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PE3IOMETA SUMMARIES

PROBLEMS OF MELOS AND GENRE

PART I

Iskra Racheva

This article examines newly-created Bulgarian National Revival songs, which can be differentiated from traditional folk songs and Orthodox liturgical chants. These songs, which include school songs, revolutionary songs, lyrical love songs, and short historical songs, were distributed between the 1840s–1870s. It is characteristic for such melodies to go beyond the confines of the traditional monodic modality and mastery of the monophonic setting of the European major musical structure (dur-moll). Three methods for creating melodies were established that followed one another diachronically: 1. The “musically inventive” method, which consisted of the singing of the text based on then-current church chant formulas, which were, however, already starting to show the influence of the new European major musical structure. 2. The method of “devising a voice line,” which was connected to the direct application of existing melodies of European origin to pre-composed revolutionary, educational or romantic verse. 3. The method of “arrangement (or adaptation) in the folk style,” which was characterized by a secondary return to characteristically simplified and “established” folkloric melodic idioms in late historical and revolutionary songs from the end of the 1870s, which can be seen as the first (not necessarily deliberate) musical juxtaposition between “self” and “other.” The final method mentioned, along with the problem of revival-period genre and song modalities, will be examined in the second half of this study.

ON PARADIGM SHIFTS, MUSIC MAKING AND ELEMENTARY MUSICAL PEDAGOGY – PRACTICE AND MODERNITY

Rossitsa Draganova

This study traces the relationship between actual changes in musical practice and the character, goals and problems of contemporary musical education. The author analyzes the problem of how paradigm shifts in the study of musical phenomena are reflected in textbooks and how such shifts become an impetus for cognitive/pedagogical studies and projects. The following questions are discussed in detail: (1) a general description of the dynamics of changes in curricula for music after the 1970s; (2) the tracing of the evolution of the ideas that have led to changes in practices in musical education after the 1990s, due to the influence of the ever-changing environment in which different styles of combination/composition, performance/interpretation and acceptance/distribution of music are developing in society today; (3) the introduction of one of the new series of music textbooks for the elementary-school level, which reflects the actual music curriculum from 1999. The author reaches the conclusion that in its development, elementary musical education is becoming closely linked to the display of musico-cultural ideas. Furthermore, at different moments within the complex diachronic progress of musico-cultural development, the evolution of the models and approaches used by contemporary pedagogy can, in their own way, even anticipate changes in theoretical knowledge about music as a whole and

can turn out to occupy leading positions in the process that we call “paradigm shifts” in modernity.

THE LUSATIAN SORBIAN SONG INDUSTRY

Rosemary Statelova

This article examines the contemporary song and singing practices of the West Slavic population (today numbering around 60 000 people) that identifies itself using the ethnonym *serby*. Also known as **Sorben** or **Wenden** in German and **Sorbs** in English, this group resides in the Lusatia region of (eastern) Germany. The author follows Jan Assmann’s idea of the existence of so-called *connective structures* that help to guarantee generational continuity within a given cultural community. For the Sorbs of Lusatia, this connective structure consists precisely of collective, group and individual singing of a specific repertoire of “patriotic” songs (**M. Љо»ta-Scholze**). One of the historical sources of this repertoire was the founding and establishing of Sorbian song/singing festivals as a clear manifestation of the new Sorbian *urban* culture during the 19th century in the city of Bauzen. In the cultural memory of this community, which was striving towards national consolidation, the idea of the Sorbian holiday as an *event with songs/singing* was established. The author offers her own analysis of the phenomenon of the Sorbian folk song, based on a scalar-intonational examination of songs from the well-known collection from 1841–1843 by Jan Arnost Smoler “Sorbian Folk Songs from Upper and Lower Lusatia” (Jan Arnost Smoler/ Johann Ernst Schmalzer “Volkslieder der Sorben in der Ober- und Nieder-Lausitz”). This examination of the contemporary *Sorbian song industry* is based on a comparison with observations on Sorbian singing practices made in Lusatia in 1886 by the founder of Slavic musical folkloristics, the Czech scholar Ludvik Kuba. At the end of the article, the author offers her impressions of one of the empirical objects examined: The **May Tree** Festival, organized in May 2003 by students-Sorbianists from the Leipzig University.

MUSICA NOVA – SOFIA AND ITS MESSAGE

Diana Danova

The question of the contemporary context of Bulgarian musical culture and what is understood as “modern” is one of the most problematic and polemical areas of Bulgarian musicology. “Modern” is interpreted in terms of content and aesthetics as synchronicity in time. The historical development of Bulgarian music throughout the past century, as well as in the present, has been interpreted in various academic works and critical reflections as lagging behind in comparison to international tendencies and their continual striving to discover expressions of modernity, understood above all as “actuality.”

In this study, the International Festival of Contemporary Music *Musica Nova – Sofia* (1993–2002) and its message are examined in a historical-analytical context. This work traces all ten of the festival’s annual stagings, as well as their connection with the concrete activity of the Society for Contemporary Music in Bulgaria, which is a member of the International Society for Contemporary Music. *Musica Nova – Sofia* stands out among musical festivals existing in Bulgaria at the end of the 1980s and the beginning of the 1990s with its overall appearance as a European festival for contemporary music. The festival’s message must be understood in the historical context of the 1990s, which were a crucial period for Bulgaria socially, economically and culturally.

Musica Nova – Sofia introduced to the Bulgarian public for the first time a series of works foundational to 20th century music, including international debuts by Bulgarian and foreign composers. They are united by a shared stylistic platform; the category “modern” is interpreted as a stylistic-aesthetic category connected with specific tendencies in 20th century music, which have characterized contemporary music as “New Music.” For this reason, *Musica Nova – Sofia* in the beginning of the 1990s was seen as an event that situated contemporary Bulgarian works within the context of international musical achievements. The forum has created its own community, which includes not only performers with an interest in New Music, but also an audience of intellectuals with similar interests from all spheres of the arts and humanities. The role of festival and its nature are widely debated and commented on in the critical reflections that accompany the festival.

The forum’s ideas can be found in the program of the annual International Festival of Contemporary Piano Music *ppIANISSIMO*, which has existed in parallel with *Musica Nova – Sofia* since 1998 and which continues to the present time. These ideas can also be found in separate performance projects, in their conceptualization as well as their creative realization, and in their modern message.

NATIONAL LIBRARY – SOFIA.

SOME OBSERVATIONS ON REPERTOIRE

Yavor Genov

The beginning of Holy Week and the Resurrection of Christ (Easter) is preceded by a preparatory period known as the “Great Fast” (i.e. Lent). It lasts for forty days, thus it is known as the “Chetiridesetnitsa” (from the Slavic *chetirideset* meaning “forty”), or by its Latin name, the *Quadragesima*. According to a number of scholars, this liturgical cycle took shape in the first centuries of Christianity and gained significance as an established liturgical series, whose focus was the four weeks preceding Palm Sunday. Each of the four Sundays that begins the weeks of fasting is associated with a well-developed and independent repertoire, grounded in the whole liturgical cycle. Observations based on different sources, some of date from relatively early periods (11th-12th centuries), indicate that it is possible to claim a certain stability in the repertoire of services of the *Quadragesima*.

A handwritten Roman breviary dating from 1639 can be found in the collection of the St. Cyril and Methodius National Library in Sofia. It was created in the time of Pope Urban VIII (1623 – 1644), according to the standards established by the Council of Trent. The text on the title page reads: *Antiphonale Romanum iuxta breviarium sacrosancti consilii Tridenti resitutum Pars Hyemalis*. The contents of the book consist of a part of the liturgical calendar, namely the *Quadragesima* cycle, or more precisely, the four weeks of the series. The manuscript begins with the Saturday before the first Sunday of the *Quadragesima*, which besides the four Saturdays and Sundays includes the weekdays as well (the so-called *feria*). From the initial observations on the breviary that have been made so far, it can be generalized that it contains a relatively full documentation of the repertoire of the cycle.

The goal of the present paper is to introduce the musical manuscript described above to the academic community. At the same time, a full list of the manuscript’s repertoire is provided. In order to be able to discuss the question of the extent to which the manuscript represents the stability of the services of the *Quadragesima*, parallels will be drawn with the previously-studied antiphonaries that make up the basic part of the *Cantus Database* project, in this way tracing the observed musical changes in the first two major responsories (the so-called *responsorium prolixum*) from the morning service of the first Sunday of the *Quadragesima*.

(THE SEVEN SAINTS) CHURCH IN SOFIA

Evelina Krusteva

This article traces the chronological development of the choir at the St. Sedmochislenitsi church from its founding until the present time.

The first part of the article identifies all conductors of the choir, from 1902 until 1992, when the current director Dimitur Grigorov took the helm. Under his direction, the choir has begun a new stage in its development, expanding beyond the borders of liturgical practice and establishing itself as a vocal ensemble that has been recognized for its high artistic achievement both in Bulgaria and abroad.

The second half of the article is dedicated primarily to the group's repertoire and the singers' stage practice. The St. Sedmochislenitsi vocal ensemble is a good example demonstrating that stringent requirements during the selection of pieces and performers assure success in the concert hall. The ensemble's repertoire is exceptionally varied and wide-ranging, characterized by stylistic authenticity. During the performance of each of the choir's pieces, both the conductor and the singers strive for a balance between rational and emotional elements.

The conductor Dimitur Grigorov has made note-worthy contributions, especially where the choir's high level of vocal mastery is concerned. This young conductor is truly an innovator and experimenter, most notably in terms of the choir's repertoire. The music performed dates from the time of St. Methodius, passes through the whole of the religious canon, encompassing the most characteristic part of the liturgical practice of Orthodox Christians as well as Catholics, and even includes works of a secular nature (such as cantatas, operas, and so forth).

The success that the vocal ensemble has achieved with every one of its performances is evidenced by their concert tours in Europe (Belgium, Spain, Holland, Czech Republic, Germany, and England) and their participation in prestigious festivals such as: Semana de Musica y Polifonia Sacra de Segovia, Ciculo de Musica Sacra de Bilbao, Semana de Musica y Polifonia Sacra de Santander, Ciculo de Musica Religiosa de Madrid (Spain), Festival Van Vlaanderen-Laus Polyphoniae (Belgium), Festival Oude Muziek – Utrecht (Holland), Prague Spring (Czech Republic), the Europalia Arts Festival in Belgium, the Cambridge Summer Festival, Cheltenham International Festival of Music, Birmingham International Festival (England), and the First Balkan Arts Bazar in Thessaloniki (Greece), among others.