

SUMMARY OF THE BOOK

The book *"The song vocal creativity of Reynaldo Ann and the application of the French phonetic transcription when interpreting in French, at the expense of the practical transcription and transliteration in Bulgarian"* is based on a protected dissertation work, motivated by current issues. On the one hand – from the personality of the French composer Reynaldo Anne, whose work is little known in our country and, in general, insufficiently researched. On the other hand, the interaction between music and text in song genres is a problem that in vocal performance has, in addition to an artistic-aesthetic, also an essential practical-applied side. Thus, in the present work, two main research emphases are distinguished - historiographical and vocalperformative,

which are mutually connected.

performer and interpreter of various roles, as well as with my practice as a vocal pedagogue and director;

(Book "REYNALDO ANN'S VOCAL SONGWORK AND APPLICATION

OF FRENCH PHONETIC TRANSCRIPTION IN FRENCH

INTERPRETATION, FOR THE ACCOUNT OF

Ivaylo Mihailov, Plovdiv 2023, ISBN 978-619-236-420-5)

The book presents the defended scientific thesis that for the successful song vocal presentation of works in French, the French phonetic transcription should be applied at the expense of the practical transcription and transliteration in Bulgarian. The research thesis is based on a linguistic analysis and my personal experience in the vocal performance of works in French. The realization of this book was

dictated by the awareness of the importance of this issue. In addition to research work, it is also related to my professional realization - my presence on stage as a vocal (opera and chamber)

I am convinced that the book will contribute to the enrichment of the literature devoted to vocal performance-specific research theses.

PRACTICAL TRANSCRIPTION AND TRANSLITERATION IN BULGARIAN"

THE SONGS OF GIACOMO PUCCINI – CHRONOLOGY, PERFORMANCE AND HISTORY OF THEIR CREATION

ssst. Ivaylo T. Mihaylov, Ph.D.AMDFA „Prof. Asen Diamandiev“ – Plovdiv

Resume: The present study concerns the song work of the composer Giacomo Puccini (1858 – 1924) – a little-known part of his legacy. The author of this research is the first tenor performer of Puccini's songs in Bulgaria (since 1996) and has repeatedly presented them on the concert podium (1996, 2010, 2011, 2018, 2020, 2021, 2022). From this position, the research interest is directed towards examining the songs in the context of the composer's entire work. The chronology and history of creation of the works is traced and their presentation is reflected upon. The connection between the composer's operatic and vocal work is brought out through the eyes of the opera performer. Key words: Giacomo Puccini, vocal and vocal-instrumental creativity, chamber song, vocal performance.

OF SOME PROBLEMS IN OPERA PERFORMANCES DURING COVID-19

Assistant Professor Ivaylo MIHAYLOV, PhD student at the Department „Classical and pop and jazz singing“, AMDFA “Prof. Assen Diamandiev“ – Plovdiv

Associate Professor Atanas VLADIKOV, PhD Department of Marketing and International Economic Relations, University of Plovdiv “P. Hilendarski“

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Abstract: This paper structures and analyzes some of the most significant problems in opera performances at the Republic of Bulgaria, which occurred as a result of and evolved during the times of Covid-19. The article explains the changes in three central profiles of professional opera performers in practical, psychological and economic sense, due to Covid-19, taking into consideration that this investigation refers to a specific market of talents of the country.

Keywords: Covid-19, human capital, talent market, opera performing practice, cybereconomy

ABOUT THE PREMIERE OF „BA-TA-CLAN“ BY JACQUES OFFENBACH IN THE TENTH, JUBILEE YEAR OF THE ACADEMIC OPERA THEATER (AOT) AT AMDFA „PROF. ASEN DIAMANDIEV“ – PLOVDIV

Asst. Prof. Ivaylo Mihaylov

Abstract: This scientific work is inspired by a current event – the premiere for Bulgaria of „Ba-ta-clan“ – an operetta by Jacques Offenbach, performed by the Academic Opera Theater (AOT) at AMTII „Prof. Asen Diamandiev“ – Plovdiv (12.10.2020). The author, initiator and director of the production, analyzes the prehistory, preparation and realization. Factology related to the history of AOT, the work of Offenbach, the work of the production team is covered. It is important the place of the analysis of the media response to the event, which is indicative of the prestige of AOT at AMTII „Prof. Asen Diamandiev“ – Plovdiv.

Keywords: Academic Opera Theater (AOT) at AMTII „Prof. Asen Diamandiev“ – Plovdiv, „Ba-ta-clan“, Jacques Offenbach