

# Българско музикознание

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**ABOUT THE ORTHODOX SPIRITUALITY IN THE WORKS  
OF IVAN SPASSOV IN THE 1990s**

*Nina Bincharova*

(Summary)

The article contains arguments in favour of the author's thesis about the Orthodox spiritual belonging of the eminent composer of modern Bulgarian music Ivan Spassov; according to the author this belonging manifests itself intuitively, subconsciously. The following works of Spassov from the 1990s are analyzed: Holy Bulgarian Liturgy for female choir, an acolyte, a solo tenor and organ, after canonic ecclesiastical Slavonic, Latin texts and the Holy Gospel of Luke, Miserere after Psalm 50, 51 for female choir, soprano 1,2 and alt 1,2 soli, Easter music about the suffering, death and resurrection of Jesus, Mesa, Bulgarian passion. A special emphasis is placed upon the theme of Resurrection, introduced by Spassov with which all works created in the style passion finish, which is assessed as a return to the original liturgy essence of the genre passion. Means of expression, dramaturgy, themes, musical forms are interpreted as a "feeling" of liturgy music in the spirit of the Orthodox religion. Thus Ivan Spassov achieves a link with the first generation of Bulgarian composers (the end of the XIX and the beginning of the XX centuries), who attempted to set the beginning of "music sacra" in Bulgarian music; the second generation of composers from the 1930s did not affirm such a tradition.

**THE NOTION OF THE "NEW" IN THE BULGARIAN  
COMPOSER'S CHURCH MUSIC**

(End of the 19<sup>th</sup> – Beginning of the 20<sup>th</sup> c.)

*Kristina Yapova*

(Summary)

The article is an attempt to enlarge the notion of the "new" in the Bulgarian composer's church music at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries. Along with the idea of the "new" which has been developed throughout the history of Western music, Bulgarian church music presents yet another side, linking it with the tradition of the Orthodox East and musical, mental and spiritual trends, preserved therein. Only the combination of the two ideas, innate for the traditions of East and West, is able to guarantee the vitality of the Bulgarian composer's church music.

**CLASSIFICATION AND MUSIC-CATECHISM ESSENCE  
OF THE CHRISTMAS CYCLE IN THE CHURCH-SONG  
REPERTOIRE OF THE BANAT BULGARIANS**

*Maya Raykova*  
(Summary)

The Banat Bulgarians, professing the Catholic faith, have a rich liturgical church-song repertoire, in which the greatest share belongs to the songs, intended for the Christmas cycle – the advent, the Christmas octave and the holiday “The Three Wise Men”. The article examines problems concerning the originality of these songs as well as their connection with the strophic church song of Western Europe. The author classifies the advent songs in 3 groups – songs close in meaning to the Latin *Rorate*, others reflecting evangelical piety and songs emphasizing Christ’s redeeming mission.

The Christmas songs are also divided into 3 groups – lullabies, shepherd-Bethlehem and theo-centric in meaning.

The song melodies possess elementary mode-intonation characteristics. The gradual movement predominates, influences of the Bulgarian musical folklore are obvious. The songs develop in a major-minor system, in identical melodies, with a different text there is a rhythmic modification. The intonation similarity occurs frequently. There are songs with irregular time, but most of them are regular. Some of the songs have two rhythmic variants – regular and irregular. The original Christmas songs are based on 6 basic melodies. West European influence is strong in the whole repertoire.

**THE STIHERARION EHAI 817 — A MUSIC MANUSCRIPT  
FROM THE BACHKOVO MONASTERY**

*Assen Atanassov*

(Summary)

The content of the *Stiherarion* EHAI 817 has not been examined up to now. The manuscript entered lacerated the manuscript collection of the Ecclesiastical Historical and Archival Institute of the Patriarchate of Bulgaria. The sequence of the neumed chants written in the manuscript is out of order.

On the basis of certain palaeographical evidence (water marks), the manuscript has been referred to the beginning of the XVI c. A newly found water mark (Fig.1) may introduce a correction in the dating – the beginning of the XVII c. The sequence of the neums and late Byzantine heironomic signs written by another hand demand a special study.

The article demonstrates the new sequence – in logical order – of the neumed chants written in the manuscripts. In this way the manuscript content becomes clear and is published completely, which grants an opportunity of future studies.

**FIRE-DANCING TODAY:  
A GIFT OR ARCHETYPE AWAKENING?**

*Daniela Ivanova*  
(Summary)

For many people – even today – dancing is a gift from God, charis, a strange phenomenon in human nature, at which people, getting into a peculiar psychological state, go out of the boundaries of common activities and perform without feeling any pain or being hurt, acts which contradict the notions of the physical properties of the matter. If we speak about “prihvashtanija\* in Nestinars, this is no doubt the case, but when nowadays people, quite different in mentality, go to the smouldering fire, without being able to explain to themselves the exact nature of their act, then it is natural to ask ourselves what is it that makes a modern, sane person, who has grown up with the natural fear of fire, decide on such an act.

Among the “provoked” contemporaries of mine to whom the proverb “He has gone through fire and water” can be applied to great extent there are all kinds of people: religious, atheists, people following the spiritual path, as well as such, for whom exists only what can be touched firmly with the hands. Some of the fire dancers describe states or behaviour which are typical for the real Nestinars, even – in the utmost limit of the excitement – the fire is not danger but an irresistible need, a powerful centre of attraction. They feel neither its heat, nor do they get burned by it when they tread on it. What they experience is rather a feeling of elation and some kind of gentleness.

The unifying “event” in my observations is transition from what was “said” (or “thought”) to what was “done” although the words from the Bible – “there was no smell of burning about them” (Daniil, <sup>222</sup>, 27) cannot be applied to all of them.

“Maybe all of us can walk on the fire” – assumes Andrew Lang. Maybe, but very few do, and not everybody has always enjoyed the High grace.

Maybe it is true that all of us can walk on the glowing embers, but the question is why some of us do it at all?

**СБЪЛЪСЪКЪТ НА ЕЗИЧЕСТВО И ХРИСТИЯНСТВО В ЕДНА  
ОПЕРА-ФАНТАЗИЯ ОТ РИМСКИ-КОРСАКОВ,  
ИЛИ КАК НИКОЛАЙ АНДРЕЕВИЧ ПРЕКАРАЛ  
СВОЯТА КОЛЕДНА ВАКАНЦИЯ**

**Грегъри Майърс**

(Резюме)

Операта „Нощ пред Рождество“ е в четири действия и 9-оркестрови картини, с интродукция, която е всъщност кратка увертюра. Римски-Корсаков сам създава либретото по разказ на Гогол от 1832. Чайковски използва същия сюжет 20 години преди това в операта „Черевички“. „Нощ пред Рождество“ е втората опера на Римски-Корсаков по Гогол, завършена е на 15 август 1894.

Римски-Корсаков показва триумфа на Коледата и християнските традиции над тъмните сили. Някой може да обвинява Римски-Корсаков за липса на развитие в характерите в тази и други опери. Но неговото майсторство в хармония, инструментален колорит и драматичен звук постига качествата на музикална фреска.

**HOME “PETKO STAYNOV” – KAZANLUK**

*Stefan Staynov*

(Summary)

The Home “Petko Staynov” has been established by the “Petko Gruev Staynov” Foundation in the native house of the composer in the town of Kazanluk, at 13 “Academician Petko Staynov” Street as a cultural centre consisting of:

- Permanent museum exposition “Petko Staynov”
- Musical hall
- Electronic archives.

The museum exposition, arranged by the Museum of History “Iskra” under a agreement for joint activities with the Foundation, is on display in two premises: halls 1 and 2.

Owing to the computer technologies used, the exposition presents materials and documents not only from the fund of the Museum of History “Iskra”, but also from the funds of the libraries of the Central Scientific Archives of the Bulgarian Academy of Sciences, the Central State Archives, the Institute of Art Studies at the BASc., the Union of Bulgarian Composers, the State Musical Academy “Pancho Vladigerov”, Sofia Philharmonic Orchestra, Community Centre “Iskra” etc., provided by the Foundation.

The exposition presents the composer's road of life, his symphonic and choir works, his academic, musical and social activities, his publications, his links with his native place, the national recognition he enjoyed and still enjoys.

The museum exposition is on the background of symphonic and choral music by the composer.

In the Musical hall is Petko Staynov's piano from the 1920s. The hall is intended for pupils' concerts, small chamber concerts, literary readings and other cultural events as well as for teaching music. There are 30 seats available.

The Electronic archives, set in other premises, will start functioning from the beginning of 2003, and are intended for visitors to the museum exposition, who want to get more detailed information about the composer's life as well as for researchers, who will study the life, work and versatile activities of Petko Staynov. The archives will offer approximately four thousand digital records of the documents and the materials from the funds and libraries available in the museum exposition, respectively systematized.

At the next stage the Archives will also offer the possibility to listen to records of Petko Staynov's works as well as to watch films about him.