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РЕЗИОМЕТА SUMMARIES

THE MESSAGE OF THE NAME

Antonia Karakostova

The front cover of the musical score of the overture “Ivaylo” by Dobri Hristov reads: “Ivaylo. Solemn Dramatic Overture. Competition Composition dedicated to the occasion of National Theatre Opening. 1906”. This is the score that won the competition: first prize goes to the overture titled Ivaylo, second prize goes to the overture by the motto “Lisets” by Dimitar Hadjigeorgiev, the third prize goes to the overture by the motto “Ivan Vazov” by Petko Naumov. Nevertheless, the program of the concert held on January 3, 1907, does not mention the name “Ivaylo”, but only “Solemn Overture”. The title “Ivaylo” inscribes a message by Dobri Hristov, that evidently raised suspicions in the authorities. The program also omitted the genre definition of “dramatic”. We can only guess whether Dobri Hristov was aware that his work, thus created, might be sharply politicized. He was hardly to foresee that Ivaylo was to become the victim of political presumptions and suspicions. But such was the political situation, it is a fact. It is evidenced by the newspapers, affiche and concert programs of the National Theatre preserved, it is also kept in the memories of artists, cultural agents and political functioners. All these represent the complex social and political situation in Bulgaria during the first decade of the 20th century. The situation includes also the tensions of the capital of the country connected with the official opening of the new building for the National Theatre, its program and the list of attendants. Thus the opening is turned into a cultural and political event.

In 1913 Dobri Hristov remade the overture “Ivaylo” and printed out the score of “Solemn Dramatic Overture Ivaylo based on Bulgarian Folk Motifs for Piano”. He reorders the words, in the way he knows the score is familiar to those who have listened to it in the National Theatre, where it was successfully performed for over 20 times in 1907.

TEMPORAL INDEXES OF FORM. SOME MANIFESTATIONS OF POLYVALENT COMPOSITION THINKING IN BULGARIAN MUSIC

Dragomir Yossifov

The article discusses some of the characteristic manifestations of polyvalent composers' thinking, particularly in the rhythmic sphere. A special attention is paid on the concept of **temporal index (chronoindex) of the form** – the formula (or formulae), after which the dislayering of time in musical form is implemented, narrowly speaking. „Dislayering” is meant here as a feature of the “shaped” usage of time, a procedure that is opposite in direction and action to “historisizing”, i.e. layering of figures and meanings (from German Geschichte – Schicht=“layer”). Then chronoindex follows a given mathematical algorithm and is placed in a direct relation with the chosen by the composer registers of simultaneity, synchrony and asynchrony. Another term implemented is **time box** – the real temporal content of a given musical discursive unit. A characteristic feature of the **time box** is the tension between the regularity of the impulses of the “unsounded temporal continuum” and the different rhythmic habitation of the formed by it “temporal cells”. The author discusses particular individual composers' projects treating the issue of time boxes and poly-phenomena in the sphere of rhythm and metrum. From this perspective (and in the light of Heidegger's temporal analytics) the author discusses the scores of Bojidar Spassov, Roussi Tarmakov, Georgi Tutev, Vassil Kazandzhiev, Gyurgy Ligeti, Stefan Dragostinov, Simeon Pironkoff-Junior, Roumen Balyozov. Special attention is paid to chronoindexes in the music of Luigi Nono from the period 1955-1962. A special case of *rejection of form as a kind of form* is cited to be LaMont Yang and his extreme concentration on time as a pure phenomenon, not as a horizon of the World.

STEPS TO FORMING A BALLET COMPANY IN THE CITY OF STARA ZAGORA

Penka Taneva-Yaneva

The article reviews the formation of interest to opera and ballet dancing arts in the city of Stara Zagora on the basis of educational activities of three organizations – the musical association „Kaval”, the cultural-educational association „Theatre” and the children's musical school „Native Sounds”. Their activities are analysed in the light of preconditioning the creation of theatre performances with ballet dancing included, performing children's operettas and individual ballet dancing numbers. The activities of Yossif Stoilov, teacher of gymnastics and master ballet dancer, are milestone in this respect. He staged the dances, together with his students, in the first oper performed in Stara Zagora, the opera “Gergana” by Maestro Georgi Atanassov (1925). The article presents scarce facts for the ballet dancing guest-performances in Stara Zagora, which give insights to the citizens of the real ballet art, primarily a classical dance. This presents both Russian performers, like Ms. Strukova, and Bulgarian performers educated abroad, like Margarita Tsoneva, Nadya Vinarova and the little, nine-year-old Clio Stassie, born in Stara Zagora and educated in ballet dancing in Germany and Austria. The article traces also the dance performances in the opera repertoire, performed by students of Yossif Stoilov, up to the time of organizing the first contest for full-time ballet dancers. After assigning Anna Vorobyova for a pedagogue and choreographer, the city of Stara Zagora witnesses the first independent ballet performance – „The Doll Fairie” by Beyer (1949).

KOMPOSITION AUS ZWEI FORMTHEMEN

Valentina Ganeva

Der Artikel ist der Analyse eines Werkes des grossen schweizerischen Malers und Kunstpädagogen Johannes Itten gewidmet, das 1919 entstand. Die musikalische Analogie wird hier zum Mittel der Analyse im allgemeinen Bestreben die reine Räumlichkeit der bildenden Kunst zu überwinden, sie durch eine Zeitkomponente zu ergänzen und auf dieser Weise den Zeitbegriff in die bildende Kunst einzuführen.

Bei Itten hat das Musikalische eine komplexe weltanschauliche Bedeutung. Er ist bestrebt die Ganzheitlichkeit und Einheitlichkeit der vielgestaltigen Welt als Prinzip darzustellen, als ein System aus zusammengehörenden Elementen. Deshalb bedient sich der Künstler systematisch der Zahlen, weil er nach einer wissenschaftlichen Annäherung der Welt sucht.

Während dieser Zeit ist Itten mit der Systematisierung seiner Bildmittel beschäftigt – d.h. mit Farbtintensität, Gleichgewicht der Farben und Farbkontrasten. So sind sowohl die Farbzusammenhänge als auch die Formbeziehungen ein Ergebnis von vielerlei Berechnungen und Experimenten mit Pigmenten, von exakten Proportionen. “Komposition aus zwei Formthemen” stellt ein gutes Beispiel für die Musikalisierung der bildenden Kunst am Anfang des XX JH.

THE IMPACT OF THE *DICTIONARY* OF SEBASTIAN DE BROSSARD ON FURTHER LEXICOGRAPHIC EDITIONS FROM THE SAME EPOCH. AN ATTEMPT AT COMPARISON WITH THE FIRST OF THEM –

MUSICAL LEXICON OF WALTER (1732)

Yavor Konov

After profoundly examining and making the first by now translation of the major edition (the second one, from 1705) of the Dictionary of Music by Sebastian de Brossard, containing explanations of the most frequently used in music Greek, Latin, Italian and French terms, I decided to trace its impact on further similar in purpose editions from that epoch. The Dictionary by de Brossard is an example that attracts and gives incentive to many authors of later music dictionaries; it is the basis and an example for their implementation. I dared to represent in great detail the data of comparison in comparing the Dictionary of De Brossard and the Musical Lexicon of Walter, issued in 1732. The reader will be able to see both the similarities and the differences. I paid attention, in comparative manner, to the term „notes inégales”, which I met for the first time (as a semantic load) in translating the two treatises by De Saint Lambert – Principles of Harpsichord (Paris, Ballard, 1702) and New Treatise on Accompaniment... (Paris, Ballard, 1707).