

INSTITUTE FOR ART RESEARCH - BAS



Rosen Metodiev Nikolov

DEVELOPMENT OF THE BALLET ART IN BURGAS

Abstract

on

dissertation

for awarding the educational and scientific degree "DOCTOR"

in the specialty *Musicology and music art*, professional field 8.3.Music and dance art

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Supervisor
Prof.d.izk. Anelia Yaneva

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2021

The dissertation was discussed and directed for public defense at an extended meeting of the IG "Musical Theater" at the Institute for the Study of Arts at the Bulgarian Academy of Sciences on January 18, 2021.

The dissertation has a volume of **192** pages of main text, contains an introduction with a general description of the dissertation, six sections, conclusion, four appendices in tabular form, bibliography, contributions to the work and publications of the author. References and sources include: a total of 458 bibliography sources. Of these, 90 books, 171 articles and announcements in the Burgas press, 18 articles in the specialized press, 17 documentary videos - DVD, 43 programs from premieres, 119 posters.

The public defense will take place on 26.05.2021 from 11:00 am in meeting room 1 of the Institute for the Study of Arts at a meeting of a scientific jury composed of: Prof. Dr. Daniela Dzheneva, AMTII; Prof. Dr. Violeta Gorcheva, NMA; Assoc. Prof. Dr. Miglena Tsenova, III Institute, Chairman; Assoc. Prof. Dr. Stefka Venkova-Mosheva, IIIIzk; Prof. Dr. Julian Kuyumdzhev, AMTII.

The materials on the defense are available to those interested in the Administrative Services Department of the Institute for the Study of Arts, 21 Krakra Str., Sofia.

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INTRODUCTION

Ballet art in the city of Burgas dates back to the second half of the twentieth century, when the Amateur Opera-Burgas created the first ballet performance - "Rivals". But in reality, the preparation and formation of a ballet team began decades earlier. Due to the lack of sufficiently collected and systematized data, this has not been reported.

Research on the metropolitan and non-metropolitan musical theaters has been realized mainly in the research group "Musical Theater"¹ and in separate monographs of the doctoral students Nelly Bozhova² (for the opera theater in Varna); Denitsa Ancheva³ - for the ballet in Ruse; Emilia Junich⁴ for the Opera Theater in Stara Zagora, Zhelka Tabakova⁵ - for the ballet at the Musical Theater-Sofia. But the ballet art in the Burgas region has not been analyzed specifically. No chronology of the Burgas ballet has been traced, nor have the qualities of the artistic and creative manifestations been commented on. And such a detailed on-site study is needed to further deepen and further argue some of the more general findings on the subject.

The dissertation has a **historiographical character**. In this direction are important my many years of research in the periodical press, which began as a contributor to the multivolume edition "Bulgarian Musical Theater" of the IG "Musical Theater" and continued as a doctoral student at the Institute for the Study of Arts. As well as my personal connection with Burgas - my own observations on the development and prospects of ballet in the seaside town. A detailed study tracing the origin, validation and development of the overall profile of ballet in Burgas is done for the first time.

Written on the topic

The ballet art in Burgas is commented mostly in the four collective projects of the research group "Musical Theater" with the general name

¹ Related mainly to the research of the research group "Musical Theater", which will be discussed below.

² Bozhova, Nelly. Petar Raichev in the singing art of the XX century. Varna: MS Publishing House, 2009, pp. 144.

³ Ancheva, Denitsa. Ruse Ballet and Asen Mnolov. Approaches, formation, development. Sofia: Institute for the Study of the Arts, 2011, pp. 76, pp. 161.

⁴ Zhunich, Emilia. Festivals of music and performing arts. Concepts. Metamorphoses. Realizations. Sofia: Institute for the Study of the Arts, 2020, pp. 556.

⁵ Tabakova, Zhelka. The dance in the operetta and the musical. Sofia: Institute of Art History, 2007, pp. 187.

"Bulgarian Musical Theater", but in them it is mentioned as part of the staging process of the opera in Burgas, not as a result of self-study.

The repertoire of the Burgas Opera (including the repertoire of the Burgas Ballet) is published in the second volume of the series⁶, but there is no special place for problems and specifics in the creation and development of the Burgas Ballet, and the unifying text refers to common features. In the third volume of the collective edition "Bulgarian Musical Theater"⁷ there are biographical references for choreographers, directors, conductors, scenographers, choirmasters who worked in Burgas and the region, but they are in reference form, without details about the productions and have a summary overview. More detailed data on some of the titles played in Burgas can be found in the fourth volume of the series⁸.

In the monographs of **Anelia Yaneva** ("Interpretations of Bulgarian plots"⁹, "Interactions between classical and modern dance. Processes in Bulgarian ballet"¹⁰, "Folklore whispers in ballet realizations"¹¹, "Choreographic approaches and genre transformations in ballets from the classical repertoire"¹², "Choreographic composition in ballet works"¹³) contains data on the productions¹⁴ and reviews of the premieres in the seaside town. But they follow only the ballet repertoire, without being a complete reading of the nearly 60-year history of the Burgas Ballet.

⁶ Biks, Rosalia, Anelia Yaneva, Romyana Karakostova, Miglena Tsenova. Bulgarian Musical Theater. Opera, ballet, operetta, musical. Theaters, troupes, productions. 1890-2001. Sofia: AI "Prof. Marin Drinov", 2005, pp. 406.

⁷ Biks, Rosalia, Anelia Yaneva, Romyana Karakostova, Miglena Tsenova-Nusheva. Bulgarian Musical Theater. Opera, ballet, operetta, musical. Directors. Conductors. Directors. Choreographers. Set designers. Choirmasters. 1890-2005. Sofia, 2008, pp. 816.

⁸ Biks, Rosalia, Anelia Yaneva, Romyana Karakostova, Miglena Tsenova-Nusheva, Emilia Zhunich. Bulgarian Musical Theater. Opera. Ballet. Operetta. Musical. Reviews. Reviews. Comments. 1890-2010. Sofia: GeaLibris, 2015, p. 880.

⁹ Yaneva, Anelia. Interpretations of Bulgarian plots. Sofia: Matom, 2000, pp. 144.

¹⁰ Yaneva, Anelia. Interactions between classical and modern dance in Bulgaria. Processes in Bulgarian ballet. Sofia: 2004, pp. 296.

¹¹ Yaneva, Anelia. Folklore whispers in ballet realizations. Blagoevgrad: UI "Neofit Rilski", 2010, pp. 350.

¹² Yaneva, Anelia. Choreographic approaches and genre transformations in ballets from the classical repertoire. Sofia: Institute of Art History, 2009, pp. 576.

¹³ Yaneva, Anelia. Choreographic composition in ballet works. Blagoevgrad: UI "Neofit Rilsk", 2017, pp. 384.

¹⁴ Including information about the production of Asen Gavrilov in Burgas - see Yaneva, Anelia. Asen Gavrilov - two lives. Sofia: 1996, pp. 56.

Short materials for artists from the Burgas Ballet are also in **Violeta Konsulova's** book "Anastas Petrov and the Bulgarian Ballet"¹⁵ and in the writings by **Teodor Popov** "Again about the Bulgarian ballet stars and"¹⁶ "New Meetings with Ballet"¹⁷ and in "Meetings with Ballet Workers of Teodor Popov and Eliana Mitova"¹⁸.

In the "Bulgarian Ballet Theater"¹⁹ and especially in the part "The Ballet of the Burgas Opera" **Ana Alexandrova** lists the names of artists, choreographers and soloists who worked during the period 1957-1996, but without giving details.

Some episodes from the development of the Burgas ballet can be found in the biographical book of **Rumyana Emanuelidou** "Lyuba Kolchakova - the dancer"²⁰, where the emphasis is more on biographical details than on her work as artistic director and director in Burgas.

In "Burgas Muses around the World" by **Mariana Pramatarova**²¹ there are brief references in the form of interviews with contemporary choreographers, but only individual fragments relate to the topic of the study.

In **Veliko Penev's** book "The Musical Past of Burgas"²² there is a short description of the beginning of the Burgas amateur troupe.

Asya Borodzhieva writes in her books "The Temple"²³ and "Moments"²⁴ about the very beginning of the Burgas Amateur Opera and the children's ballet school created for it, but for a very short period, as in **Rumyana Emanuelidou's** book "Georgi Shagunov - only two tons about me"²⁵.

¹⁵ Consulova, Violeta. Anastas Petrov and the Bulgarian ballet. Sofia: Nauka i izkustvo, 1976, pp. 200.

¹⁶ Popov, Theodore. Again for the Bulgarian ballet stars. Sofia: Defekto, 2009, pp. 106.

¹⁷ Popov Theodore. New meetings with ballet. Sofia: 1994.

¹⁸ Popov, Teodor and Eliana Mitova. Meetings with ballet dancers. Sofia: DI Muzika, 1988, pp. 200.

¹⁹ Alexandrova, Ana. The Bulgarian Ballet Theater. Sofia: Hazel, 1998, pp. 466.

²⁰ Emanuilidu R. Lyuba Kolchakova - the dancer. Sofia: 1999.

²¹ Pramatarova, Mariana. Burgas muses around the world. Sofia: New Civilization Publishing House, 2009, pp. 78.

²² Penev, Veliko. The musical past of Burgas 1850 - 1944. Yambol: IPK "Svetlina" AD, 2003, pp. 151.

²³ Borodzhieva, Asya. The temple. Burgas: 2005, pp. 16 -18, 25 - 27, 63 -66, 77, 154.

²⁴ Bozhova, Nelly. Petar Raichev in the singing art of the XX century. Varna: MS Publishing House, 2009, pp. 144.

²⁵ Emanuelidu, Rumyana. Georgi Shagunov - only two musical tones about me.

Denitsa Ancheva²⁶ provides data on artists who worked in Ruse and later joined the Burgas Ballet, as well as Burgas artists who joined the Ruse troupe.

The specialized and local press is dominated by reports of ballet premieres in Burgas or of specific soloists, some of whom later joined the larger ballet troupes in Sofia, Varna and Ruse. In most cases, what is written is for information only.

The purpose of the proposed study is a systematic and substantiated work on the initial steps, the establishment and development of ballet in Burgas in its overall profile.

My **goal** is to follow the overall development of the Burgas ballet to look for **distinctions** and **peculiarities** in the repertoire and in the creative experiments of the choreographers. I analyze these ballet productions, which have contributed to the construction of a sufficiently distinctive ballet repertoire in Burgas. Some of the distinctions are derived from the internal grouping of the chapters - as productions with similar themes, or those that treat the same title, but in a different way. The ballet productions intended for children are performed separately.

I have focused my attention mainly on the ballet productions in Burgas, only announcing the dances in operas, operettas and musicals. The reason for this decision is rooted in my belief that it is in ballet productions that choreographers can most fully realize their ideas, their creative potential, and when they put dances in other musical and stage works, the leading concept is the director, which they usually only follow. As an appendix I publish all productions in which there are dance fragments.

The dissertation relies on:

1. Reviews, reports and notes in the media; private and public archives
2. Audio and video recordings;
3. Conversations, memories and interviews with participants in the productions;
4. Own author's analyzes of the considered works.

²⁶ Ancheva, Denitsa. Ruse Ballet and Asen Mnolov. Approaches, formation, development. Sofia: Institute for the Study of the Arts, 2011, pp. 76, pp. 161.

In addition to my ballet education, my long-term observations of the repertoire and acting achievements in the Burgas Ballet, as well as my experience as a creator and director of a modern dance studio in Burgas, help the research.

My rich personal archive is also important, containing a large part of a series of articles and reviews in Burgas newspapers and magazines.

The study is structured in **six chapters, introduction and conclusion.**

SECTION 1. PREREQUISITES FOR INTERESTS TO DANCE IN BURGAS (end of the XIX - middle of the XX century) - covers the period from the end of the XIX century to the first half of the XX century, when new dance trends, dances in parties, parties enter. The prerequisites for the formation of interest in dance in Burgas are considered in several areas - literary and musical events, salon orchestras, school operas and operettas, tours of theater and music troupes, theater and music and stage productions, training in fashion salon dances, and barely after the tour of ballet dancers began, we came to ballet schools.

In **section 2 - AMATEUR OPERA-BURGAS. FIRST BALLET STAGE IN BURGAS** - the activity of the spontaneously created Amateur Opera-Burgas - dances in operas and operettas, as a prerequisite for the appearance of the first ballet performance - "Rivals" (1958) is considered. Preserved memories, notebooks from the performances, separate structures of the opera, artistic ensemble, ballet ensemble are commented. Special attention is paid to the efforts made by Dora Varieva for the improvement of the ballet dancers in the dances created by her. The ballet "Rivals" is commented in detail as the first independent ballet event, the difficulties in the staging, roles and performers are clarified.

In the third section the emphasis is on **CLASSICAL BALLET REPERTORY at the STATE OPERA-BURGAS**. The ballets "Swan Lake", "The Hazelnut Crusher", "Don Quixote", "Giselle", "Sleeping Beauty", "Bayaderka", "Kopelia", "Rivals", "Chopiniana", "Pahita" were examined. For each of them is mentioned his first appearance in the world, subsequent productions and how the respective title is presented in the capital and the country and only after that - how it is played in Burgas. This makes it easier to make comparisons in the artistic reading and the time delay compared to the capital and other theaters.

The classical ballet repertoire is an attempt by the ballet directors to raise the level of the artists by provoking them to perform entire works or fragments of the classical repertoire, presented through the difficult to dance classical dance. Such a repertoire policy does not rely on a final perfect result. And he is never like that. In the theaters outside the capital, the classical repertoire is perceived as a process of training and accustoming artists and audiences with higher "materials" in the art of dance.

As in most non-capital troupes, the selection of repertoire in Burgas depends on the level of education of ballet dancers and the creative abilities of choreographers. Provided that a large part of the ballet performers in the first at least three decades of the creation of the opera troupe have no special ballet education²⁷, it is quite natural to choose a repertoire that is within the reach of the dancers. And be attractive enough to attract (and train) an audience.

Usually due to the lack of sufficiently prepared artists (and in general enough artists), the number of dancers on the stage is reduced. Classical ballets usually have an ensemble consisting of 32 ballerinas - an unbearable amount for a theater outside the capital. Therefore, the ensemble is reduced to 24 (at best) or 16 girls. It is even more difficult with male performers - they are few in number and with much more compromising qualities. That is why the central soloist (the ballerina's partner) is preserved, and the male parties in the ensemble scenes are modified so that only women dance.

These changes are permissible (albeit with some reservations about this). In the second half of the 20th century, more and more Russian-trained choreographers sought to portray the original version of the respective classical ballet. This is also possible due to the higher level of training of ballet performers, choreographers and pedagogues in countries outside Bulgaria and especially in Russia - with the opportunity to improve artistic and creative growth. Part of the permanent core of artists in Burgas are already graduates of the State Choreographic School (DHU) in Sofia, or local ballet schools, but with good enough results. This allows for a larger ensemble, more technically advanced details.

For almost half a century of existence of the State Opera in Burgas, most of the classical ballet works have been performed - "Swan Lake" (in three productions - by Lyuba Kolchakova and Hikmet Mehmedov),

²⁷ In the National Choreographic School in Sofia or in licensed ballet classes.

"Don Quixote" and "Giselle" (realized by Petar Lukanov), Sleeping Beauty (edited by Hikmet Mehmedov), Pahita (transferred by Lyuba Fominikh), The Hazelnut Crusher (choreographed by Pavlina Ivanova, and later by Hikmet Mehmedov), Bayaderka (staged) by Vesa Tonova). Moreover, "Bayaderka" is played only in Sofia and Burgas. As a rule, the ballets are selected so that the newly formed troupe can cope with the classical text and the way they appear can be judged on the level of preparation of the artists. In general, getting to know the classical repertoire has a positive effect on the development of ballet in Burgas.

As an exception, some of the ballet versions receive a new author's reading of - for example, "The Hazelnut Crusher" by Hikmet Mehmedov, where instead of Misha Tsar the Black Queen is present with her entourage of sinister fairy creatures who seek to disturb the beautiful world of the small and fragile Masha .. And such a different interpretation creates differences in the choreographic fabric. But in any case, the dominance of classical dance is preserved.

A distinctive quality of the classical ballet repertoire in Burgas is that the chronology of its appearance on the Burgas stage differs from the chronology of its emergence in Europe, as well as from its appearance in Sofia.

However, it is noteworthy that the performances of classical ballets are in two periods of development of the Burgas Ballet:

- When creating the ballet troupe at the State Opera-Burgas, when the engaged ballet masters - Lyuba Kolchakova and Pavlina Ivanova - strive to increase the level of technical training of ballet dancers.
- At the end of the past and the beginning of the new century, when the troupe is already well staffed and can afford to be compared with other ballet theaters in Bulgaria.

And as a rule, all choreographers oriented to the classical ballet repertoire in Burgas have either specialized or graduated from ballet institutions in Russia. This is the case with Lyuba Kolchakova (specializing in the Leningrad and Moscow choreographic schools); Pavlina Ivanova and Petar Lukanov (graduates in Ballet Directing at GITIZ-Moscow); Hikmet Mehmedov (graduated in Ballet Directing in Leningrad); Lyubov Fominikh (with an enviable career as a prima ballerina in Russia, who later became a member of the Sofia Opera). Only Vesa Tonova did not study in Russia, but as a student of Emilia Dragostinova, she is well acquainted with the Russian classical school.

Touching the spring, getting to know the classical repertoire has a positive effect on the improvement of ballet performers in Burgas.

In the **fourth section - CONTEMPORARY CHOREOGRAPHY in STATE OPERA-BURGAS** - the activity of the *State Opera-Burgas* is analyzed through the prism of ballet performances from the modern repertoire.

In the seaside town, perhaps due to the later emergence of the Burgas State Opera and its remoteness from the representative Sofia Opera, there are more opportunities for dance experiments, concentrated mainly in the field of free sculpture and modern dance.

Contemporary choreography in Burgas is based mainly at the State Opera-Burgas. There, the experiments are "smoother" and less noticeable, due mainly to the Russian education of choreographers and mainly the classical schooling of ballet dancers.

Still, the number of ballets staged in the last four decades at the State Opera-Burgas is dominated by ballets related to contemporary choreography. The reason is that every choreographer treats his work as "contemporary", using plasticity different from classical dance. The interest in contemporary choreography is also conditioned by the capabilities of the troupe - it is easier to hide defects and ignorance when they are not shown in the classical dance. And even in these productions the choreographer relies specifically on the individual qualities of the performer and so can better express his talents. That is why ballets, marked as contemporary choreography, are more in quantity. Another question is to what extent this "contemporary choreography" really uses modern dance. This is usually an author's mix of different choreographic styles. As a rule - the orientation towards one-act ballets increases, or - towards individual miniatures, which are intertwined in the mosaic of one-act ballet, with a unifying thematic focus. But without a complete plot.

In this section I focus on choreographers who influenced the repertoire policy and left a mark in the field of contemporary readings of choreographic art in Burgas. The works are studied not in the order of their chronological appearance, but according to their main characteristics, which include them in the modern repertoire. Thus, the differences in the creative approaches of the long-standing choreographers Dimo Vrabel, Pavlina Ivanova, Hikmet Mehmedov and guest choreographers (Petar Lukanov, Stoyan Georgiev) from the mid-1970s to 2020 stand out.

Some of their productions will be analyzed in **chapters 4, 5, 6, 7** - mostly plot works.

Chapter 4 comments on stage works by **Dimo Vrubel**, which had a positive impact on the development of the Burgas Ballet. Such as the one-act Scheherazade and Rhapsody in Blue, played in one night; or the ballet with the double title "Viennese Love" or "Straussiana", as well as the spectacular "Bakhchisaraykti Fountain".

Of **Pavlina Ivanova's** works (**Chapter 5**) only her productions "Creation", "Peace in the World", "Carmen" and "Cosmos of Love" are mentioned, but in the following chapters, which are thematically focused, other of her works are analyzed. ballets.

Petar Lukanov is presented (in **Chapter 6**) with his choreographies "The Three-Topped Hat", "Evening of Contemporary Ballet", "Folk - Jazz and Something Else".

The productions of **Hikmet Mehmedov**, who has been in Burgas for almost 20 years, are grouped into multi-act productions - "Angels through Hell"; one-act plays - "Nuncha", "The Waltz", "Bolero", "Love Magic", "Spring Sacrament", ballet miniatures (in **Chapter 7**).

I will dwell on their other productions in the following chapters, which are thematically united.

The theme of the artist in ballet is analyzed in **Chapter 8**. This is one of the achievements of the dissertation - a new version of the dance drama "**Nestinarka**" (1981), libretto and choreography **Pavlina Ivanova**, who treats the play in a completely different way. In her stage version, the focus of events is the *painter-artist*, who is looking for a prototype for the image of the Madonna (he replaces Naiden from the first libretto). And while in the original Demna sets fire to the house and in the finale Naiden dies, in this realization the Girl sets fire to the field and burns. But at the end of the show, the artist does not die, but is awakened to creativity - again in the church, he paints the image of the Madonna. Through the image of the Madonna, the Girl continues to exist in the artist's work and to live forever.

This is a very significant difference in the reading of the dance drama "Nestinarka" - a reading entirely by Pavlina Ivanova (choreographer and librettist), which unfortunately remains insignificant in the press.

Another reading on the topic of the artist and creativity is in Pavlina Ivanova's ballet "**Mozart and Salieri**" - also for the first time analyzed in detail and traced in the dissertation. And in her production of Mozart and

Salieri, although the two composers are opposed, Pavlina Ivanova's idea is similar - Mozart even after his death continues to live through his work - his music passes into other dimensions that remain in the future, while Salieri, though alive, is creatively dead.

Quite different are the value criteria and the position of the choreographer **Hikmet Mehmedov** in "**One Night in Paris**", where the protagonist - Creation - chooses to dance in a bar - naked, only on a bandage, at the back of which protrude ostrich feathers, wearing boots with very high current. In this context, we can talk not only about the change of generations in ballet, but also about a very drastic change in the notions of creativity popularized by choreographers - non-creativity; normal - abnormal.

Chapter 9 analyzes different readings of the same titles - for example, "**Romeo and Juliet**" - choreographed by Pavlina Ivanova and Hikmet Mehmedov. Unlike Pavlina Ivanova's production, which focuses on the dramatic fate of the two young people, Mehmedov's emphasis is on the otherwise often considered episodic image - Father Lorenzo. The choreographer also includes an additional scene - the torture of Father Lorenzo (respectively of faith in general), after he has already handed over the sleeping pill to Juliet. In their deaths, Romeo and Juliet join the already dead Father Lorenzo, building a pantheon of the dead in the name of faith and love.

Violence over faith, over free choice is one of the often transparent themes in Hikmet Mehmedov's productions. This is exactly the discovery in Mehmedov's reading of Romeo and Juliet. The ballet ends with the ensemble performance of many couples - heroes who died in the name of their faith and love, at the center of which is Father Lorenzo. In this way, a beautiful pacification is achieved, which takes the story of Romeo and Juliet out of the specific situation on a larger scale of philosophical understanding of faith and love in general.

From the **ballets for children on the Burgas stage (Chapter 10)** are considered "Cinderella", "Doctor Ohboli", "Chipolino", "Jan Bibian", "The Doll Fairy". In addition, some of them - for example, "Three-Top Hat" are also played in several different versions.

As a separate **section 5** I have formed **MODERN DANCE FORMATIONS WITH NON-STATE FINANCING**. Unlike the Burgas Opera, which is state-funded and has to adjust the degree of its experiments to the official cultural policy, in these dance formations the opportunities for performance are less controlled. However, they face other additional difficulties. As far as logs are self-financing, the lack of

funding often leads to their premature disintegration. As in the initial stage of the development of the Burgas Opera, so in these formations, the staging of a ballet requires first to train the performers. Usually they are also like-minded friends. Only after achieving a sufficiently high level of dancing, you can move on to a new choreography.

In non-governmental troupes, it is easier for choreographers to experiment and switch from one dance technique to another. Although in this direction there are different options and the troupes are forced to maneuver between the familiar and the discovery. On the one hand, in order to attract an audience, more entertainment programs are implemented. On the other hand, the propensity for experimentation leads them to lesser-known dance techniques (such as buto-dance), which often remain misunderstood by the audience. It should be noted, however, that in Burgas the dance formations with non-state funding are *entirely* oriented towards contemporary choreography.

In general, non-state-funded troupes are often forced to balance between the desire for new searches, the intention is their own appearance and recognition, and the attempts to be so understandable to the public that they have income from performances. In recent years, some of the works are realized by projects. Often a school is set up for such formations for children to be trained in various dance directions at an early age.

The contribution of **Tanz Studio R** and “**Dune**” **Dance Ensemble** for establishing another view of modern dance in Burgas is analyzed, their productions and performers are commented.

Section 6 includes data on **CREATORS CONTRIBUTING TO THE BURGAS BALLET.**

Ballet education in Burgas (Chapter 11) is related to the National School of Music and Performing Arts (NUMSI). Immediately after the nationalization of the Burgas Opera and the creation of a ballet troupe, the need for new staff appeared, with professional ballet training. This is a complex issue and for years it has relied mainly on the graduates of amateur ballet schools at the houses of culture in Burgas.

After the arrival of Pavlina Ivanova as the director of the Burgas Ballet, a more serious activity began to provide future ballet dancers. He hires the most talented performers from the ballet schools in Burgas. He also

created his own school, called "Free School of Music School" in Burgas, hoping to create a ballet class at the school.

It was only in 2002 that everyone's long-held dream was crowned with success. A ballet class has been established at NUMSI "Prof. Vladigerov"- Burgas. The prima ballerina of the Burgas Ballet Galina Kalcheva, Rosen Metodiev and Ivan Chungurov have been appointed teachers. Later, due to the growth of the classes, the ballerinas Galina Velikova, Marina Zmeeva and the choreographer Vanya Mavrova were also appointed.

Every year 6 or 8 students are admitted to the specialty "Artist-ballet dancer" after completing the fourth grade and their class is supplemented by 13 people with instrumentalists, and after the opening of the specialties "Actor" (since 2004) and "Stage costume and graphic design" "(Since 2015) - and from them. Since 1915, admission to the ballet class has been in first grade.

Chapter 12 lists artists who have contributed to the Burgas Ballet.

Their participation is reflected in the various stages of the existence of the Burgas Ballet. However, I pay special attention to those who have worked the longest in Burgas and have particularly great merits as artists who have participated the longest in the creative path of the troupe and created images that remain in the minds of the audience and ballet critics. Among them are the artists Galina Kalcheva, Grigor Roglev, Daniel Tichkov, Dobrina Bakhova, Lilia Biserova, Martin Chikalov, Nadezhda Karamihova, Nidko Georgiev, Nikolay Silvestrov, Rimma Dimova, Svetlan Nikolov - presented with biographies and their roles on the Burgas stage.

The **CONCLUSION** offers summaries and some comparisons with other ballet troupes in the country.

The ballet art in Burgas follows the traditional path for Bulgaria. Initially music and literature parties, music in movie screenings and restaurants. Followed by attempts for complete performances - in the framework of education in schools, where children's operettas with dance performances included in them are placed. The tours influenced the establishment of a series of theater companies in order to reach theatrical performances with dance performances and the formation of the Burgas Regional Theater. Numerous orchestras and music societies were formed to present operas and operettas.

Unlike the much earlier schools of fashionable ballroom dancing (dated 1920), ballet schools were established much later (1954-1956). And

after the tours of ballet performers from the capital. Ballet training begins first at the lowest level - in kindergartens, and only later increases the age of students. Which is indirect evidence that citizens of Burgas do not object to their children dancing, but for older girls the idea of becoming ballerinas (or dancers at all) is associated with moral prohibitions.

In the period before and after the Second World War there was a lull in ballet performances, as the centers of active stage activity remained the schools and high schools in Burgas, where operettas with ballet stages continue to be performed. In fact, until 1950, the art of dance ("ballet") was present mainly in school and theater performances. In 1946, the Representative Ensemble for Folk Songs and Dances "Atanas Manchev" was established. Since 1954, ballet has been studied at the *House of Transport Workers*, led by Hristina Kirova and later - Maria Avramova, and since 1956 - at the *Children's Ballet School* at the *City People's Council*, headed by Dora Varieva

There is a difference of more than 30 years from the first courses in fashionable ballroom dancing to the first ballet school, taken out of school. Perhaps the explanation for this can be found in the significantly smaller number of ballet tours, which are not enough to set an example and attract those who want to embark on the art of ballet.

But if in the Sofia Opera the first dance fragments in opera performances date from 1908 and only after 20 years the first independent ballet was realized - "Kopelia" (February 22, 1928), then in Burgas this period is shortened. Dance performances in operas have been staged at the Amateur Opera since 1955, and only three years later the first solo ballet appeared - "Rivals" choreographed by Dora Varieva (1958). It should not be forgotten, however, that when the Amateur Opera appeared, most of the theaters outside the capital were already formed and already had independent ballet productions²⁸, and this example is essential. It is also interesting that most ballet troupes began their independent existence with the ballet "The Doll Fairy"²⁹. With the exception of the capital's DMT - Sofia and the Arabesque Ballet - Sofia³⁰, only in Burgas and Pleven the first solo performance differs

²⁸ The first ballet performance in a troupe outside the capital was in Varna – "Bolero" and "Scheherazade" (1948).

²⁹ The Puppet Fairy in Stara Zagora (1949), The Puppet Fairy in Ruse (1952), The Puppet Fairy in Plovdiv (1957).

³⁰ "The Devils of Aldar" in The national musician theater Sofia (1954), "Bolero", "Francesca da Rimini", "Card Game", "Love Magic" in the ballet "Arabesque" (1967), but there the repertoire is quite natural and very different because of the status of the respective theaters.

from the others - "Rivals" in Burgas (1958) and only in 1975 - the first ballet performance in Pleven³¹.

In fact, opera and operetta titles were staged in Burgas even before the appearance of the Amateur Opera-Burgas, realized at the Burgas Drama Theater (very often with the efforts of performers and choreographers from the Representative Ensemble for Folk Songs and Dances "Atanas Manchev").

But when the Amateur Opera - Burgas was nationalized (1972), it already had a dance troupe, with already presented and independent ballet.

Naturally, nationalization requires other levels of implementation. That is why the filling of the ballet team is done through a competition, without relying (as before) on incoming performers, guided by their love of dance.

At the State Opera - Burgas, the ballet repertoire starts with a "high bar" - the third act of the classical ballet "Swan Lake" (1975) - unlike other theaters outside the capital (and from Sofia), where the ballet repertoire begins its construction with easier for performing and perceiving ballets such as The Bastard or The Puppet Fairy.

After the not very successful start with the third act of "Swan Lake" followed by years of building a taste for classical and contemporary dance in Burgas - through easier to learn ballet - productions by Dimo Vrubel with spectacular impact such as the plot "Scheherazade" (1976) and "Vienna Love" (1977), as well as the multi-act "Bakhchisaray Fountain" (1978).

Only after these productions can one try the classical repertoire again - the prima ballerina from the Sofia Opera Lyubka Kolchakova is again invited for a production and she again puts on a third act from "Swan Lake". This time the performers have already acquired more dance skills, raised on the daily exercise and plot ballets of Dimo Vrubel and the audience welcomes the classical performance more warmly.

In the seaside town, perhaps due to the later emergence of the State Opera - Burgas and due to its remoteness from the representative Sofia Opera, there are more opportunities for dance experiments, focused mainly in the field of free sculpture and modern dance.

³¹ "Straussiana", "Miss and Hooligan", "Holiday in South America" in Pleven (1975).

Contemporary choreography in Burgas is based in two institutions. In the first place in the Burgas Opera, where the experiments are "smoother" and less noticeable, due to the mainly Russian education of the choreographers there and mainly the classical schooling of the ballet dancers.

The other center for contemporary experiments are private dance troupes and formations, where opportunities for performance are less controlled and easier to switch from one dance technique to another. But there, as far as the troupes are self-financed, it often comes to the situation when in order to create a show you first have to train artists - usually they are like-minded people, friends, and only then you can put on. Often the lack of funding also leads to the premature disintegration of the logs.

Still, as a number of ballets staged in the last four decades in the State Opera - Burgas, ballets related to contemporary choreography predominate. The reason is that every choreographer treats his work as "contemporary", using plasticity different from classical dance. The interest in contemporary choreography is also conditioned by the capabilities of the troupe - it is easier to hide defects and ignorance when the artists are not shown in the classical dance. And even in these productions the choreographer relies specifically on the individual qualities of the performer and so can better express his talents. That is why the ballets, marked as such with modern choreography, are more in quantity. Another question is to what extent this "contemporary choreography" really uses modern dance. This is usually an author's amalgam of different choreographic styles. As a rule, the orientation towards one-act ballets is intensified, or towards individual miniatures, which are intertwined in the mosaic of one-act ballet, with a unifying thematic focus. But without a complete plot.

The contemporary ballet repertoire in Burgas is based mainly on the work of Dimo Vrubeľ, Pavlina Ivanova and Hikmet Mehmedov. The choreographer Petar Lukanov has been a guest several times. However, some differences can be found between their performances, which lead to a change in the tastes of the audience and in the topics that excited the choreographers.

Initially, the interest was in multi-act plot works, with a clear conflict - "Bakhchisaray Fountain", "Firecracker", "Romeo and Juliet". Gradually, they give way to one-act thematic or non-plot works. Interestingly, the last two decades of the twentieth century have sought an approach to modern dance (even refracted through the prism of folklore) - for

example in "Folk Jazz and Something Else" (1992), "Space of Love" (1989) and etc. In the new millennium, the opposite trend is observed - a return to the classic ideal of beauty - for example, in "Romantic" (1999), "Pomegranates of Love" (2000), "Waltz" (2006). Probably this is a complete reorientation and change in aesthetics - towards conflict-free beauty. This is a general trend and it determines the growing interest in the classical ballet repertoire.

It should be noted that ballets are also performed in Burgas, which are not staged in other theaters, some of them are world premieres - such as "Mozart and Salieri" by Pavlina Ivanova, "Angels through Hell" and "One Night in Paris". "To Hikmet Mehmedov.

From today's point of view, in the ballet repertoire of the Burgas Opera can be found themes that are repeated by different artists. For example, the topic of creativity and society. As a rule, the artist remains misunderstood in society, but due to changes in the value system over the past few decades, the "artist-society" conflict is shown in different ways in Pavlina Ivanova's productions (Mozart and Salieri and Nestinarka). In fact, the first appearance of "Nestinarka" in Burgas is in a reading completely different for the whole history of the dance drama "Nestinarka". In Pavlina Ivanova's production, it is not Demna (The Girl in the New Libretto) who is in the focus of events, but the *painter-artist*, who is looking for an emotional charge in order to realize the image of the Madonna in a painting. Thus the painter-artist replaces the image of Naiden from the first libretto. The focus of the work is on the inner world of the man-creator, and not on the pagan custom with the doom of St. Constantine. And while in the original Demna sets fire to the house and in the finale Naiden dies, in this realization the Girl sets fire to the field and burns. But at the end of the show the Artist does not die, but is awakened to creativity - again in the church, he paints the image of the Madonna, who found her in his torments and dreams. Through the image of the Madonna, the Girl continues to exist through the work of the Artist and to live forever.

And in her production of Mozart and Salieri, although the two composers are opposed, Pavlina Ivanova's idea is similar - Mozart even after his death continues to live through his work - his music passes into other dimensions that pass into the future, while Salieri, though alive, is creatively dead.

Quite different are the value criteria and the position of the choreographer Hikmet Mehmedov in "One Night in Paris", where the protagonist - Creation - chooses to dance in a bar naked, only on a

bandage, at the back of which protrude ostrich feathers, wearing boots with many high heels. In this context, we can talk not only about the change of generations in ballet, but also about a very drastic change in the notions of creativity popularized by choreographers - non-creativity; normal - abnormal.

The themes of ballet works in Burgas include drugs, murders - "Angels through Hell" (1998), which is an attempt to attract young audiences with its daily excitement. It is also an incentive for a new type of choreography, visualizing rockers, drug dealers, representatives of the underground.

Among the titles often played, and in various readings over the years, are "Rivals", "The Hazelnut Crusher", "Romeo and Juliet". The biggest differences are in Romeo and Juliet. With Pavlina Ivanova, the love of Romeo and Juliet is the focus of the work; Hikmet Mehmedov's main image is that of Father Lorenzo - a pillar of faith that the dark forces physically destroy (since they cannot break him spiritually), and this becomes a prerequisite for the destruction of love in general - in fact it is the murder of Father Lorenzo that leads followed by the suicides of Romeo and Juliet (more generally, from the destruction of spirituality to suicide in general).

To a large extent, the repetitions of the same titles are due to the personal preferences of the choreographers. But also to the biases of the audience - in Burgas they are definitely on the side of the plot ballet, with a bright conflict and sufficiently relief relations.

There is no lack of one-act ballets, but as a rule they stay on the stage much shorter. Even such plot works as "Nuncha", "Love Magic", "Spring Sacrament" by choreographer Hikmet Mehmedov.

"Carmen" was staged in Burgas in the editorial offices of Pavlina Ivanova - and with different names - "Carmen" (1983); in the triptych "Creation", "Peace in the World", "Carmen" (1985), in "Cosmos of Love" (with fragments from "Carmen", 1989), in "Evening in Spain" (1994).

Among the works by Bulgarian composers are the dance drama "Nestinarka" - realized several times in the productions of Pavlina Ivanova (in 1984 as "Nestinarka"; in 1995 as "Life embers"), but each time with different constructive solutions, influenced by the personal development of the choreographer over the years; also the children's tale "Jan Bibian" by Atanas Kosev (1991) and "Nuncha" by Kiril Lambov (2000), but only "Nestinarka" is related to Bulgarian life and folklore. There is also music by Bulgarian composers in "In Peace in the World"

(by Marin Goleminov, 1985), "Folk Jazz and Something Else" (by Milcho Leviev, Teodosi Spasov and Musical Collage, 1992) - choreographed by Pavlina Ivanova and Petar Lukanov, but these staging decisions were realized on the principle of a mosaic, without a single plot and connection with the Bulgarian folklore.

Again, I want to emphasize one seemingly significant difference - perhaps due to the later emergence of the State Opera - Burgas and its remoteness from the representative Sofia Opera, in the seaside town there are more opportunities for dance experiments, focused mainly in the field of free sculpture and modern dance. This was observed in the 70-80s and even in the 90s of the twentieth century, which is also an opportunity for training local staff. And when after the 90s of the twentieth century (and due to the new contacts with the West) all the troupes turn to modern dance, the ballet troupe in Burgas seems to make the opposite turn - it increases its interest in the classical repertoire. In the last two decades, almost all titles from the classical repertoire have been played in Burgas. With the exception of the Sofia Ballet, only the Ruse Opera and partly the Varna Opera have such an honor.

The appearance of **classical ballets** on the Burgas stage differs from the chronology of their origin in Europe, as well as from their appearance in Sofia.

However, it is noteworthy that the performances of classical ballets are in two periods of development of the Burgas ballet:

- In the creation of the ballet troupe at the State Opera-Burgas, when the engaged ballet masters - Lyuba Kolchakova and Pavlina Ivanova - strive to increase the level of technical training of ballet dancers.
- At the end of the past and the beginning of the new century, when the troupe is already well staffed and can afford to be compared with other ballet troupes in Bulgaria and even be at the forefront.

Burgas puts and maintains the full version of "Swan Lake" (2016, directed by Hikmet Mehmedov), "Sleeping Beauty" (2017, in the editorial version of Hikmet Mehmedov, which continues to be played to this day); of "The Hazelnut Crusher" (played in 1992 in the choreography of Pavlina Ivanova; in 2004 - in the choreography of Hikmet Mehmedov); "Don Quixote" appeared in the new century (2003) in the production of Peter Lukanov, who staged the first for Burgas "Giselle" (2008). In 2018,

the premiere of "Bayaderka" (edited by Vesa Tonova) is one of the most difficult ballets such as choreography, scenography and costumes. Bayaderka is played only in Sofia and Burgas.

This priority of the classical repertoire is a proof of the increased capabilities of the troupe, professionally trained in the Russian classical ballet school. This is also possible due to the annual supply of the ballet team with performers brought up in the ballet class at NUMSI (National School of Music and Performing Arts) - Burgas.

It should be noted that all choreographers oriented to the classical ballet repertoire in Burgas have either specialized or graduated from ballet institutions in Russia. This is the case with Lyuba Kolchakova (specializing in the Leningrad and Moscow choreographic schools); Pavlina Ivanova and Petar Lukanov (graduated in Ballet Directing at GITIZ - Moscow); Hikmet Mehmedov (graduated in Ballet Directing in Leningrad); Lyubov Fominikh (with an enviable career as a prima ballerina in Russia, who later became a member of the Sofia Opera). Only Vesa Tonova did not study in Russia, but as a student of Emilia Dragostinova, she is well acquainted with the Russian classical school.

And with this wide range of classical ballets in Burgas, more and more soloists from the Sofia Opera are willing to visit for certain titles. The touring artists offer a model and professional requirements, with which the Burgas performers are commensurate, and such performances are usually an incentive for the growth of the local artists as well.

I want to pay special attention to the tour of the prima ballerina of the Sofia Opera Krassimira Koldamova, whose presence in "One Night in Paris" (2003) was of great importance not only for the troupe and the level of choreography of Hikmet Mehmedov, but also for reading and making sense of the production. In the ballet "Nuncha" (2000) Krassimira Koldamova was not only in the title role and thanks to her the production gained completeness and an understandable message, but the actress was also in the role of librettist.

Other premier soloists from the Sofia Opera - Biser Deyanov, Rosen Kanev, Darina Bedeva, Vesa Tonova - have repeatedly appeared on the Burgas stage. These tours seek not only the professional dance qualities and scale of the performers, but also their individuality. The productions themselves are made in view of their individuality. This is a great example for the Burgas performers, but also a risk - when the artists from Sofia are engaged in the capital, the production cannot be performed on the Burgas stage.

Hikmet Mehmedov mainly contributes to the attraction of famous performers from Sofia. And they are attracted to the Burgas stage because of the non-standard themes that Mehmedov chooses in his productions. However, the regret remains that contemporary works are declining, and even when there are, they are played significantly less - two or three times and come off the bill.

I do not want to miss the longtime soloist of the Burgas Ballet - Galina Kalcheva, who holds the repertoire of the troupe over the past few decades - and in different roles (crow Iya, Marie or Masha from different versions of "The Nutcracker", Kitri from "Don Quixote" , Giselle, Fairy Lilac, Gamzati from "Bayaderka", Lisa-maid from "Rivals", Fraskita from "Trivrhata hat", Fortuna from "Angels through Hell", Salome in the ballet of the same name, daughter Nina in the ballet "Nuncha", The magic of the love of Love Magic, but also the Love of Angels through Hell). In earlier years, the roles were evenly distributed between the remarkable "demonic" dancer Grigor Roglev, the lyrical Nikolai Silvestrov (Romeo, Naiden, Droselmeier, Kolen, Jose, solo roles in "Cosmos of Love" in "Bolero", etc.) and more an interesting ballerina with a rich creative nature - Nadezhda Karamihova (Demna, Carmen, Donna Amalia, Juliet, Cinderella, The Good Fairy).

The construction and education of interesting artists through a new, non-standard dance repertoire is the great contribution of the Burgas ballet. In fact, this relationship has always existed - good artists allow the realization of a multi-genre repertoire, and the artists themselves grow through the new repertoire, sometimes specifically designed for their nature. Through the new readings and new titles in the ballet repertoire, the Burgas ballet ranks among the other troupes outside the capital in Bulgaria, and in recent years has even surpassed some of them.

BRIEF BIOGRAPHICAL DATA OF THE DISSERTANT

Rosen Metodiev Nikolov graduated as a bachelor in "Choreographic Pedagogy" (1999) and as a master in "Choreographic Directing" (2015) at the Southwestern University "Neofit Rilski" - Blagoevgrad. PhD student at the Institute of Musical Theater at the Institute for the Study of Arts at the Bulgarian Academy of Sciences (since 2016). Founder of "Dance Studio R" -Burgas, whose graduates join the Burgas Opera. Lecturer so far in the disciplines Classical Dance, Historical Dance, Characteristic Dance, Contemporary Dance Techniques, Composition and Improvisation, Theory and Methodology of the specialty, History of Dance, Acting and Pantomime in NUMSI "Prof. Pancho Vladigerov". He staged ballet performances and dances to dramatic performances and musicals at home and abroad. He worked with his ballet at BNT.

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Publications - 7 pcs.

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REFERENCE ON THE CONTRIBUTIVE MOMENTS IN THE DISSERTATION

- This is the first comprehensive and detailed study of the ballet of the Burgas Opera (unlike previous ones, where individual moments are analyzed, mainly in autobiographical books or general encyclopedic editions)
- The dissertation's analyzes of the discussed works are based on his professional choreographic education, which allows him to go into details and make comparisons between different choreographic handwritings.
- Downloaded, scanned and published in the bibliography of the dissertation are all sources from the local press, which have reviews, messages and reviews of the ballet of the Burgas Opera
- Published data from prime ministers, announcements, reviews, reviews - sources in the local press, which for the first time are considered in their entirety, as well as reviews in the specialized press (if any)
- Documents are searched, presented in detail (by scenes and by pictures) and analyzed in detail several absolutely completely unexplored by ballet so far ballets - a completely new reading of the dance drama "Nestinarka" choreographed by Pavlina Ivanova; the unknown work "Mozart and Salieri" choreographed by Pavlina Ivanova; "One Night in Paris" choreographed by Hikmet Mehmedov.
- Thanks to the new readings of "Nestinarka" and "Mozart and Salieri" (analyzed in detail in the text) another look of the

choreographer Pavlina Ivanova is argued, taking her searches to other heights

- Special attention is paid to the approaches to the creation of ballet art in Burgas (analyzed according to the orientation to individual genres - dances in operettas, dances in theater performances, dances at parties and juries, dances in operas and operettas, ballet education).
- Considered and compared to its world premiere, how it was performed in Sofia and how it appears and changes on the Burgas stage is the classical ballet repertoire
- The contemporary repertoire is analyzed in terms of its originality, recurring titles, titles that appear for the first time in Burgas and are unique for the country.
- An attempt was made for a complete presentation of the soloists of the Burgas Ballet, with biographical data and a table with their roles
- For the first time it is written about the history of ballet classes in NUMSI-Burgas
- For the first time comparisons are made between the historical development of ballet troupes in Sofia and in the theaters outside the capital, compared to the development of ballet art in Burgas
- After a lot of consultation with older colleagues, most of the first names of the artists have been restored, which are usually written in the programs only with a last name and abbreviated first name