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## Биржевые Ведомости.

light ~~for~~ performance by Mod Allan.

Saturday performance in the conservatoire once again demonstrated how much our public is interested in all, that has attitude to the choreography art.

The house was everfull, a lot of ~~the~~ ballet dancers, actors, balletmasters, composers, critics were present. Foreign press wrote a lot about M.A. and wrote with ~~excitement~~ enthusiasm. But recently,

it seems Europe itself admits it, that "state exam" на звание choreographic celebrity is held only in Peterburg <sup>who was not recognized in</sup> a famous Aseora <sup>had the Berlin</sup> honour of receiving the title of choreographic celebrity here, but apparently his Mod Allan won't have the same honour, she is no more than богемная daughter of Aseora.

Miss Allan is younger & more ~~beaut~~ beautiful than Aseora. She has got a nice face, expressive ~~ye~~ ~~ye~~ eyes & her mimic is not bad. Her legs are not very beautiful, this is already a serious defect of ~~the~~ <sup>a</sup> dancer, especially for a bare-foot dancer. ~~Instead~~ Instead her port de bras is nice, she is good at using her arms (mains); there is a ~~the~~ number of plastically trained movements of arms, which



produce somewhat strange & ~~but~~ beautiful effect of the kaleidoscopically changed picture. The dancer is very musical, & her dances are Народные connected with music, it seems they are ~~not~~ having their roots from music. These are her pluses. She has many minuses, may be more than pluses. To begin with, her <sup>Shopen</sup> ~~the~~ waltz & mazurka, also spring ~~to~~ exloga by Mendelson ("Frühlingstied") were performed in a close imitation of Duncan. It seems that in a way she somehow make caricatures of the dances of her predecessor. There is ~~no~~ <sup>rather</sup> liberty of art or inspiration & temperament in them. And as these dances were performed in the first place, I asked myself a question if I should stay & see to the end? But "Marche funèbre" by Shopen improved the situation. M.A. doesn't dance it, but express in it what is called poses plastiques, which is being decorated by a coordinate mimic expression. Well-thought costume is helping a lot. The dancer ~~reminds~~ looks like a figure ~~it~~ which have stepped out of sarcophag & produces some impression. In suite by Greig she is best at "dance of hroms", where there is a few colossal plastic ideas.



"The dance of Anitra" was repeated.  
As to the "valse-caprice" by Rubinstein,  
there was much of what is called  
verve in it, but on the whole she ~~the~~ failed  
to express the spirit of that choreographic  
unusual ~~dance~~. waltz.

The weakest part of the program  
was "sensational Salomea Dance",  
which I can't explain why  
~~it was called~~ was named in the program  
"The vision". So when the dance was over,  
some people, not 'strong ~~at~~ at choreography',  
asked: when will be Salomea dance?

Salomea or "The Vision" as you like it,  
didn't produce any sensation, in spite of  
prominence of the program. It was too long,  
paucity in form, it didn't have  
neither choreographical nor plastic plan, when  
there is no climax in it, so called idea  
formata, which is held on the well-thought  
plastic note or pause. We don't know  
who produced music for that scene, but  
anyway it's no good. Why not choose  
Richard Strauss?

On the whole, about A.M. we can  
say, that it is although second,  
but not corrected & added? (one more)  
edition of Duncan, ~~at the~~ hurried  
& ~~with~~ misprinted.

For example some not graceful  
movements of <sup>crispness</sup> steps when performing  
famous turns, proves there is no



serious school behind it & is a  
very ~~serious~~ rude misprint in the  
history of plastic art.

~~Very~~  
Director

Conductor Mr. Yamabou conducted  
very Touko with great nuances.  
But ~~the~~ "contracts" ~~to~~ from  
Walter by Shtek & Blon, mixed  
with such names as Chopen, Grieg,  
Rubinstein & Mendelson are incompatible  
at all.

B. Svetlov.