

сближали театральное представление с религиозной проповедью. Не случайно, подобные спектакли называли театральными проповедями. Методы работы данных режиссеров с непрофессиональными актерами, с актерами массовки, приемы работы со зрителем, особенности мизансценирования на открытых площадках, в исторических местах, всевозможные идеи и творческие находки, безусловно, нашли применение в постановочной практике последующих поколений режиссеров.

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## THE PHENOMENON OF SHAKESPEARE IN THE HISTORY OF ARTS

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This article is devoted to phenomenon of W. Shakespeare in the history of arts. The British theatrical art is the phenomenon of the national culture and the extraordinary phenomenon of the world art culture. The modern British theatres (*the National Theatre, the Royal Shakespeare Company, the Old Vic Theatre, the Royal Opera House etc.*) are characterized by a great variety of its productions of different quality, by repertory system, artistic traditions. The urgency of this research makes conditional on uninvestigated theme in our culture of Arts.

Great Britain gave the world a lot of talented people. Many famous writers and poets were born and lived in Great Britain. Each knows Robert Burns, the respected writer of Romantic period. In his poems he described with love and understanding the simple life of people. Among his well-known poems are "Halloween", "The Jolly Beggars". Lord George Gordon Byron is a symbol of the British literature. His free-spirited life style combined with his rare poetic gift makes him one of the most famous figures of the Romantic Era. His famous works such as "The Prisoner of Chillon", "Childe Harold's Pilgrimage", "Manfred" draw readers into the passion, humours and conviction of a poet whose life and work truly embodied the Romantic spirit. Sir Walter Scott wrote the first examples of historical novel. Lewis Carroll became famous when he published "Alice's Adventures in Wonderland". William

Shakespeare was one of the greatest writers in human history.

*William Shakespeare (1564-1616)* was a famous English poet and playwright, one of the greatest English language author and the world's pre-eminent dramatist. His extant works include some collaborations, consist of about 37 plays, 154 sonnets, two poems and a few other verses, the authorship of some of which is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married with rich girl Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592 he began a successful career in London as an actor, writer, and part-owner of a playing company called the *Lord Chamberlain's Men*. As soon it became the leading playing company in London. After the death of Queen Elizabeth in 1603, the company was awarded a royal patent by the new king, James I, and changed its name to the *King's Men*. In 1599, a partnership of company members built their own theatre on the south bank of the River Thames, which they called *The Globe*.

The history of the original Globe's construction might be worthy of a Shakespearean play of its own. In 1613, the original *Globe Theatre* burned to the ground when a cannon shot during a performance of "Henry VIII" ignited the thatched roof of the gallery. The company completed a new *Globe* on the foundations of its predecessor before Shakespeare's death. It continued operating until 1642, when the Puritans closed it down (and all the other theatres, as well as any place, for that matter, where people might be entertained). Puritans razed the building two years later in 1644 to build tenements upon the premises. *The Globe* theater would remain a ghost for the next 352 years.

The foundations of the *Globe* were rediscovered in 1989, rekindling interest in a fitful attempt to erect a modern version of the amphitheater. Led by the vision of the late Sam Wanamaker (the famous American actor and stage director), workers began construction in 1993 on the new theatre near the site of the original. The *latest Globe Theatre* was completed in 1996. Queen Elizabeth II officially opened the theatre on June 12, 1997 with a production of "Henry V". *The Globe* is as faithful a reproduction as possible to the Elizabethan model, seating 1,500 people between the galleries and the "groundlings." In its initial 1997 season, the theatre attracted 210,000 patrons.

Shakespeare produced most of his known work between 1589 and 1613. His early plays are comedies and histories (chronicles). He then wrote mainly tragedies until about 1608, including "*Hamlet*", "*King Lear*", "*Othello*", and "*Macbeth*", considered some of the finest works in the English language literature. In his last creative phase he wrote tragicomedies, some romantic poems, and collaborated with other playwrights.

After 1610 Shakespeare wrote fewer plays, and none are attributed to him after 1613. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Shakespeare was buried in the chancel of the Holy Trinity Church two days after his death. The epitaph carved into the stone slab covering his grave

includes a curse against moving his bones, which was carefully avoided during restoration of the church in 2008:

*Good frend for Iesvs sake forbeare,  
To digg the dvst enclosed heare.  
Bleste be ye man yt spares thes stones,  
And cvrst be he yt moves my bones (original text).*

Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others writers.

Most of critics and historic of theater supposed that many of Shakespeare's plays were published in editions of varying quality and accuracy during his lifetime, mostly early and late in his career. Textual evidence also supports the view that several of the plays were revised by other writers after their original composition. In 1623, John Heminges and Henry Condell, two friends and fellow actors of Shakespeare, published the *First Folio*, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's.

It contained 36 texts, including 18 printed for the first time. Many of the plays had already appeared in quarto versions – flimsy books made from sheets of paper folded twice to make four leaves. No evidence suggests that Shakespeare approved these editions, which the First Folio describes as "stolen and surreptitious copies". Alfred Pollard termed some of them "bad quartos" because of their adapted, paraphrased or garbled texts, which may in places have been reconstructed from memory. The differences may stem from copying or printing errors, from notes by actors or audience members, or from Shakespeare's own papers. In some cases, for example "*Hamlet*", "*Troilus and Cressida*" and "*Othello*", Shakespeare could have revised the texts between the quarto and folio editions. In the case of "*King Lear*", however, while most modern additions do conflate them, the 1623 folio version is so different from the 1608 quarto, that the *Oxford Shakespeare* prints them both, arguing that they cannot be conflated without confusion.

Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterization, plot, language, and genre. Until "*Romeo and Juliet*", for example, romance had not been viewed as a worthy topic for tragedy. His work heavily influenced later poetry. Scholars have identified 20,000 pieces of music linked to Shakespeare's works. These include operas by Giuseppe Verdi "*Otello*", "*Macbeth*" and "*Falstaff*", whose critical standing compares with that of the source plays.

In Shakespeare's day, English grammar, spelling and pronunciation were less standardized than they are now, and his use of language helped shape modern English.

Around 250 years after Shakespeare's death, doubts began to be expressed about the authorship of the works attributed to him. Proposed alternative candidates include Francis Bacon, Christopher Marlowe, and Edward de Vere, 17th Earl of Oxford (over 80 candidates). Several "group theories" have also been proposed. Only a small minority of academics believe there is reason to question the traditional

attribution, but interest in the subject, particularly the Oxfordian theory of Shakespeare authorship, continues into the 21st century.

One proof of his theory nestratfordianty consider the fact that on this day preserved no evidence of the receipt of Shakespeare education, whereas the vocabulary of his works according to various estimates range from 17,500 to 29,000 words, and they demonstrated a deep knowledge of history and literature. Since not kept any one manuscript which was written by Shakespeare, the opponents of the traditional version concluded that his literary career had been falsified.

No written contemporary description of Shakespeare's physical appearance survives, and no evidence suggests that he ever commissioned a portrait, so the Droeshout engraving, which Ben Jonson approved of as a good likeness, and his Stratford monument provide the best evidence of his appearance. From the 18th century, the desire for authentic Shakespeare portraits fuelled claims that various surviving pictures depicted Shakespeare. That demand also led to the production of several fake portraits, as well as mis-attributions, repainting and relabeling of portraits of other people.

Over the centuries there has been much speculation surrounding various aspects of Shakespeare's life including his religious affiliation, sexual orientation, sources for collaborations, authorship of and chronology of the plays and sonnets. Many of the dates of play performances, when they were written, adapted or revised and printed are imprecise. This biography attempts only to give an overview of his life, while leaving the more learned perspectives to the countless scholars and historians who have devoted their lives to the study and demystification of the man and his works.

The Cult of Shakespeare is a sociocultural phenomenon that can be defined as worship of Shakespeare and respect for him, as one of the greatest geniuses of humankind. It developed in several European countries in the 18<sup>th</sup> century, and eventually spread to a global scale. Shakespeare's legacy has been scrutinized in all aspects by now, and he is certainly one of the best-studied writers of the world. Academic research, articles, biographies, artistic alterations, stage and screen versions are annually presented to the public. This phenomenon is commonly called the *Shakespeare industry*, and it cultivates and promotes everything connected to the British genius in his home country and abroad.

The cult of Shakespeare reveals itself in publications, translations, staging and screening of Shakespeare's works, a scrutiny of his life events and creative activity, his close environment and the whole époque defined as "*Shakespearean*" (in Shakespeare Studies); usage of his characters, plots, and texts in arts and design; outside artistic activities, such as politics and everyday life (Shakespearisation); the reflection of Shakespeare's concept of human being, his world and art, his philosophy of history in the cultural thesaurus (Shakespearianism). Sometimes the worship of Shakespeare acquires sacral characteristics and takes forms of ritual and in certain communities becomes a marker to differentiate "friends" from "aliens". Though, the cult of Shakespeare is not limited to this outer display of "Bardolatry".

On the one hand, the phrase "*The cult of Shakespeare*" sounds and looks quite

common; but, on the other hand, it bears a riddle, like all other things related to the famous English playwright and poet. The latter word is a key to the “Shakespeare issue”, as it implies a mystery. But the former element is no less important.

*Shakespearean Studies* emerged as a separate branch of philology. Its starting point is usually traced back to the poem of Ben Jonson (1573–1637), a friend of Shakespeare and another outstanding Elizabethan playwright, prefacing the *First Folio* published in 1623. The first biography of Shakespeare by Nicholas Rowe (1674–1718) appeared in 1709.

In different periods many composers turned to Shakespeare: Henry Purcell (England), Ludwig van Beethoven, Felix Mendelssohn, Richard Wagner, Richard Strauss, Carl Orff (Germany), Joseph Haydn, Franz Schubert (Austria), Hector Berlioz and Charles Gounod (France), Giuseppe Verdi (Italy), Alexander Alyabyev, Mily Balakirev, Peter Tchaikovsky, Sergey Prokofyev, Dmitry Shostakovich (Russia) and many others.

The cult of Shakespeare was also reflected in visual arts. Illustrations, portraits of the playwright and characters of his works still appear today. Cinema and, later, television gave a new push to the development of the cult of Shakespeare. Screen versions of his works are numerous, and they gather audiences of millions. His works are closely studied by art managers, politicians, professionals in PR, sociology, psychology, etc.

This research is a part of a complex research on Shakespeare’s heritage and its global significance. These materials are used in the lecture course "History of Theatre" for the students of the Belarusian State University of Culture and Arts.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the 19th century. The romantics, in particular, acclaimed Shakespeare's genius. He has become very popular in Russia in the 19th century. Such Russian writers as A.S. Pushkin, W.K. Kuchelbecker, A.S. Griboyedov, F.I. Dostoevsky took Shakespeare as a model to create a genuine national literature based on folk characters.

In the 21th century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

Among a lot of other results of the cult of Shakespeare formation, it is important to mention many pieces of music based on Shakespeare’s plays and poems. The variety of music genres is great. The creations of the great poet gave birth to choral and solo ballads, cantatas, operas, theater and ballet music, concert overtures, symphony poems, musicals, etc.

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## **ИМПРОВИЗАЦИЯ В СИСТЕМЕ ПОДГОТОВКИ ЮНЫХ ПИАНИСТОВ В ДЕТСКОЙ МУЗЫКАЛЬНОЙ ШКОЛЕ ИСКУССТВ**

**(в контексте подготовки преподавателей высшей квалификации)**

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Необходимой составляющей качественной исполнительской подготовки будущего гармонично-развитого пианиста является владение навыками импровизации. А для этого необходим целенаправленный учебный процесс, который возглавят квалифицированные музыканты-педагоги с опытом концертно-исполнительской деятельности.

Термин «импровизация» происходит от латинского слова «*improvisus*», что означает «неожиданный», «внезапный». Импровизация – это сочинение музыки прямо во время исполнения. Искусство импровизации зародилось в глубокой древности в играх, представлениях скоморохов, фокусников, ярмарочных артистов-лицедеев. Слова, трюки, движения, сюжеты изобретались ими на ходу. Народные музыканты столетиями импровизировали песни, поэты создавали предания, сказки. Со временем импровизация проникла в профессиональное искусство. Обучение фантазированию, например, считалось высшей целью клавирного искусства. Устраивались даже состязания в искусстве импровизации. А для того, чтобы легче было сравнивать результат, основу для импровизации давали одинаковую для всех: какую-нибудь популярную мелодию или тему. Во время импровизации эта тема развивалась, расширялась, переплеталась с новыми мелодиями, украшалась различными подголосками, приобретала все новые и новые звуковые краски. Во времена И.-С. Баха импровизировали почти все [9]. Позже, в XIX веке, искусство импровизации нивелировалось, потому что в сочинении и исполнении музыки стало выше цениться все тщательно продуманное, записанное в нотах и отрепетированное. В XX веке искусство импровизации достигло успехов, в первую очередь, благодаря джазу, так как вся джазовая музыка основывается на импровизации. Как отмечал об импровизации известный американский композитор и дирижер Л. Берстайн: «Импровизировать – это значит взять мелодию, запомнить ее вместе с гармонией и затем, как любят выражаться джазовые музыканты, отправиться «погулять» с ней. Вы гуляете, добавляя к ней украшения и фигурации или создавая на ее основе старомодные вариации,