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Ценка Йорданова	Идеологеми на големия прелом в <i>musica nova</i> на XX век.....3
Камен Петев	Органите в музикалния орган.....29
Цонка Великова	Иновативни методически подходи за възпитаване на базови актьорски умения при певци с класическа вокална подготовка.....42
Михаил Луканов	Бележки към песните на Мильо Басан.....57
	<i>Дебюти</i>
Мария Кумичин	Идеологическите рамки на проблема „съвременност и фолклор“ през 50-те – 70-те години на XX век (четейки Тодор Тодоров).....68
	<i>Интеркултурни диалози</i>
Юлиан Куюмджиев	Монографичен труд за австрийския композитор Емануел Алоиз Фьорстер, писан от българин.....82
	<i>Рецензии</i>
Ангелина Петрова	Мария Костакева: „Метаморфоза и изригване. Доближаване до звуковите светове на Адриана Хьолски“94
Иванка Влаева	Росица Драганова: „Съвременна терминология и музикално-педагогическа практика. Речник по музика за ученика“99
Ростислав Йовчев	Бинка Караиванова: „Клавириното творчество на българските композитори класици в обучението по задължително пиано“102

<i>Иванка Влаева</i>	Венцислав Димов: „Добруджа: памет и песни“	105
<i>Росица Николова</i>	Международен фестивал „Академия за православна музика“, Санкт Петербург	108
	In memoriam Проф. д.изк. Розалия Бикс (1933 – 2013).....	112
	<i>Резюме</i> та	113
<i>Tsenka Yordanova</i>	Ideologemes at the Turning Point of New Music of the Twentieth Century	3
<i>Kamen Petev</i>	Components of the Musical Organ.....	29
<i>Tsonka Velikova</i>	Innovative Methodological Approaches to Developing Basic Drama Skills in Singers with Classical Vocal Training.....	42
<i>Mihail Lukanov</i>	Notes on the Songs of Milyo Basan.....	57
	<i>Debuts</i>	
<i>Maria Kumichin</i>	Ideological Framework of the Issue 'Modernity – Folklore' during the 1950s – 1970s (Reading Todor Todorov).....	68
	<i>Intercultural Dialogues</i>	
<i>Julian Kuyumdjiev</i>	A Monograph about the Austrian Composer Emanuel Aloys Förster, written by a Bulgarian.....	82
	<i>Reviews</i>	
<i>Angelina Petrova</i>	Maria Kostakeva: <i>Metamorphose und Eruption. Annaeherung an die Klangwelten Adriana Hælzskys</i>	94
<i>Ivanka Vlaeva</i>	Rositsa Draganova: <i>Contemporary Terminology and Musical Pedagogical Practice. Dictionary of Music for Pupils</i>	99
<i>Rostislav Yovchev</i>	Binka Karaivanova: <i>Works by Bulgarian Classical Composers in Compulsory Piano Lessons</i>	102
<i>Ivanka Vlaeva</i>	Ventsislav Dimov: <i>Dobrudja: Memory and Songs</i>	105
<i>Rositsa Nikolova</i>	<i>Academy of Orthodox Music International Festival, St. Petersburg</i>	108
	In memoriam Prof. D.Sc. Rosalia Bix (1933 – 2013)	112
	<i>Abstracts</i>	113

Abstracts

Ideologemes at the Turning Point of New Music of the Twentieth Century

Tsenka Yordanova

The subject of this study is the reflexivity of the twentieth-century New Music of pre-war Viennese modernism and post-war Viennese modernity to the ideologies and ideologemes. The text offers a glimpse into the limitations and foundations of *musica nova*, proclaiming those as the extremes and aspects of its false consciousness. Ideology defines the goals

and the means of the extreme new musical language and new musical forms. Here the ideology and philosophy of modern music are thought in the broadest sense as the interpretative force of the innovative systems. The opposition between Viennese expressionism (modernism) Berlin – New Objectivity/*Neue Sachlichkeit* is exposed on the level of ideology and the ideologemes.

Key words: *ideologies, ideologemes, New Music, pre-war Viennese modernism – expressionism, pre-war Viennese modernism – New Objectivity/Neue Sachlichkeit, Arnold Schönberg, Alban Berg, philosophy of New Music, dodecaphony*

Components of the Musical Organ

Kamen Petev

This text, submitted in 2011, is published in memory of the Bulgarian organist and organ-builder Kamen Petev (1960 – 2013).

The article deals with the spatial position, functions, acoustic characteristics and combination of organ stops in the organ ranks in different organ-building traditions

(French, English, German, Central-European, etc.). Particular concepts concerning the building of French Baroque and contemporary German organs are traced out.

Key words: *organ, organ-building, history of organ-building, organ ranks, organ stops*

Innovative Methodological Approaches to Developing Basic Drama Skills in Singers with Classical Vocal Training

Tsonka Velikova

The article is part of a comprehensive theoretical and practical study guide, *The Art of Training Talents*, reliably facilitating the development of helpful professional reflexes, selectively applicable to all performing arts, including instrumental performance. The work summarizes personal professional and pedagogical

experience of many years in achieving actual results while training future opera singers regarding their professional psychomotor behaviour and its creative symbiosis with the vocal so that they could become one motor-vocal action resting upon breathing in terms of meaning and energy.

Key words: *innovative methodological approaches, training drama task, verbal expression of the storyline, breathing expediency, basic drama skill*

Notes on the Songs of Milyo Basan

Mihail Lukanov

This article explores particular aspects of the Milyo Basan's creative activities, associated with the Bulgarian contribution in the development of schlager, a predominant song genre in European popular music during the first half of the twentieth century. Drawing attention to socio-cultural and stylistic patterns of schlager, generally thought of as sweet, overly sentimental music which features mostly simple and catchy tunes, the analysis here offers a more detailed look at

some of the most popular Basan's songs composed in the 1930s. A special attention is paid to the role of Basan as a composer who, in a sense, outlined dominant trends of Bulgarian popular song in the years to follow. In addition, it is argued that the complex analytical approach to the study of schlager might elucidate some specific issues concerning the twentieth century musical heritage, especially in terms of its intrinsic dynamics and the continuity of given musical phenomena in Bulgaria.

Key words: *schlager, urban folk, popular song, Milyo Basan, Bulgarian musical heritage*

Debuts

Ideological Framework of the Issue 'Modernity – Folklore' during the 1950s – 1970s
(Reading Todor Todorov)

Maria Kumichin

Todor Todorov's generation that took to scientific research in the late 1950s and the early 1960s faced a social situation where science was indoctrinated to a large extent. Compulsory grounding it on Marxist-Leninist ideology left its imprint on the works of the researchers. This article seeks to draw attention to some views, ideologically and politically inevitable in the period under consideration, and to trace out how they reflect on terminology of folkloric studies then and now. The article unveils some points concerning the ideological framework in the historical and sociological approaches to folklore in those decades of Socialism: the idea of *folklore as an 'art of working people'* (according to the thesis of Karl Marx of culture as formed in the very labour process);

the idea of folklore as a manifestation of undifferentiated social consciousness (as a stage in the development of society according to Marxist philosophy); *the emphasis on the utilitarian, applied functions of musical folklore* (through the activity of production that sets the creative act) – ideologeme which hampers even nowadays the understanding of the functionality of music in traditional culture and neglects the matter of its religious aspects; the way of *development of artistic consciousness* (as a higher stage compared to undifferentiated consciousness) – a matter that is directly related to the existence of folklore in the period under consideration. Discussion dwells on some moments of evading of ideological restrictions in Todor Todorov's works.

Key words: *history of Bulgarian folcloristics, history of ethnomusicology, Socialism, Marxist-Leninist philosophy and aesthetics, music of Bulgarian traditional culture, Socialist era forms of traditional music*

Intercultural Dialogues

A Monograph about the Austrian Composer Emanuel Aloys Förster,
written by a Bulgarian

Julian Kuyumdjiev

This article presents for the first time in Bulgarian musicology a doctoral thesis defended in 1911 by the Bulgarian author Nesho Salchev in Munich, which was devoted to the famous composer of the late eighteenth and the early nineteenth century Emanuel Aloys Förster (1748 – 1823). Thesis supervisor of Salchev was Prof. Dr. Adolf Sandberger (1864 – 1943), a great German musicologist of the late nineteenth and the early twentieth century. Being

by now the first and the only monograph devoted to Förster, it is listed among the main sources about the composer, including in major encyclopaedias of music such as *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*. It is perhaps the earliest doctoral thesis in musicology defended by a Bulgarian and indicates a particular Bulgarian contribution to the history of Austrian music, of classical style.

Key words: *Bulgarian musicology, Austrian music, classical style, Nesho Salchev, Emanuel Aloys Förster, Prof. Dr. Adolf Sandberger*

Reviews

Maria Kostakeva: *Metamorphose und Eruption. Annäherung an die Klangwelten Adriana Hölzskys*

Hofheim: Wolke-Verlag, 2013, 255 S. ISBN 978-3-95593-065-00

Angelina Petrova

Maria Kostakeva's new book, *Metamorphose und Eruption. Approximating Adriana Hölzskys' Sound Worlds*, published in 2013, is yet another author's success. Published in German, it is among the earliest comprehensive studies of Adriana Hölzskys. The book examines new interesting subject matters in postmodern composition that could be highlighted in art-Nature/life relationship.

In music-theatre works the author explores gesturality in particular. A burning issue of contemporary composition is brought up: transformation of hybrid in existential/catastrophic. Maria Kostakeva raises a problematic line in contemporary

dynamism of music composition in general, making a counterpoint to such authors as Martin Zenck, Jörn Peter Hiekel, Wolfgang Gratzer. The book includes seven chapters and five intermezzi, devoted to particular works, analysed by the author in detail and quite precisely. Adriana Hölzskys' ideas are presented in five interviews placed at the end of the book. The study of Maria Kostakeva, her culturological reflection – analysis and delving deep into the post-avant-garde and postmodern practices as well as into the unfolding of music-theatre forms of the late twentieth century – is an achievement of fundamental significance.

Rossitsa Draganova: *Contemporary Terminology and Musical Pedagogical Practice. Dictionary of Music for Pupils*

Sofia: Mars 09, 2013, 120 p. ISBN 978-954-2925-21-7

Ivanka Vlaeva

The new book by Rossitsa Draganova fills significant gaps concerning the research on music terminology in the practice of music teachers. It analyzes the state and tasks of terminology in music teaching at Bulgarian general school. The author discusses terminology in the music educational practice, first, in its direct uses (by definition of music terms) and second, in consequential applications (through their use in the formation of the model of music programmes at general school).

The definition of music terms is carried out in the context of didactic goals and tasks of music education at general

school. The issues of contemporary music terminology and cultural practice necessitates to initially outline a system of musical concepts. Thus Rossitsa Draganova shows this system through the music curriculum and textbooks for each grade in primary and secondary school in Bulgaria. These topical issues determine the structure of the book, which consists of three parts. They consecutively present music curriculum, the groups of concepts there and a music thesaurus and dictionary for pupils as a final result. Some applications also are added to systematize the main research topics in the book.

Binka Karaivanova: *Works by Bulgarian Classical Composers in Compulsory Piano Lessons*

Veliko Tarnovo: Ivis, 2013, 160 p. ISBN 978-954-2968-60-3

Rostislav Yovchev

Apart from being a valuable study guide for teachers in compulsory piano courses at national art colleges and higher music establishments in this country, the new book of Assoc. Prof. Binka Karaivanova is a valuable reading for anyone with profound interest in piano pieces by Veselin Stoianov, Lubomir Pipkov and Dimiter Nenov. The author adopts a general-to-specific approach to all discussed

by her issues: from general pedagogical to matters of the theory of music and music pedagogy, fixing the inextricable connection between compulsory piano courses and theoretical subjects. The author creates a 'theoretical model of achieving an integral approach to education', offering musical interpretative solutions to some of the most repertory Bulgarian classical piano pieces.

Ventsislav Dimov: *Dobrudja: Memory and Songs*

Dobrich: Matador 74, 2012, 228 p. ISBN 978-954-371-324-03

Ivanka Vlaeva

The book *Dobrudja: Memory and Songs* by Ventsislav Dimov recaps 30 years of research work. It is dedicated to Dobrudja and its inhabitants in the first

half of the twentieth century. The author seeks to make a new interpretation of important events in a significant period of Bulgaria's recent history. According to the

researcher, the district of Dobrudja culturally and geographically has a special place in Bulgarian folk and musical tradition and its new reading offers an 'indispensable perspective to the understanding of dramatic times of Bulgarian culture at the crossroads'. Historical events in the study are represented by 'the Dobroudja song, which has evolved from personal experience into communal memory'. In the examined period it is defined as a living and indivisible monument to Bulgarian mentality in Dobrudja. To create a multifaceted picture of the subjects under consideration, an interdisciplinary interpretation of facts and sources is undertaken for the first time ever on this topic. The book sums up wide-ranging research experience. On the one

hand, there are personal observations of the ethnomusicologist, including dozens of fieldwork materials and interviews with tradition bearers in Dobrudja. On the other hand, there is a systematisation of facts from an array of audio, visual and verbal records. The analytical work on them led to the creation of a dense and multifaceted description of the research object. Ventsislav Dimov for the first time presents a chronological historical picture of the period, which was reconstructed largely through folk song. It is seen as a transmission between tradition and modernization. In the contextual outlines the author focuses on typical song materials related to Dobrudja and argues for the existence of a specific Dobrudja song cycle.

Academy of Orthodox Music International Festival, St. Petersburg

Rositsa Nikolova

In 2013, the annual international festival Academy of Orthodox Music, held in St. Petersburg, celebrated its fifth anniversary. Unique in its idea and scope, the festival brought together conductors, composers, individual performers, choirs and ensembles of various nationalities who presented a wide range of Orthodox chant traditions. Church chants were performed in the marvellous halls of St. Petersburg and musi-

cians, who arrived to take part in the festival, joined the Divine Holy Liturgy. During the festival days in July, a summer school was held with the participation of distinguished music pedagogues and scholars who shared experience and knowledge. The special event of 2013 – the 400th anniversary of the Romanov dynasty – was celebrated with the participation of joint choir of the Academy of Orthodox Music.

In memoriam

Prof. D.Sc. Rosalia Bix (1933 – 2013)

Prof. D.Sc. Rosalia Bix, an ardent historian of Bulgarian opera, renowned critic, fervent essayist and untiring promoter of operatic knowledge, passed away on November 6, 2013. With her wide-reaching scholarly and social activities at the Institute of Art Studies and in her capacity of a long standing member of the Executive Council of the Bulgarian Academy of Sci-

ences, of the Steering Committee of Boris Christoff Foundation and the International Competition for Young Opera Singers, of the Organizing Committee of the Opera and Ballet Festival in Stara Zagora, as well as of the Editorial Board of the Journal Bulgarian Musicology, prof. Bix left an immense indelible mark on Bulgarian musical culture.