

The Ministry of Culture of the Russian Federation  
Organizing committee on the preparation and convening of the celebration of  
Marius Petipa's bicentennial anniversary  
A. A. Bakhrushin State Central Theatre Museum  
The State Institute for Art Studies  
The State Academic Bolshoi Theatre of Russia

**INTERNATIONAL RESEARCH CONFERENCE**

**MARIUS PETIPA'S BALLET EMPIRE:  
FROM RISE TO DECLINE**

**June 6-8, 2018**

**PROGRAMME**

Moscow  
2018

## CONFERENCE HOSTS

The Ministry of Culture of the Russian Federation  
Organizing committee on preparation and convening of Marius Petipa's bicentennial anniversary  
A. A. Bakhrushin State Central Theatre Museum  
The State Institute for Art Studies  
The State Academic Bolshoi Theatre of Russia

## CONFERENCE ORGANIZING COMMITTEE

### CO-CHAIRS:

**Dmitry Viktorovich Rodionov**, director in chief of the A.A. Bakhrushin State Central Theatre Museum, PhD in Art History

**Vladimir Georgiyevich Urin**, general director of the State Academic Bolshoi Theatre of Russia

**Nataliya Vladimirovna Sipovskaya**, director of the State Institute for Art Studies, Doctor of Arts

## ORGANIZING COMMITTEE MEMBERS

**Anastasia Gennadiyevna Akachyonok**, head of the production center of the A. A. Bakhrushin State Central Theatre Museum

**Tamara Tikhonovna Burlakova**, research secretary of the A. A. Bakhrushin State Central Theatre Museum, Ph.D. in pedagogical sciences, coordinator of the conference

**Irina Petrovna Gamula**, research secretary of the A. A. Bakhrushin State Central Theatre Museum, co-coordinator of the conference

**Sergey Alexandrovich Konayev**, coordinator of the conference, senior research fellow of The State Institute for Art Studies, PhD in Art History

**Lidia Glebovna Kharina**, director of the Bolshoi Theatre Museum, PhD in Art History  
Special thanks to **Simon Morrison** for help in editing the program

### CONFERENCE VENUES:

**The State Academic Bolshoi Theatre of Russia** (Moscow, *Teatralnaya Sq., 1, metro station "Teatralnaya"*)

**A.A. Bakhrushin State Central Theatre Museum, exhibition hall "Karenyi Saray"** (Moscow, *Bakhrushin st., 31/12, metro station "Paveletskaya"*)

**The State Institute for Art Studies** (Moscow, *Kozitsky pereulok. 5, metro station "Chekhovskaya"*)

**TIME LIMITS FOR THE SPOKEN PRESENTATIONS: 30 minutes** (including visual presentations and discussion)

### Contacts:

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## CONFERENCE PROGRAMME SCHEDULE:

### JUNE 5

***A. A. Bakhrushin State Central Theatre Museum, Main building, exhibition hall "Karetnyi Saray" (Coach House)***

- 17.00-17.30 Meeting and registration of conference participants and guests, media accreditation
- 17.30-19.00 Guided tour through the exhibition "TWO CENTURIES OF MARIUS PETIPA," with *Sergey Konayev*
- 19.00-20.30 Presentation of the book *Marius Petipa. Memoirs and Documents*, critical edition, with introduction, commentary, and translation by *Sergey Konayev* (Moscow: A. A. Bakhrushin State Central Theatre Museum, The Russian State Archive of Literature and Arts, 2018).
- 20.30-21.30 Evening tea in the garden pavilion  
Cultural program

### JUNE 6

***The State Academic Bolshoi Theatre of Russia***

- 10:30–11:00 Registration of conference participants & guests, media accreditation
- 11:00–12:00 Conference opening, welcome speech
- 12:00–14:30 Afternoon plenary session
- 14:30–15:30 Coffee Break
- 15:30–17:30 Evening plenary session
- 17.30–18.30 Cocktail party
- 19.00–22.00 Cultural program

### JUNE 7

***A. A. Bakhrushin State Central Theatre Museum, Main building, exhibition hall "Karetnyi Saray" (Coach House)***

CONTINUATION OF THE CONFERENCE

- 10:30–11:00 Registration
- 11:00–13:30 Daytime sectional meetings
- 13:30–14:30 Coffee Break
- 14:30–18:00 Evening plenary session
- 18.00–19.00 Evening tea in the garden pavilion
- 19.00–22.00 Cultural program

### JUNE 8

***The State Institute for Art Studies***

CONTINUATION OF THE CONFERENCE, WRAP-UP DISCUSSION AND CONFERENCE CONCLUSION

- 10:30–11:00 Registration
- 11:00–13:30 Daytime sectional meetings  
Round table discussion: "Choreography and Copyright"
- 13:30–14:30 Coffee Break
- 14:30–17:30 Evening sectional meetings
- 17:30–18:00 Wrap-up discussion and conference conclusion
- 18:30–20:00 Cocktail party



The international research conference **“MARIUS PETIPA’S BALLET EMPIRE: FROM RISE TO DECLINE”** is hosted by the A. A. Bakhrushin State Central Theatre Museum, the State Institute of Art Studies and the State Academic Bolshoi Theatre as part of the Year of Ballet in Russia and state-sponsored events dedicated to the eminent choreographer’s bicentennial, with support from the Ministry of Culture of the Russian Federation.

The research forum coincides with the date (May 24 old style, June 5 new style) of the contract concluded between Marius Petipa (1818-1910) and the Directorate of the Imperial Theatres, initially for just one year, and then permanently.

Before coming to Russia and mounting a brilliant career as a choreographer, Marius Petipa completed a long creative journey. When he was just five years old he appeared on stage as Cupid in the ballet *Cupid and Psyche*, choreographed by P. Gardel. In 1827 he performed his first significant

role, as Fernand in the play *Jocho, or the Monkey of Brazil*, as depicted in a portrait preserved in the collection of the Bakhrushin Museum. Before coming to Russia, Petipa worked as a dancer in the theatres of Nantes (1839-1842), Paris (27 October 1842), Bordeaux (1843/1844 season), and with particular success in Spain in the Teatro del Sirco (1844-1847).

Invited to Russia by the Directorate of the Imperial Theatres as a dancer in 1847, Petipa immediately made his debut as a ballet master, staging *Paquita* in St. Petersburg after the Mazilier ballet that had been premiered in Paris. In 1862, he was officially appointed choreographer for the St. Petersburg Imperial Theatres, and in 1865 he became chief choreographer. In 1894, Petipa accepted Russian citizenship.

Petipa was born in France and spoke French all his life, but it was in the two capitals of the Russian Empire – St. Petersburg and Moscow – where he found the ideal conditions to realize his talent. Petipa came to Russia at age 29 and ended up living and working here the rest of his life, more than half a century. Marius Petipa staged over 60 ballets with the Imperial Theaters: *Sleeping Beauty*, *Swan Lake* (in collaboration with Lev Ivanov), *Raymonda*, *La Bayadère*, *Don Quixote*, and others. Many of his ballets are still kept in the contemporary repertoire as outstanding examples of the choreographic heritage of the 19<sup>th</sup> century.

In his memoirs Petipa called Russia his second homeland, one that he did not leave through to the end of his life. Summing up his life in the memoirs written in his declining years, he appends significant phrase: “Remembering my career in Russia I can say that it was the happiest time of my life... God bless my second homeland, which I love with all my heart.”

The great choreographer died in 1910 in Gurzuf and was buried at the Tikhvin Cemetery of the Alexander Nevsky Monastery in St. Petersburg. With his death, the “Era of Petipa” did not, however, end. The “Ballet Empire” he created began to expand its borders.

The conference embraces a broad range of issues for discussion: Marius Petipa’s contribution to the history of ballet around the world and his place in modern ballet; the historical role of the choreographer and choreographic notation; aspects of the development of ballet and the science of ballet in recent times; ballet theatres’ adaptation of new styles, and so forth.

**The conference program includes the following plenary sessions and panels:**

*Plenary sessions:*

SOURCE STUDIES AND “FOLKLORE” (Petipa’s work as viewed through documents and reconstructions, as well as the oral interpretation of his heritage, analyzed in interviews about Petipa with choreographers, composers, designers, and critics).

GEOGRAPHY AND LANGUAGES: PETIPA’S LEGACY ON THE WORLD MAP (the transfer and revival of Petipa’s ballets in the West and Russia; the problem of adapting choreography for different choreographic schools and countries; the guardians of Petipa’s heritage in the USSR and in the West).

*Panel 1:*

A FOREIGN ARTIST IN THE SERVICE OF HIS MAJESTY (relations between choreographers and the imperial and theatrical bureaucracy; the status of the French diaspora within the Russian Empire; opportunities and restrictions for foreign nationals).

*Panels 2 and 5:*

ALLIES AND SUBJECTS: The ballerina in Petipa’s productions

ALLIES AND SUBJECTS: Petipa and his staff working on ballets (competitors and pupils; relationships with co-authors, employees, performers, librettists, designers, and actors).

*Panel 3:*

THE BORDERS OF THE EMPIRE: artistic connections and parallels (Petipa’s creativity within the context of the theatres of his time).

*Panel 4:*

ECONOMICS AND SOCIETY (the government and the arts; the administrative and financial functioning of 19<sup>th</sup> century ballet theatre in documents, contracts, and concrete details; production costs and fees; the social status of ballet and its audiences).

*Panel 6:*

PETIPA TODAY: BRAND OR KITSCH? (perspectives on reconstruction; the preservation and study of classical ballet in general and Petipa’s ballets in particular; the potential for traditional models in digital adaptations).

**PROGRAMME OF THE RESEARCH CONFERENCE**  
**«MARIUS PETIPA'S BALLET EMPIRE:**  
**FROM RISE TO DECLINE»**

**JUNE 6**

**CONFERENCE OPENING**

*The State Academic Bolshoi Theatre of Russia, Press Centre Room*  
**11.00-12.00**

**Welcome Speech**

**Vladimir Georgiyevich URIN**, general director of the State Academic Bolshoi Theatre of Russia

**Dmitry Viktorovich RODIONOV**, director in chief of the A. A. Bakhrushin State Central Theatre Museum

**Nataliya Vladimirovna SIPOVSKAYA**, director of the State Institute for Art Studies, Doctor of Arts

**Afternoon Plenary Session**

**SOURCE STUDIES AND «FOLKLORE»**

*Press Centre Room*

**12:00–14:30**

**Moderators:** *Pascale MELANI (Bordeaux, France) and Olga FEDORCHENKO (St. Petersburg, Russia)*

**“Have choreography, will travel”: Sketches and transcriptions of choreography of the XIX century in the collection of the Houghton Library, Harvard.**

*Irina Klyagina (Houghton Library, Harvard University, Cambridge, Mass., USA)*

**Pantomime in the ballets of Marius Petipa**

*Andrey Sergeyevich Galkin (SIAS, Moscow, Russia)*

**Acting in dance in the choreographic notations of Henri Justamant: *Undine* by J. Perrot and C. Pagni.**

*Alexey Sergeyevich Vasilenko (Universität der Künste Berlin, Germany)*

**Petipa and copyright**

*Sergey Alexandrovich Konayev (SIAS, Moscow, Russia)*

**Petipa and problems of authorship in *Giselle***

*Vadim Moiseevich Gayevsky (RSUH, Moscow, Russia)*

**BREAK**

**14:30–15:30**

**Evening Plenary Session**  
**SOURCE STUDIES AND «FOLKLORE»**

**15:30–17:30**

**Moderators:** *Ronald John WILEY (Ann Arbor, USA) and Sergey KONAYEV (Moscow, Russia)*

**Ballet notation as an axiom or an excuse for creativity**

*Natalia Nikolayevna Voskresenskaya (Marius Petipa International Charity Fund for the Preservation, Restoration, and Development of Classical Ballet, Russia)*

**What about the music: the reenactment of steps from the ballets *Faust*, *Trilby*, and *The Magic Mirror* (based on the materials in the Harvard Theater Collection)**

*Doug Fullington (Pacific Northwest Ballet, Seattle, USA)*

**The reconstruction of Marius Petipa's ballets based on V. Stepanova's system of notation:  
A personal experience**

*Alexey Osipovich Ratmansky (ABT, New York, USA, Moscow, Russia)*

**A. V. Shirayev's Films**

*Viktor Vladimirovich Bocharov (St. Petersburg State Museum of Theatre and Music, Russia)*

**Cocktail party**

17.30-18.30

**Cultural program**

19.00-22.00

**JUNE, 7**

**CONTINUATION OF THE CONFERENCE**

***A. A. Bakhrushin State Central Theatre Museum***

**Daytime Sectional Meetings**

**11:00-13:30**

Panel 1: A FOREIGN ARTIST IN THE SERVICE OF HIS MAJESTY

**“Octahedron” Hall**

*Moderator: Pascale MELANI (Bordeaux, France)*

**The case of the apple and the cat: “Incident Reports” in the Imperial Theatres bureaucracy  
(with reference to the letters of M. I. Petipa and A. N. Verstovsky to A. M. Gedeonov)**

*Simon Morrison (Princeton University, USA)*



**The choreographer and three directors (The last five years of M. I. Petipa's service, 1898-1903)**

*Marina Grigor'yevna Svetayeva (SIAS, Moscow, Russia)*

**M. I. Petipa's diaries in the context of the French memoir literature**

*Michel Debrenn (Novosibirsk State University, Russia)*

**Vera Petipa's diaries (1900s)**

*Yuliya Anatol'yevna Polubneva (Russian State Library of Arts, Moscow, Russia)*

**Petipa's epoch in the memoirs of the Mariinsky Theatre ballerina Yevgeniya Biber (based on materials from the holdings of the A. A. Bakhrushin State Central Theatre Museum)**

*Tamara Tikhonovna Burlakova (A. A. Bakhrushin State Central Theatre Museum, Moscow, Russia)*

**11:00-13:30**

Panel 2: **ALLIES AND SUBJECTS: The ballerina in Petipa's productions**

**Exhibition hall "Karenyi Saray" (Coach House)**

**Moderator:** *Sergey KONAYEV (Moscow, Russia)*

**The representation of the body in choreographic performance in Russia and France, 1840-1914-s**

*Jéromine Brillouet (University of Le Mans, France)*

**Appearance and skill of the classical ballerina in Petipa's epoch**

*Marina Alexandrovna Barinova (A. Ya. Vaganova Academy of Russian Ballet, St. Petersburg, Russia)*

**Italian dancers in Marius Petipa's ballets. The calm before the storm: Virginia Zucchi in Russia prior to her reception on the imperial stage**

*Olga Anatol'yevna Fyodorchenko (Russian Institute of Art History, St. Petersburg, Russia)*

**Pierina Legnani, M. I. Petipa's ballet dancer**

*Sergey Viktorovich Laletin (St. Petersburg State Museum of Theatre and Music, Russia)*

**"In the summer of 1899, in Milan" (L. M. Petipa, L. L. Savitskaya, P. Legnani, C. Beretta, O.O. Preobrazhenskaya, and others)**

*Valentina Bonelli (independent researcher and dance historian, Milan, Italy)*

**Maria Mariusovna Petipa: Brushstrokes on the portrait**

*Irina Anatol'yevna Boglacheva (St. Petersburg State Theatre Library, Russia)*

**BREAK**

13:30-14:30

## Evening Plenary Session

### GEOGRAPHY AND LANGUAGES: PETIPA'S LEGACY ON THE WORLD MAP

14:30-18:00

#### Exhibition Hall "Karetnyi saray" (Coach House):

**Moderators:** *Simon MORRISON (Princeton, USA) and Olga FYODORCHENKO (St. Petersburg, Russia)*

**The fate of M. I. Petipa's ballets on the Mariinsky stage in the post-revolutionary years**  
*Nataliya Nikolayevna Zozulina (A .Ya. Vaganova Academy of Russian Ballet, St. Petersburg, Russia)*

**The first staging of the ballet *Swan Lake* in Estonia. From archival materials in the Estonian Theatre and Music Museum**  
*Elizaveta Viktorovna Miroshnikova (SIAS, Moscow, Russia)*

**Petipa: from Diaghilev to the "Ballets Russes de Monte-Carlo" (1932-1957), according to the recollections of participants**  
*Mikhail Borisovich Meilakh (Paris, France)*

**Petipa in the United Kingdom: Press responses to N. G. Sergeyev's stagings in the 1930s and 1940s.**  
*Natalie Harding (United Kingdom)*

**From Russia to France: The role of Nureyev in the extension of the Petipa repertoire**  
*Arian Dollfus (independent researcher, Paris, France)*

***Raymonda* in the Mariinsky Theatre, 1993: Yuriy Grigorovich vs Konstantin Sergeyev**  
*Boris Alexandrovich Illarionov (A. Ya. Vaganova Academy of Russian Ballet, St. Petersburg, Russia)*

**M. I. Petipa's ballets on the Kazan stage**  
*Larisa Nikolayevna Donina, Ramziya Idiatullova, Gulynara Ruzalitovna Davletyanova (Sh. Mardzhani Institute of History of the Academy of Sciences of the Republic of Tatarstan, Kazan, Russia)*

18.00–19.00

Evening tea in the garden pavilion  
Cultural program

**JUNE, 8**  
**CONTINUATION OF THE CONFERENCE**  
*State Institute for Art Studies*

**Daytime Sectional Meetings**  
**11:00-13:30**

Panel 3: **THE BORDERS OF THE EMPIRE: *Artistic connections and parallels***

**Library**

**Moderators:** *Sergey KONAYEV (Moscow, Russia) and Olga FYODORCHENKO (St. Petersburg, Russia)*

**Lucien Petipa as choreographer: The example of the ballet *Bacchanale***

*Mariusz Wodzicki (University of California at Berkeley, USA)*

***Paris Market on the stage of the Paris Opera (1861)***

*Pascale Melani (Bordeaux-Montagne University, France)*

***Paris Market in musical notation***

*Boris Vladimirovich Mukosey (Bolshoi Theatre Music Library Archive, Moscow, Russia)*

**Taglioni's motifs in Petipa's creativity**

*Inna Robertovna Sklyarevskaya (Russian Institute of Art History, St. Petersburg)*

***Roxanne, the Beauty of Montenegro: The Slavic Giselle***

*Tatyana Vladimirovna Nikitina (Bordeaux-Montagne University, France)*

**11:00-13:30**

Panel 4: **ECONOMICS AND SOCIETY**  
**Mirror Hall**

**Moderators:** *Roland John Wiley (Ann Arbor, USA) and Yuliya YAKOVLEVA (St. Petersburg, Russia)*

**Dangerous adventures: Marius Petipa in Spain (1844-1847)**

*Laura Hormigón («Magazine ADE-Teatro», Madrid, Spain)*

**Prussia: theatre and authority in the 19<sup>th</sup> century**

*Olga Fedyanina (Russian Institute of Theatre Arts [GITIS], "Kommersant" Publishing House, Moscow, Russia)*

**The financing of the Imperial Theatres in the context of the creation of the budget of the Imperial Court (second half of the 19<sup>th</sup> century to the beginning of the 20<sup>th</sup> century).**

*Igor Viktorovich Zimin (First I. P. Pavlov State Medical University of St. Petersburg, Russia)*

**M. I. Petipa's creativity as perceived in Russian society**

*Lidiya Grigoriyevna Litvinova (M. V. Lomonosov Moscow State University, Russia)*

**M. I. Petipa's creativity as reflected in the criticism of S. N. Khudekov (based on periodicals of the 19<sup>th</sup> century)**

*Snezhana Valeryevna Tikhonenko (St. Petersburg Humanitarian University of Trade Unions, Russia)*

## **ROUND TABLE “CHOREOGRAPHY AND COPYRIGHT”**

**11:00-13:30**

**Lecture Hall 8**

**MODERATOR:** Alexander Yakovlevich Rubinshteyn, first vice director of the Institute of Economics of the Russian Academy of Sciences, head of the Economic Sector of the Department of the General Theory of Art and Cultural Policy of the State Institute for Art Studies, Doctor of Economic Sciences.

### **PARTICIPATING IN THE ROUND TABLE:**

**Ekaterina Eduardovna Chukovskaya**, Scientific Method Centre of the “UNESCO Department for Copyright and Other Intellectual Property Rights,” National Research University Higher School of Economics, Candidate of Legal Sciences; **Ekaterina Andreyevna Khaunina**, Senior Researcher of the social efficiency sector of the Centre of the Economic Theory of the Social Sector of the Institute of Economics of the Russian Academy of Sciences, Senior Researcher of the Arts Economics Sector of the Department of the General Theory of Art and Cultural Policy of the State Institute for Art Studies, Senior Lecturer of the Producer Faculty of the Chair of Economics of Art and Cultural Policy of the Moscow Art Theatre School-Studio; **Valentina Yuryevna Muzychuk**, Lead Researcher of the Arts Economics Sector of the Department of the General Theory of Art and Cultural Policy of the State Institute for Art Studies; **Alexander Anatolyevich Ushkarev**, Candidate for the Study of Arts, Senior Researcher of the State Institute for Art Studies, Senior Researcher of the Department of Sociology of Screen Arts, S. A. Gerasimov All-Russian State University of Cinematography; **Valeriya Vladimirovna Efremova**, Senior Researcher of Civil Law, Civil and Arbitration Process, Institute of State and Law.

**BREAK**

**13:30-14:30**

## Evening Sectional Meetings

14:30-17:30

Panel 5: ALLIES AND SUBJECTS: *Petipa and his staff working on ballets*

Mirror Hall

**Moderators:** *Simon MORRISON (Princeton, USA) and Olga FYODORCHENKO (Moscow, Russia)*

**The scores that were written according to M. I. Petipa's scripts and scenarios: Musical content and theatrical adaptation (*The Vestal* by M. M. Ivanov, *Sleeping Beauty* by P. I. Tchaikovsky, *Bluebeard* by P. P. Shenk, *Raymonda* by A. K. Glazunov, and *The Magic Mirror* by A. N. Koreshchenko)**

*Olesya Anatoliyevna Bobrik (SIAS, Moscow, Russia)*

**On the history of the ballet *The Vestal* (based on materials from the Institute of Russian Literature of the Russian Academy of Sciences, "Pushkin House")**

*Sharafadina Klara Ivanovna (the Institute of Russian Literature of the Russian Academy of Sciences/ "Pushkin House")*

**M. Petipa's multi-faced *Pearl***

*Mar'ya Yuryevna Gendova (A. Ya. Vaganova Academy of Russian Ballet, St. Petersburg, Russia)*

**"The Sovereign said 'no'." Petipa's last ballet**

*Nadine Meisner (University of Cambridge, United Kingdom)*

**Why was *The Magic Mirror* (Le Miroir Magique) a "fatal mirror"?**

*Roland John Wiley (Berkley School of Music, University of Michigan, USA)*

14:30-17:30

Panel 6: PETIPA TODAY: BRAND OR KITSCH?

Library

**Moderators:** *Pascale MELANI (France, Bordeaux) and Sergey KONAYEV (Russia, Moscow)*

**100 years of Petipa: Where have we arrived?**

*Timothy James Scholl (Oberlin College)*

**M. I. Petipa and his compositional work**

*Yuliya Yuryevna Yakovleva (St. Petersburg Conservatory, Russia)*

**M. I. Petipa's choreography: The secret of the viability of the tradition (the example of *La Bayadère*)**

*Oleg Alekseyevich Petrov (Ekaterinburg, Russia)*

**M. I. Petipa's ballet *The King's Command* (L'Ordre du Roi): Then and now**

*Bogdan Alexeyevich Korolek (Ekaterinburg State Academic Opera and Ballet Theatre, Russia)*

**Petipa in the digital epoch**

*Vita Khlopova (Moscow State Academy of Choreography, Russian Institute of Theatre Arts [GITIS], SIAS, Moscow, Russia)*

**17:30-18:00**

**WRAP-UP DISCUSSION AND CONFERENCE CONCLUSION**

**Mirror Hall**

**18.30-20.00**

**Cocktail Party**

**Marble Hall**