львівському оперно-балетному театрі в 1963–2000 рр. Г. Ісупов-танцівник сформував власний виконавський стиль, що характеризувався граничною технічністю лексики, глибиною розкриття образів, експресивністю, широтою акторського діапазону – від гротеску, комедійності до психологічного драматизму, глибокого трагізму. Серед партій виокремлюється Спартак – образ незламного, волелюбного, відважного героя, реалізованого через віртуозну танцювальну техніку. У балетмейстерському доробку Г. Ісупова переважають редакції, серед яких твори класичної спадщини («Лебедине озеро», «Лускунчик», «Марна пересторога»), хореодрами радянського періоду («Бахчисарайський фонтан», «Ромео і Джульєтта» тощо), вистави української тематики («Лілея», «Лісова пісня»). Новаторство характеризує оригінальний балет «Пори року» (1980), де синтезовано лексику класичного танцю та пластику сучасної хореографії. В якості балетмейстера Г. Ісупов працював над постановкою ряду оперних вистав. Завжди дотримувалася академічних балетних традицій.

Ключові слова: Ісупов Герман, український балет, Львівський балетний театр, артист балету, балетмейстер, 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

Исполнительские и балетмейстерские поиски Германа Исупова во Львовском оперно-балетном театре

Цель исследования – выявить особенности творчества Германа Исупова как артиста балета и балетмейстера. **Методология.** Анализ и систематизация историографических источников, применение искусствоведческого метода для выяснения художественных особенностей исполнительской и балетмейстерской деятельности Г. Исупова позволили провести научно объективное исследование. **Научная новизна.** Выявлены особенности исполнительской и балетмейстерской деятельности Г. Исупова, предложена типология его балетмейстерских произведений. **Выводы.** Принципы ленинградской школы классического танца, были освоены Г. Исупова в Пермском хореографическом училище, стали залогом высокого уровня исполнитель-

ского и балетмейстерского мастерства во Львовском оперно-балетном театре в 1963–2000 гг. Г. Исупов-танцовщик сформировал собственный исполнительский стиль, который характеризовался предельной техничностью лексики, глубиной раскрытия образов, экспрессивностью, широтой актерского диапазона – от гротеска, комедийности до психологического драматизма, глубокого трагизма. Среди партий выделяется Спартак – образ несокрушимого мужественного, свободолюбивого, отважного героя, реализуемого через виртуозную танцевальную технику. В балетмейстерском арсенале Г. Исупова преобладают редакции, среди которых произведения классического наследия («Лебединое озеро», «Щелкунчик», «Тщетная предосторожность»), хореодрамы советского периода («Бахчисарайский фонтан», «Ромео и Джульетта» и т.п.), спектакли украинской тематики («Лилея», «Лесная песня»). Новаторство характеризует оригинальный балет «Времена года» (1980), где синтезированы лексика классического танца и пластика современной хореографии. В качестве балетмейстера Г. Исупов работал над постановкой ряда оперных спектаклей. Всегда придерживался академических балетных традиций.

Ключевые слова: Исупов Герман, украинский балет, Львовский балетный театр, артист балета, балетмейстер, хореография, балет.

Actuality of Research. Today, the national Choreology (Ballet studies), tries to get free from the trends to consider the ballet theatre of Ukraine as part of the «central» theatres (Moscow and Leningrad in the Soviet period and European and American Choreographic Centres – Paris, London, New York in the period of Ukrainian independence). The analysis of the place and the role of the national opera-ballet theatres in the context of the national and world choreographic art is actual. One of the best ways to consider the activity of the theatres is to study the creativity of their outstanding representatives. In our opinion, Herman Isupov, a well-known artist of the Lviv Ballet Theatre for a certain period, is worth to be researched.

Analysis of Researches and Publications. Yu. Stanishevskiy highlights fragmentally H. Isupov's performing and ballet master's style in his monograph, which is devoted to the Ukrainian ballet theatre from the ancient times to the beginning of the XXI century. [10; 11]. The figure of the famous ballet master is also studied in the fundamental research on the history of the Lviv Opera and Ballet Theatre by O. Palamarchuk [5], A. Tereshchenko [12]. Recently, many works have appeared, which reflect the history of the ballet theatre of Ukraine from new position whereas they pass by H. Isupov's creativity. These authors are E. Kovalenko [3] and A. Podlypska [7]. The important sources of information were the publications of I. Dychenko [1] and O. Saiko [8; 9]. However, there is no any comprehensive study on H. Isupov's works.

The purpose of the research is to find out the features of Herman Isupov's creativity as an artist of ballet and ballet master.

Main Part. Herman Isupov was born in Perm and graduated from the Perm Choreographic College in 1956. According to the level of performing skills of the graduates, in the USSR Perm State Choreographic College competed with Leningrad one, which concerns the history of the establishment of this educational institution in Perm. During the blockade of Leningrad in 1941–1944, the Leningrad Academic Opera and Ballet Theatre named after S. M. Kirov (today – the Mariinsky Opera and Ballet Theatre) and the Leningrad Choreographic College (today the Academy of Russian Ballet named after A. Ya. Vaganov) were evacuated in Perm, which contributed to the development of choreographic culture of the region as well as attracted many young people to that kind of art. Since 1945, a choreographic college has been officially established in Perm. The first artistic director of the college (until 1956) Kateryna Heidenreich, who was a graduate of the St. Petersburg Imperial Theatre College (1915), a soloist of the Mariinsky Theatre, a tutor of the Leningrad Small Opera and Ballet Theatre. The teacher of the classical dance taught the traditions of the classical ballet. H. Isupov studied at the college, headed by K. Heidenreich. Tamara Obukhova-Troyanovska is considered his teacher [12, 125]. She was a former ballet dancer of the St. Petersburg Mariinsky Theatre. H. Isupov was also fortunate to master classical dance under the tutelage of Julius Plakht, a graduate of the Leningrad Choreographic College (1941) and the Leningrad Conservatory, a well-known specialist, who created the foundations for men's classical dance at a Perm college. J. Plakht had been teaching the classical and duet dance at the college since 1952 [6]. According to the memoirs of the well-known ballet dancer and art critic R. Urazgildeev, Y. Plakht was an extremely music teacher, «he clearly built the line of each lesson. His training combinations were small dances with the certain tasks, whereas J. Plakht controlled the purity of positions and poses. He was attentive to the individual abilities and capabilities of the student, sought to discover the best features of his students» [14]. Thus, H. Isupov received a fundamental school of classical ballet from the outstanding teachers, which became the key to successful performance and ballet master's works.

Before the Lviv Opera and Ballet Theatre, H. Isupov improved his performing skills in the classes of the Bolshoi Theatre in Moscow, and as an artist of the Classical Ballet Ensemble under the direction of R. Herbek at the Novgorod Philharmonic (1957–1961) and in Voronezh Regional Musical and Dramatic Theatre (1961 – 1963) [13, 89].

H. Isupov's long-term career in the Lviv Opera and Ballet Theatre began in 1963. He performed solo parts in the most part of the repertoire of the theatre during fourteen years of his performing career (1963–1977) [13, 89] (O. Palamarchuk points out other years of H. Isupov's dance career on the Lviv stage (1963–1976) [5, 318]).

Spartacus became one of H. Isupov's successful parties. Yu. Stanishevskiy writes: «A virtuous mastery of men's classical dance technique, a high and light jump, plastic expressiveness and bright actor's skills helped H. Isupov to show Spartacus's resoluteness and courage, who was a rebel commander, his spirit and humanity in the duets with Phrygia (N. Slobodyan)» [10, 257]. In general, the production of Spartacus by A.

Shekera in 1965 was the important page in the history of the Lviv Opera and Ballet Theatre. It was the performance, which showed H. Isupov's talent as a dancer. According to A. Tereshchenko, "his Spartacus is a courageous, people's leader, who devoted his life to the struggle for freedom. The dancer easily overcame the considerable technical difficulties of the party and created a lively, strong and tragic image of the leader of the rebellious slaves, which became the embodiment of the idea of the man's eternal desire for freedom and happiness» [12, 112].

A significant event for the Lviv Theatre was M. Zaslavsky's production of the «Three Musketeers» by V. Basner, a Soviet composer. H. Isupov, who demonstrated his excellent performing and fencing skills, successfully embodied the image of D'Artagnan [12, 116]. The heroic parties allowed him to realize the courageous, effective, temperamental role of the dancer.

The party of Tyl Ulenspiegel was very successful for H. Isupov, who played it in the ballet of the same name by E. Glebov. M. Zagaykevych, an actress writes: «Heartly openness, love for people determine the essence of his free movements and flight and dance elements ... First of all, H. Isupov's art attracts us by his deep revelation of Tyl's character, his experiences and feelings, subordination of the high dance technique of expressiveness» [12, 125].

The role of the commander of Anthony was one of the brightest parties of H. Isupov. S. Drechin in Lviv staged the ballet of E. Lazarev after the tragedy of Shakespeare «Anthony and Cleopatra» in 1969. The amazing monologues and variations impressed the audience by their technical perfection, the efficiency of highflying jumps, the classic completeness of the poses, and the deep penetration into the psychologically complex of the world of Shakespeare's hero. The dancer was able to show the image in evolution, the growth of his tragic motives, the internal disorder of the hero, which led to the tragic end.

H. Isupov's creativity as a dancer has risen to his own style, which was based on the modern school of classical choreography and the elements of the original plastics and acting. H. Isupov inspired the ballet-masters to create the lexically and artistically ballet parties. He took part in the production of each new performance. M. Zaslavskyi, the main ballet master of the theatre confessed: "Herman is my co-author on creating his parties. He finds the solution in a day or two. He always recreates the performance by improvising in colours. It is not possible to «catch» and consolidate his ideas» [12, 126].

The scale of H. Isupov's talent went beyond performing. He created the composition and the images, forcing the choreographer and the ballet masters to listen to him. For example, in the ballet «Orisia» by A. Kos-Anatolsky, the most powerful moment is Les's monologue when he launched into a concentration camp. Knowing the actor's talent, M. Zaslavskyi entrusted the staging of this party to the Herman. He wanted to make him improvise. Each time Les's monologue was different, each time it was more tragic. A. Kos-Anatolsky was impressed by H. Isupov's dance and added 32 more tactical music to him» [8].

According to M. Zagaykevych, H. Isupov was a professional and knew «all the secret actions and techniques of classical dance and to embody various characters ... The power and volitional energy of his Spartacus, the romantic exaltation of the Prince («Cinderella»); the role of the brave D'Artagnan («Three Musketeers»), a sincere Stephan («Lilia»))» [2].

I. Dychenko, an art critic remember H. Isupov: «He was a performer of the highest test as well as a dancer and choreographer of the bright creative and personal dignity. His Spartacus was a greater patriot than the Roman elite. Quasimodo, disturbed by love, hurt the audience by a hunchbacked figure. D'Artagnan is a brawler, an embodiment of valor without fear. Tybald Human Beast is in Romeo's love for Juliet ... Herman was a master of the monumental strong images and united heroic character with lyrics. His noble gestures reminded the ancient sculptures» [1].

«The day when... The audience called Herman Isupov danced the holiday. The Prince or Spartacus, Albert or D'Artagnan, Franz or Quasimodo, Adam or Tyl Ulenspiegel, unique Romeo, Giray are all roles, which differ each other in H. Isupov's plastic and acting. All of them are the perfection of the Lviv Ballet Theatre» – A. Palamarchuk told about the performance of H. Isupov [5, 318]. However, he categorically qualified H. Isupov's activity as a choreographer: «The former brilliant soloist Herman Isupov headed the ballet company, but did not say anything by his productions («Servant of Two Gentlemen», «Bakhchisarai Fountain», «Lilia», «Romeo and Juliet», «Nutcracker»). Certainly, the professions of a dancer and a ballet master differ» [5, 327]. In our opinion, to compare two different spheres of activity of one artist according to the criteria of innovation is not effective.

In 1978 H. Isupov became the chief ballet master of the Ivan Franko State Academic Opera and Ballet Theatre after the death of M. Zaslavskyi. His debut was the ballet «Bakhchisarai Fountain», where the choreographer shifted the accents and the main character became Khan Giray. R. Zakharov's choreodrama, which was canonical in the Soviet Ballet Theatre, was reconstructed. So, the musical score was reduced, and some characters were removed. For the first time, the Khan's party became a deployed one. The ballet master did not focus on the exterior set design, but he paid attention to the dramatic events, actions, experiences of the characters. H. Isupov played the character of Giray, realizing his dramatic talent. The artist's inherent performing style, his energy, courage, and expression skills contributed to the creation of the strong image of the khan. We could see the evolution the hero of H. Isupov.

There are many ballet masterpieces among H. Isupov's works. They are «Swan Lake» by P. Tchaikovsky (1979, 1985), the original «Seasons of Year» by A. Vivaldi (1980), the experimental, innovative bal-

let, where classical choreography is combined with more free forms of modern plastics, «Servant of Two Gentlemen» M. Chulaki (1980), E. Grieg's «Per Gynt» (1981), P. Tchaikovsky's «Nutcracker», S. Prokofiev's «Romeo and Juliet» (1988), K. Dankevych's «Lilia» (1989), M. Skorulsky's «Forest Song» (1993), A. Petrov's «Creating the World» (2000) [5, 371–378]. It should be noted a small number of original (first reading) ballets, staged by H. Isupov. The ballet master adapted the classical ballets, the works of the Soviet period to the performing capacity of the troupe. Sometimes, he mixed dramatic accents, interfering with the musical score for the realization of his own design. However, he followed the academic traditions of ballet theatre.

H. Isupov also actively participated in the staging of the operas at the Lviv Opera and Ballet Theatre, including S. Gulak-Artemovskiy's «Zaporozhets by the Danube» (1987), J. Verdi's «Rigoletto» (1988), and P. Tchaikovsky's «Eugene Onegin» (1988), «The Stolen Happiness» by Y. Meitus (1989). According to the memoirs of the wife of O. Vrabel, the People's Artist of Ukraine, an opera singer, her husband went to H. Isupov to perform in a ballet hall, where they practiced Rigoletto's behaviour. «This talented dancer, choreographer, stage director, who was well-known not only in Ukraine, influenced the formation of O. Vrabel's scenic «image» and developed his natural ability to transform into different heroes by facial expressions. The singer was delighted with the talent of H. Isupov, especially his image of Quasimodo in the ballet «La Esmeralda» by C. Pugni» [4, 20].

G. Isupov devoted the most part of his creative life to the Lviv Opera and Ballet Theatre as a dancer and choreographer, maintained and developed the traditions of the classical school and formed the Lviv ballet school.

Scientific Novelty. The scientific novelty of the research is the fact that the author analyses the peculiarities of H. Isupov's performing manner and choreography and proposes the author's typology of his ballet master's works.

Conclusions. The principles of the Leningrad Classical Dance School, which were studied by H. Isupov at the Perm Choreographic Institution, were the condition of the high performing and ballet mastery skills in Lviv Opera and Ballet Theatre in 1963-2000. H. Isupov-dancer formed his own performing style, which had the following features: the technical artificiality, the depth of performing images, expressiveness and a wide range of acting range from a grotesque, a comedy to a psychological drama or a deep tragedy. We should note the part of Spartacus among his ballet parts. This image of the invincible man, free, brave hero was embodied by the virtuoso dance technique. There were many author's version of the classical ballets in H. Isupov's ballet master's works («Swan Lake», «Nutcracker» and «Vain Warning»), the choreographic dramas of the Soviet period («Bakhchisarai Fountain», «Romeo and Juliet») and the choreography performances of the Ukrainian period («Lilia», «The Forest Song»). His ballet «The Seasons of Year» (1980) is the example of his innovations in the ballet. Synthesis of the classical dance lexica and plastics of the contemporary choreography characterize it. H. Isupov as a ballet master worked at the staging of a number of opera performances and always followed the academic ballet traditions.

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