

ABSTRACT BOOK

The book, based on a dissertation, is called *CONTEXTUAL ANALYSIS OF THE MOZART VIOLIN CONCERTOS KV 207, 211, 216, 218 and 219* and includes 50 tables and 44 music examples in a total of 274 pages.

According to a logic derived from the title, two large chapters are formed, the first called context and the second analysis respectively. In each of them the necessary sub-points dealing with different aspects of context and analysis are set out.

The introduction fixes first the violin concertos as the object of study. It identifies the main objective, which is to provide a thorough and solidly argued procedural analysis that can reasonably interpret the form and content of the works under consideration on the basis of a wide range of contextual factual evidence, in terms of the historical-political and philosophical-scientific background of the Enlightenment era AND in the light of the trends in society and art that gave rise to the Mozart phenomenon. Last but not least, a specific analytical method is defined, which combines indispensable elements of purely musical analysis with techniques and systems of thought such as discursive analysis, semantics and semiotics, exegesis and hermeneutics.

Following the introduction, the first sub-section of chapter one deals with a general historical overview of political events, sketches the social role of the man of art in the 18th century, and provides some direct examples of the immediate impact of these factors in Mozart's life.

Sub-point 2 is devoted to the literature, philosophy and science of the Enlightenment era, as a motor and catalyst of ideological and social processes in this turbulent period of human history.

The section in subsection 3 is devoted to musical background, in the specific sense of a selection of musical phenomena, personalities, and currents essential to the subject, which played a fundamental role in shaping the musician Mozart - Leopold Mozart, Padre Martini, Johann Christian Bach, the Mahémian School, the Neapolitan School and its two main varieties- opera buffa and opera seria, the Baroque instrumental concerto and the ritornello principle, Christoph Willibald Gluck and Joseph Haydn.

The last subsection 4 of chapter one is devoted to Mozart's creative path up to the writing of the violin concertos. Here, in addition to partially tracing Koechel's chronological list from the 5-year-old Wolfgang's very first compositional attempts, a number of violin and vocal works are selectively highlighted, the abundance of which serves as a basis for arguing the characteristic musical language valid for the works analysed here.

Thus, the contextual aspects arranged in the first chapter aim to form the necessary panoramic macro-frame for the musical analysis to follow.

Chapter Two (Analysis) is divided into eight sub-points.

The first three of these are explanatory in nature and provide a necessary introduction to the procedural analysis to follow, proposed in sub-points 4, 5, 6, 7 and 8.

The first introductory sub-paragraph is entitled Musical Anatomy. It deals with particular elements of musical structure, examining them in an overview in the light of Mozart's musical language and aesthetics, to serve as a basis for the specific analytical actions to follow.

In subsection 2, a comparative analysis of the concertos is carried out, cross-referencing the individual movements with each other, as well as with individual segments of the concertos, such as main themes, side themes, orchestral ritornellos, and typical formal blocks and links.

The third sub-section deals with the explanation and definition of the specific analytical method, selected and shaped individually, specifically according to the needs of the original compositional techniques and conceptual theatricality characteristic of the works under consideration. A hybrid

method representing a combination of the formulation and application of syncretic meaning formulas based on specific semantic musical codes characteristic of Mozart's style, argued through the interpretation of the use and combination of individual constituent (so-called 'anatomical') musical elements.

The last five sub-points occupy the most substantial volume of the text and concern the five violin concertos respectively, each of which is given ample attention for a detailed linear analysis according to the chosen method, tracing step by step the structure, givens and processes in each individual movement of each work, in order to achieve the stated main aim of the thesis.

The conclusion summarises the scientific and practical benefits of the work, followed by a reference list containing 33 titles in German, English and Bulgarian.

ABSTRACT ARTICLES

*„Innovativeness as a permanent condition of the creative individual, Homo creator“
Proceedings of the III International Scientific Conference "Science, Education and Innovations in Art", AMTII "Prof. Assen Diamandiev - Plovdiv, Vol. 1, 2021, ISSN 2738-8956 (Print), ISSN 2738-8964 (Online), pp. 377 - 384*

The article deals with the functionality and natural creative state of the creative personality, Homo creator, in a purely philosophical aspect. Based on the themes of conference, creativity and the search for innovation in science, education and art, analogies are sought and postulated between the diverse human activities requiring similar states of mind and spirit to realize the primordial impulse for development and progress. The paper seeks and articulates a broader and more inclusive, more substantive, definition of the concept of innovation, illustrated by the christomatic examples of versatile figures emblematic of the history of art, science and education, such as Leonardo da Vinci, Nikola Tesla, Marcel Duchamp, Rudolf Steiner. The objective need for a semantic reconsideration of the contemporary understanding of the term innovation is argued.

„Specifics of the compositorial multidimensionality and baroque virtuosity by J.S. Bach in the Presto from the Sonata for solo violin in g-minor BW 1001“ // Yearbook 2022 AMTII "Prof. Assen Diamandiev", Plovdiv 2022, ISSN 1313-6526 (Print) ISSN 2738-7712 (Online), pp. 94-105

The paper highlights the exemplarity of musical content discovery tasks, critiquing the widespread first-signal speed pseudo-virtuosity. The treatment of a short movement of Bach's solo-minor violin sonata, as an illustrative example of this, appears to be a serious attempt to formulate valuable conclusions concerning the author's original reading of the meaning and content of the concept of 'Baroque virtuosity' - both in relation to Bach's oeuvre and in the context of the entire Baroque stylistics. The text raises significant questions on the topics of successful interpretation of miniature forms, unraveling of compositional formulas and techniques typical of the style, convincing delineation and integration of individual micro-elements, etc., to which questions possible logical answers and practical solutions are offered on the basis of a clear analysis and a coherent system of interpretive approach.