**Приложение**

Early life

Feodor Chaliapin was born into a peasant family on February 1 (OS) 1873 in Kazan, in the wing of merchant Lisitzin's house on Rybnoryadskaya Street (now Pushkin Street) 10. This wing no longer exists, but the house with the yard where the wing was situated is still there. The next day, [Candlemas](http://en.wikipedia.org/wiki/Candlemas) (The Meeting of Our Lord), he was baptized in Epiphany (Bogoyavlenskaya) Church on Bolshaya Prolomnaya street (now Bauman Street). His godparents were the neighbors: the shoemaker Nikolay Tonkov and 12-year-old girl Ludmilochka Kharitonova. The dwelling was expensive for his father, Ivan Yakovlevich, who served as a clerk in the Zemskaya Uprava (Land Council), and in 1878 the Chaliapin family moved to the village Ametyevo (also Ometyevo, or the Ometyev settlements, now a settlement within Kazan) behind the area of Sukonnaya Sloboda, and settled in a small house.

Career

Largely self-taught, he began his career at Tbilisi and the Imperial Opera, St. Petersburg in 1894. He was then invited to sing at the Mamontov Private Opera (1896-1899); his first role there was as Mephistopholes in Faust, in which he was a considerable success. At Mamontov he also met Sergei Rachmaninoff, who was serving as an assistant conductor there and with whom he remained friends for life. Rachmaninoff taught him much about musicianship, including how to analyze a music score, and insisted that Chaliapin learn not only his own roles but also all the other roles in the operas in which he was slated to appear. With Rachmaninoff he learned the role of Boris Godunov, which became his signature character.[2] Chaliapin returned the favor by showing Rachmaninoff how he built each of his interpretations around a culminating moment or "point." Regardless of where that point was or at which dynamic within that piece, the performer had to know how to approach it with absolute calculation and precision; otherwise, the whole construction of the piece could crumble and the piece could become disjointed. Rachmaninoff put this approach to considerable use when he became a full-time concert pianist after World War I.[3]

After Mamontov, the Bolshoi Theatre in Moscow engaged Chaliapin, where he appeared regularly from 1899 until 1914. During the First World War, Chaliapin also appeared regularly at the Zimin Private Opera in the Russian capital. In addition, from 1901, Chaliapin began appearing the West, making a sensational debut at La Scala that year as the devil in a production of Boito's Mefistofele, under the baton of the 20th century's most dynamic opera conductor, Arturo Toscanini. At the end of his career, Toscanini observed that the Russian bass was the greatest operatic talent with whom he had ever worked. The singer's Metropolitan Opera debut in the 1907 season was disappointing due to the unprecedented frankness of his stage acting; but he returned to the Met in 1921 and sang there with immense success for eight seasons, the New York audiences having grown more broad-minded in the meantime. In 1913, Chaliapin was introduced to London and Paris by the brilliant entrepreneur Sergei Diaghilev, at which point he began giving well-received solo recitals in which he sang traditional Russian folk songs as well as more serious fare. Among these songs are Along Peterskaya, which he recorded with a British-based Russian folk-instruments' orchestra, and the song which he made famous throughout the world: The Song of the Volga Boatmen.

Later life

In 1926, Chaliapin toured Australia to much acclaim.

In his private life, Chaliapin's personal arrangements were disrupted in consequence of the Russian Revolution of 1917. At first he was treated as a revered artist of the newly-emerged Soviet Russia. However, the harsh realities of everyday life under the new regime, and the unstable climate which became manifest during the ensuing Civil War, combined with, reportedly, the encroachment on some of his property by the Communist authorities, [4] caused him to remain perpetually outside Russia after 1921. He still maintained, however, that he was not anti-Soviet. Chaliapin initially moved to Finland and later lived in France. Cosmopolitan Paris, with its significant Russian émigré population, became his base, and ultimately, the city of his death. He was renowned for his larger-than-life carousing during this period - but he never sacrificed his dedication to his art.

Chaliapin's attachment to Paris did not prevent him from pursuing an international operatic and concert career in England, America and further afield. His most famous part was the title role of Boris Godunov (excerpts of which he recorded 1929-31 and earlier). He is remembered also for his impersonations of Ivan the Terrible in Nikolai Rimsky-Korsakov's Maid of Pskov, Mephistopheles in Gounod's Faust, Jules Massenet's Don Quichotte, King Philip in Giuseppe Verdi's Don Carlos and Bertram in Meyerbeer's Robert le Diable.

Largely owing to his advocacy, Russian operas such as Modest Mussorgsky's Boris Gudonuv and Khovanshchina, Mikhail Glinka's Ivan Susanin, Alexander Borodin's Prince Igor and Rimsky-Korsakov's The Tsar's Bride became well known in the West.

Anna Pavlova

Anna Pavlova came to Australia twice, both times under the entrepreneurial banner of the J. C. Williamson organisation, and billed as 'The greatest dancer of all time'. Her first visit was in 1926 when she visited Melbourne, Sydney, Brisbane and Adelaide. She was partnered on this tour by Laurent Novikoff and the dancers included Algeranoff making the first of his many visits to Australia. The company presented some seventeen ballets and several shorter divertissements, including works that Pavlova had choreographed herself.

In 1929 Pavlova returned with a larger company and expanded repertoire. She was partnered during this tour by Pierre Vladimiroff and both Algeranoff and Edouard Borovansky were members of the company. On this second tour the company performed in Townsville, Mackay, Rockhampton and Bundaberg before moving into the newly-completed His Majesty's in Brisbane. Then followed performances in Sydney, Melbourne, Adelaide and Perth.

Pavlova trained at the Imperial Theatre School in St Petersburg and made her debut with the Imperial Russian Ballet at the Maryinsky Theatre in 1899. She performed in the opening season of Diaghilev's Ballet Russe in Paris in 1909 and from then on toured relentlessly. She criss-crossed the globe on these tours, which took in Africa, Indonesia, India, Japan and Australia as well as Europe, England, the United States, Canada and South America.

Nicholas Miklouho-Maclay (Николай Николаевич Миклухо-Маклай in Russian, Микола Миколайович Миклухо-Маклай in Ukrainian; sometimes referred to as Nicolai Nicolaevich de Miklouho-Maclay[1][2]) (1846–1888) was a Russian ethnologist, anthropologist and biologist of Ukrainian,[3] German and Polish descent.

Ancestry and early years

Miklouho-Maclay was born in a temporary workers camp near Novgorod in Imperial Russia, a son of a civil engineer working on the construction of the Moscow-Saint Petersburg Railway. His Ukrainian father was descended from Stepan Myklukha, a Zaporozhian Cossack, who was awarded the title of noble of the Empire by Catherine II for his military exploits during the Russo-Turkish War (1787–1792),[3] which included the capture of the Ochakiv fortress. His mother, Ekaterina Semenovna, née Bekker, was of Polish-German descent (her three brothers took part in the January Uprising of 1863). Nicholas attended a grammar school in Saint Petersburg, then went on to study at St. Petersburg University. After 1873, the Miklouho-Maclay family owned a country estate in Malyn, 150 kilometres (90 miles) Nothwest of Kiev.

He travelled and studied widely in Europe, and became a close friend of the biologist Anton Dohrn, with whom he helped conceive the idea of research stations while staying with him at Messina, Italy.

Australia

Miklouho-Maclay left St Petersburg for Australia on the steam corvette Vityaz. He arrived in Sydney on 18 July, 1878. A few days after arriving, he approached the Linnean Society and offered to organise a zoological centre. In September 1878 his offer was approved. The centre, known as the Marine Biological Station, was constructed by prominent Sydney architect, John Kirkpatrick. This facility, located in Watsons Bay on the east side of the Greater Sydney, was the first marine biological research institute in Australia.[1]

He visited north-eastern New Guinea, Philippines and Indonesia on a number of occasions, and lived amongst the native tribes, writing a comprehensive treatise on their way of life and customs.

One of the earliest followers of Charles Darwin, Miklouho-Maclay is probably best remembered today as a humanist scholar who, on the basis of comparative anatomical research, was the first in Russian anthropology to refute the prevailing view that the different 'races' of mankind belonged to different species.[4]

He married Margaret-Emma Robertson, daughter of the Premier of New South Wales, John Robertson. In 1887 he left Australia and returned to St Petersburg to present his work to the Russian Geographical Society, taking his young family with him.

Miklouho-Maclay was in poor health at this time and it was a trip from which he did not return. Despite treatment from Sergei Botkin, Miklouho-Maclay died of an undiagnosed brain tumour, aged 42, in St Petersburg. He was buried in the Volkovo cemetery, and left his skull to the St. Petersburg Military and Medical Academy.