

## HISTORICAL CONDITIONS FOR THE EMERGENCE OF "RUSSIAN SEASONS"

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### Annotation:

The need for a holistic study of the role and significance of the "Russian Seasons" in the development of world art, in particular, the formation of the school of Russian ballet, understanding of historical experience and creative searches in the field of choreographic art.

**Keywords:** culture, art, ballet, composition, ballet artist, composer.

The turn of the XIX-XX entered the history of Russian culture as the "Silver Age". To replace the mood of stability, widespread in the 1880s. some kind of psychological tension comes, the expectation of a "great upheaval". The understanding of the "boundary" of time was widespread in the public mind - both among politicians and among the artistic intelligentsia. The scope of a realistic vision of life is expanding, there is a search for ways of self-expression of the individual in literature and art. The characteristic features of art are synthesis, a mediated reflection of life, in contrast to the critical realism of the 19th century, with its inherent concrete reflection of reality.

A feature of that time was the development of various associations of cultural figures (ie circles: there were about 40 of them in the capitals, about 30 in the provinces). The idea of the synthesis of arts, widespread in the artistic consciousness, contributed to this, uniting representatives of different areas of art in search of new forms of artistic activity.

During this milestone period, S. P. Diaghilev was its bright representative, an integral part, expressing general trends in his own way. The "extremeness" of character, inner make-up and, as a result, the fate of Diaghilev is in many ways akin to the era in which he lived and worked. Twenty-two years of energetic and rich activity in the field of Russian culture have left a deep furrow.



Sergei Pavlovich Diaghilev was born in the Novgorod province on March 19, 1872, in the family of a career military man, hereditary nobleman, cavalry guard. From the first days of his life, Seryozha was brought up by his stepmother E.V. Panaeva-Dyagileva and nanny Dunya. The mother died after giving birth a few days later. Dunya was a vanished type of nurse, for whom all the meaning and all the interest of life was concentrated in one family, the type of Pushkin's Arina Rodionovna. The whole life of the family and Seryozha himself until 1912 was connected with the nanny Dunya.

Also, little Seryozha was very closely attached to his stepmother, and, probably, not a single person influenced the spiritual and spiritual growth in childhood as much as his soft and loving stepmother. This influence was especially felt in the musical sphere. The whole Diaghilev family was exceptionally musical, among children Seryozha was especially musical, eagerly absorbing all kinds of music, and deeply experiencing it. A real enthusiastic cult for little Diaghilev was P.I. Tchaikovsky, with whom Seryozha visited more than once.

In general, it should be noted that the house of the Diaghilevs was one of the most famous and cultural in Perm. Often artists, musicians, all the most educated, cultured and advanced Permians gathered in it. Performances, balls, concerts were held in the house, a lot of music was played. Grandfather Dmitry Vasilyevich and father Pavel Dmitrievich were well-known patrons of the arts. They made huge contributions to shelters and churches, Pavel Dmitrievich founded the Kamsko-Berezovsky monastery, contributed a significant amount to the construction of the Perm stone theater. Therefore, the atmosphere in which Diaghilev grew up gave him cultural and artistic baggage and in everything contributed to the development and formation of his artistic taste and determined his future direction in art.

After graduating from the Perm gymnasium in 1890, he returned to St. Petersburg and entered the law faculty of the university, at the same time he was actively engaged in composing. In 1896, Diaghilev graduated from the university, but instead of practicing law, he began a career as an artist.

A few years after receiving the diploma, S. Diaghilev "jointly created A.N. Benois Association "World of Art", edited the magazine of the same name (from 1898 to 1904) and wrote art criticism articles himself. He organized exhibitions that caused a wide resonance: in 1897 - the Exhibition of English and German watercolors,



which introduced the Russian public to a number of major masters of these countries and modern trends in the fine arts, then the Exhibition of Scandinavian artists in the halls of the Society for the Encouragement of Arts, the Exhibition of Russian and Finnish artists in the Stieglitz Museum (1898) the "World of Art" themselves considered their first performance (Dyagilev managed to attract to participate in the exhibition, in addition to the main group of the initial friendly circle, from which the "World of Art" association arose, other major representatives of young art - Vrubel, Serov, Levitan, etc. ), a historical and art exhibition of Russian portraits in St. Petersburg (1905); Exhibition of Russian art at the Autumn Salon in Paris with the participation of works by Benois, Grabar, Kuznetsov, Malyavin, Repin, Serov, Yavlensky (1906) and others.

In 1899, Prince Sergei Volkonsky, who became director of the Imperial Theatres, appointed Diaghilev an official for special assignments, gave him editing of the Yearbook of the Imperial Theatres. Many artists came to the Imperial Theaters together with Diaghilev (Ap. M. Vasnetsov, A. N. Benois, L. S. Bakst, V. A. Serov, K. A. Korovin, A. E. Lansere).

In the 1900-1901 season, Volkonsky entrusted Diaghilev with the production of Delibes' ballet Sylvia. Diaghilev involved the artists of the World of Art group in the production, but the case fell through due to the protest of the directorate officials. Diaghilev disobeyed director Volkonsky's order, defiantly refused to edit the Yearbook, and the matter ended with Diaghilev's dismissal.

Sergei Diaghilev was a handsome, respectable gentleman, a little overweight, with a gray strand in his black hair and sad, thoughtful eyes, but his appearance did not at all fit with his explosive, hard and demanding character.

The great man, the creator of a new artistic culture, the creator of a new aesthetics, one of the founders of the World of Art and the Russian Ballet, devoted his entire adult life to the promotion of Russian art both here and around the world. With a group of talented artists, musicians, composers, choreographers, performers, he reformed the entire world art of the late 19th and early 20th centuries. "Diaghilev was able not only to organize artistic creativity, to unite artists, but also to be a participant himself, a collaborator in this creativity, sometimes completely unexpected. Diaghilev's stamp lay on all the works he called to life, which created a new era in art in all its fields.



There is a legend that Emperor Peter the Great was the ancestor of the famous Sergei Diaghilev. This beautiful legend has the right to exist, if only because Diaghilev himself was an outstanding personality, a truly gigantic figure, and his actions were often associated by contemporaries with the reign of the Tsar-Transformer. Diaghilev always tried to be ahead of everyone, energetically and confidently went ahead, leaving friends and yesterday's associates, spurring the innovations of young people. He did not become isolated in the aesthetics of one direction, he became a man of the world. Perhaps not a single Russian in the art world uses such fame.

Since 1907, Diaghilev's artistic enterprise began its activity, performing abroad under the name "Russian Seasons", "Russian Ballet of Sergei Diaghilev" and playing a role in the development of not only ballet art, but also Russian and European musical creativity. Among the composers who wrote for the "Russian Ballet" are I. Stravinsky, S. Prokofiev, N. Cherepnin, as well as C. Debussy, M. Ravel, D. Milhaud, F. Pulek, E. Satie, J. Auric and others. Although it should be noted that the first Russian season of Diaghilev took place in 1906. Then, under the chairmanship of Grand Duke Vladimir Alexandrovich, the first Paris Exhibition took place. To make the exhibition more understandable, Diaghilev produced a catalog of the "Russian Art Exhibition in Paris", with many illustrations, with an introductory article by Alexandre Benois on Russian art.

Its goal was to acquaint Western society with Russian painting and sculpture over the past 200 years. The exhibition was a huge success, and Diaghilev began to think about other Russian seasons that could acquaint Paris with all Russian art in general, and not just one painting. In 1906, Diaghilev managed to establish many important relationships, connections in important circles. Exceptionally important for all Diaghilev's seasons was the acquaintance with Countess Grefful, who for many years patronized Diaghilev.

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