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**NEOCLASSICAL FORMS OF CONTEMPORARY BALLET ON THE
EXAMPLE OF THE WORKS OF JIRI KILIAN AND EDWARD KLUG**

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The article analyzes the neoclassical ballet forms of the late twentieth century, and describes the unique scenic method and stylistics of the outstanding choreographers of Europe – Jiri Kilian and Edward Klug.

Their formal technical and stylistic features of their stage work are described in detail. The peculiarities of ballet neoclassic in Europe are determined. Analyzes of scientific research on ballet criticism in the field of neoclassicism and neoclassicism.

Key words: neoclassicism, neoclassicism, choreography, ballet, modern ballet, stage forms, ballet of Europe, Kyiv Municipal Academy of Variety and Circus Art.

The **purpose of the article** is to clarify and describe the peculiarities of the European ballet neoclassic by the example of the world's leading choreographers. To illuminate their ballet performances, formal technical features.

Formulation of the problem and analysis of research

Theoretical analysis and generalization of scientific works on the neoclassical ballet theater indicate that the domestic studies of D. Bernadskaya, P. Bilash, N. Kobachok, T. Pavlyuk, A. Plakhotnyuk, M. Pogrebnyak, V. Redi, A. Rekhviashvili, Yu. Stanishevsky, A. Chepalov, P. Chuprin really paid little attention to neoclassical forms and means in modern ballet.

A generalization of research on this subject, in the field of neoclassicism in the choreographic culture, is an art study – L. Abyzov, George Balanchine, Yu. A. Bakhrushin, MA Brailovskoy, E. Valukin, Y. Grigorievich, Marinel Guatterini, N. Efimenko, A. Ermakova, V. Krasovskaya, Violetta Mayniece, N. Mankovskaya, S. Knytschikova, V. Nikitin, S. Ustyakhin, Isabel, Philippe Le Moll, Michel Marcel.

Statement of the main material

The direction and style of the neoclassical ballet theater in the choreographic culture of the present has its own specific features, characteristics and features of existence. Neoclassical ballet theater is the type of the choreographic culture of the present, the genesis of which developed during the twentieth century. The neoclassical ballet theater coexists with the forms of the choreographic culture in a regular and harmonious way – classical and modern choreography. The direction is neoclassicism as a set of indicative style characteristics of a certain artistic phenomenon in the choreographic culture, in particular, the main foundation is classicism as a method of artistic thinking, an aesthetic system based on antiquity, and expressively representative means of Renaissance, baroque, romanticism, folklore stylization, surrealism, cubism, abstract art, modernism, jazz.

All the above-mentioned concerns only ballet art and formal technical characteristics: representatives of fokinism (representatives of fokinism (Mikhail Fokin, Fyodor Lopukhov, Kasyan Galeyzovsky, Leonid Yakobson, Vaclav and Bronislava Nezhinskaya, Leonid Miasin) of Impressionist representatives in choreography (Loi Fuler, Isadora Duncan, Mikhail Fokin) representatives of the ballet neoclassicism of the mid-twentieth and early twenty-first centuries (George Balanchine, Anthony Tudor, Serge Lifar, Roland Petit, Marie Rambo, Ninet Valois, Frederic Ashton, Kenneth

Macmillan, John Cranko, Jiri Kilian, John Neumeier, Edward Kluh, Aniko Rekhviashvili) [321, p. 118-127].

Jiri Kilian (1947, Prague, Czechoslovakia) – Czech dancer and Dutch choreographer. He studied at the ballet school of the Prague National Theater, then at the Prague Conservatoire. Trained at the Royal Ballet School in London. In 1968–1975 – the actor of the ballet of the Stuttgart corpse of John Crank. In 1975–1999 – art director of the Netherlands Dance Theater and chief choreographer.

In its uniqueness, the choreographic style of Kilian has such important aspects: the absolute musical performance of dance and movements, as in the ballet dancing's of George Balanchine, as well as the associative plot, irony and humor that was often present in John Crank's ballets, especially as Kilian, like Niemeyer, his student, worked with him and adopted certain features and principles of choreography [80, p. 208].

His ballets most often relate to the music of the Czech composer – Leoš Janáček, as well as Johann Sebastian Bach, Franz Josef Hayden, Wolfgang Amadeus Mozart, Igor Stravinsky, Maurice Ravel, Anton Webern, Benjamin Britten. Although, of course, this is the author's neoclassic. Kilian's ballets are most often plotless, classical music, dance symphonic, abstract-associative author's story. In his later works there is a distant trend of Eastern philosophy. Principles of work with the subject and metamorphosis with costumes and mobile scenery are very often involved in ballet, with a very virtuosic technique of classical dance.

Ballets by Jiří Kilian "Symphony D-dur" to the music of Franz Hayden (1976) "Symphonietta" to the music of Leoš Janáček; "Symphony of the Psalms" to the music of Igor Stravinsky (1978) "The Overgrown Path" to the music of Leosh Janacek (1980) "The Forgotten Land" to the music of Benjamin Britten (1981.) "Wedding" to the music of Igor Stravinsky (1982). "Pasture" to the music of Carlos Chavez (1983.) "Child and magic" by

Maurice Ravel (1984.) "Six dances" to the music of Wolfgang Amadeus Mozart (1986.) "The game is over" to the music of Anton Webern (1988). "The Fallen Angels" to the music of Stephen Reich (in 1989) "Saraband" to the music of Johann Sebastian Bach; "Sweet dreams" to the music of Anton von Webern (1990). "Little Death" to the music of Wolfgang Amadeus Mozart (1991). "Location is unknown" to the music of Arvo Pärt, Anton Webern, Steven Reich, Charles Ives (1994) [3, p. 15].

Edward Clug (1973) – Romanian and Slovenian ballet dancer, choreographer. He got a choreographic education in the studio of classical ballet in Cluj-Napoca (Romania). In 1991 he became a ballet dancer, soloist of the Slovenian National Theater troupe in Maribor (Slovenia). He worked as a soloist in the Croatian ballet in Zagreb (Croatia).

In 1996, the leadership of the National Slovenian Theater commissioned Clug to stage the ballet "Babylon" to the music of Thomas Panduri. In 1998, Klug presented the premiere of a new production of "Tango" at a ballet evening at the National Slovene Theater. Since 2003 – art director and chief choreographer of the Maribor Ballet of the National Slovenian Theater. During 2003–2015, Klug attracted the attention of the international audience to himself through his specific choreographic style.

It is the style of Edward Clug mainly relies on classical virtuosic technique and free coordination and body. Therefore, it is legitimate to assert that the style is neo-classical, although very authoritative.

It can only be compared very remotely with the neoclassical style of Aniko Rekhviashvili, and the virtuosic technique of movements, most of which are based on a complicated classical dance with a visual psychological load. Preference is given to virtuoso coordination and unique work of the corps [2, p. 61–68].

If you look at the components of Stylistics Clug, you can find neoclassical dance, modern jazz with contemporary dance, contact

improvisation and even popular forms, as the virtuosity of the performance of rapid coordination movements of the body and hands. He equally succeeded in the ballet ensemble of Maribor on the international dance card. His Maribor troupe has toured to the USA, Canada, Singapore, Russia, Korea, Italy, Belgium, the Netherlands.

In 2013, in Switzerland for the Zurich Ballet, Clough put "Hill Harper's Dream", in Belgium for the Royal Flanders – "Wedding" to the music of Igor Stravinsky. In the same year for the Mariborsky Ballet of the National Slovenian Theater, he put his editorial office of "The Sacred Spring" on the music of Igor Stravinsky. Worked at the invitation of the ballet master at the National Ballet theaters – Romania (Bucharest), Serbia (Belgrade), Germany (Augsburg), Ukraine (Kiev), Croatia (Zagreb).

Edward Clug is a laureate of numerous national and international ballet awards in Varna (Bulgaria), Moscow (Russia), Hanover (Germany). In 2011 he staged the neoclassical chamber ballet quartet "Quatro" for the leading soloists of the ballet of the Mariinsky Theater and the Kiev National Opera Denis and Anastasia Matvienko, Leonid Sarafanov and Olesi Novikova [5, p. 135–141].

This ballet is interesting because it clearly characterizes one of the neoclassical tendencies of the beginning of the 21st century – a form of a choreographic miniature with separate solo variations, ordinary, male and female duets. A virtuosic technique of neoclassical dance with quick transitions from movement to movement, incredible work of the body and hands. Synthesis of classical dance, movements in the parterre, modern jazz dance, contact improvisation, masterly jumps. Representation of a certain author's symbolism, abstract association, extraordinary musicality and dance-symphony reception of the display of music through choreographic text and vocabulary.

Conclusions

Thus, the "Eclectic style" (since 1980). There is a combination of different stylistics of neoclassic choreographers. Author's styles are "Balanchine", "Choreodramatic", "Kilianivsky" and some forms of stylistics by Mari Rambe, Leonid Massine, Anthony Tudor, Serge Lifar, Frederic Ashton, John Neumeier. The use of certain forms of modern ballet (Martha Graham, Mers Cunningham), jazz ballet (Alvin Eily), expressive principles of postmodern ballet (synthesis of arts), expressive means, forms and techniques of dance performance.

The virtuosic technique of dance is enriched by the techniques of contemporary dance, contact improvisation, popular dance, free author's plastic and pantomime. Ballets can be plot (choreodramatical, literary, fairy, or author's), as well as thematic or idealess (abstract, associative, philosophically philosophical reflections of the author). In the artistic design of the ballet, there can be both an academic principle of decoration and a minimization by the analogy of George Balanchine and Jiri Kilian.

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