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Summaries

The Visualized Sound in a Song Clip of Madonna

Claire Levy

Drawing attention to the music video as a predominant channel in the construction of transnational notions in relation to particular trends in popular culture over the last few decades, as well as a cultural space in which the cult to the spectacle gains new perspectives, this article discusses the artistic nature of the pop singer Madonna. Seen as both a mainstream persona (*Queen of the Pop*) and a subversive figure who breaks traditional patriarchal clichés through the language of the

erotic body, it is argued that the sound of Madonna reveals a specific historical moment in pop music, characterized by rather polyvalent representational strategies. Reading the carnival rhetoric in her song clip „Vogue” (1990), it is pointed out that behind the musical surfaces one can catch ironic intent which questions one-sided interpretations of musical texts even though they might show, at first glance, mostly ambition for getting fame and commercial success.

Two Classic Repertoire of the 50 Years of the Twentieth Century

Rumyana Karakostova

This text is part of the author's research related to national repertoire strategy of the State Musical Theater and the Bulgarian genre works created for the theater company in the second half of the twentieth century. The particular object of critical reflection is a musical piece „The

Revolution Song” (1955) on a historical theme, by composer Georgi Zlatev-Cherkin, which stands out for its extraordinary musical genre decision, unlike the classical model of national-bit operetta – “Bulgarians from olden times” (1959) by Assen Karastoyanov.

From Play to the Catastrophe. Preliminary Sketches of One's Image (About Konstantin Iliev)

Dragomir Yossifov

Object of special interest in the presented article will be the crossing, the intersection of character, ideologies, influences (even violent ones), choices – all of which leads to different in their nature changes in composers practice; to general altera-

tions in reason to write music. I will also attempt to follow the changes in the on-idea-of-progress based avant-garde ideal of Konstantin Iliev – we can define these modulations as *liberalesque hardening* and in the same time – as avant-garde melancholy.

We shall discuss also the ethos of the innovations (as a driving impulse by Konstantin Iliev) – the ethos of suffering/passion/enduring (look at the Slavic word *cmpacmu* or the Latin *passio*) and the state of modern feverishness. Another object of thought will also be the negative and positive constellations of the Image – which is present in the title and which is Konstantin Iliev - with his doubles/Doppelgangers – both contempo-

raries and buried in the past; real figures as well as archetypal silhouettes. We introduce and discuss the term *axiological solidarity*, as well as other conceptual-tools required for the description not only of the heritage of a mighty cultural presence but also of the Image himself (his *imag/e/i/nations*) Konstantin Iliev.

One of the “*Images Impossibles*” of Bulgarian cultural reality.

Opera as a Spiritual Game. Tan Dun Marco Polo (fragments)

Kapka Lalova

Tan Dun (1957), an American composer and conductor of Chinese origin, is one of the most distinguished figures on today's music scene. The Chinese genetic code of his thinking comes through in the shamanic character of his *Ghost Opera* and *On Taoism*, and the sizhu style, originating in the teahouses of Southern China, “runs in his blood”. Tan Dun uses so called organic instruments, which enables him to work into the texture of the symphonic orchestra the sound of sand, stone, wood, paper (*Paper Concerto*), water (*Water Passion*) etc. In 1980, Tan Dun enrolled as a PhD student at Columbia University, New York, and subsequently settled permanently in the city. There he discovered the music of Philip Glass, John Cage, Meredith Monk, and Steve Reich, with whom he collaborated. Dun's experiments in the sphere of synthesis between different arts led him to multimedia, the theater, and film (*Hero*, *Hidden Dragon*). He derived great benefits from his relationship with John Cage and Toru Takemitsu, who brought him up to think as a citizen of the world. This is most evident in Dun's best projects, which rest on the philosophy of Taoism, Buddhism, and Confucian order. Tan Dun's thinking

is thoroughly theatrical, and his inspiration comes mostly from Beijing's Opera. His opera *Marco Polo* (1996, Muffathalle, Minich) does not offer any experiential or emotional identification with the Orient; it is a record of human empathy with man's spiritual values; it spells co-existence rather than co-experience. Its libretto is a meeting point of Western avant-garde thought and the traditions of Eastern culture, the vehicle for this encounter being Marco Polo's double-edged – spiritual and physical – journey to the East. Building upon Paul Griffiths' libretto, Tan Dun undertakes his own musical journey. Thus there are three expeditions altogether – physical, spiritual, and musical – in the form of “opera within the opera”. The musical journey starts with a Renaissance dance refrain in parallel quints (medieval harp), then goes through a Gregorian choral, through the angelic voices of Mahler's *Song of the Earth* (direct quote), a traditional Indian tune (sitar), a religious rite (Tibetan horn), a Mongolian song, and a lyrical pipa solo. Above all this ascends Beijing's Opera with the atmosphere of its abstract character types – shadows and human souls moving around in Nature's eternal cycle.

The Ancient Singing Style in Vocal Practis of Bessarabia Bulgarians

Radka Bratanova

The musicale folklore of Bessarabia Bulgarians has been an object of a scientific interest for more than a century. The research produced during that period is very rich with valuable information for the contemporary scientists. Very valuable in connection of understanding the folklore culture, where the songs are born and developed is the fundamental collection "Bulgarian folk songs from Ukraine and Moldovan Soviet Republics" made by Nicolay Kaufman. The musical performing style can be treated on different levels – ethnical, lo-

cal, confessional, gender, individual etc. Basic characteristics are to be seen in different levels on various stages. The *ornamentics* is the main style forming factor. Some of the local styles are to be found in the songs of Bessarabia Bulgarians – Thrace area, Stranga area and Dobrudja area. These styles placed in another ethos are transformed in to a marker of *Bulgarian national performing style*. The important meaning of the local dialect that creates the performing style is commented in the paper. All these topics are to be developed in future researches.

The Rite *Lazaruvane* from the Shop Region at the stage context

Galina Denkova

The article examines the state of the rite *Lazaruvane* from Middle West Bulgaria (Shopluk) at the amateur stage context. The analyses are made on the basis of the author's field work materials collected for the period 2008–2010 in various concerts, festivals, fairs, organized at the examined region. The text enlightens issues such as: the participants, the public, the jury; the demonstrated actions and typical ritual practices; the repertoire of the *lazarki* and

whole stage repertoire – songs (functions, structural characteristics, way of implementing), dances (the traditional *shetane*, *Pravo horo*, choreographing dances, author's dances). It's noticed the influence of modern musical tendencies over the traditional *lazarki's* repertoire (the using of: third parallelism, instrument accompaniment to classical western instruments, records etc.), as well as putting in new author's works (songs) in the stage reconstructions of *Lazaruvane*.

An Attempt to Entering in the Procedure of Musical Translation (based on the sources from 19th century)

Asen Atanasov

The procedure of the musical translation with its specificity is still undeveloped and unexplored issues in general. The object of this paper are the chants so called *katabasiai* for St. Lazar's day - saturday from the 6th week of Lent. During the study a new

musical translation was done. This musical translation was verified repeatedly in practice, which has demonstrated clearly that the procedure of the musical translation essentially a creative musical process which evolving in terms of vocal music culture.

Review

Miglena Tzenova-Nusheva: „Peking Opera Jīng Jù 京剧”

Sofia, Amadeus Print, 2010, 388 p.

Claire Levy

Devoted to a cultural phenomenon within the Chinese culture that emerged in the late 18th century, this book explores in detail a large circle of issues which enlighten the specific nature of the Peking Opera. Based on long standing close observations, the author traces knotty treads of that entity which refer to ancient connections between drama, music, gesture, masque, dance, etc. Main thesis here reflects the idea of the inceptive coherence between arts. In this sense, the author undertakes extensive excursions into ancient Chinese texts, myths, symbols and beliefs

that reveal particular attitude towards the ethos, the meanings as well as the strength of one tradition, visible even today in the stage representations of archaic elements, woven in the genre of Peking Opera. The topical profile of this account is marked also by the growing tendency in contemporary situation which brings new meanings of the dialogues between different geographic directions and stimulates the curiosity towards phenomena „not from here” as well as the mutual understanding between cultures from all over the world.

In Memoriam

Prof. Elena Toncheva, D.Sc. (26. VI. 1933–3. II. 2011)

A Life Devoted to Science

Svetlana Kujumdzieva

The prominent scholar-musicologist Elena Toncheva passed away. Her name is linked first of all to the field of Old Bulgarian music. She set up the scientific grounds of this field, worked out important themes and problems related to it, restored a lot of its music, which started sounding on the stages. Among the subjects she worked out are these about St. John Koukouzeles, the repertory of “Bolgarskij Rospev” recorded in Ukrainian and Russian chant books in the 17th and 18th centuries, the chants designated as “Bulgarian” in sources in

Greek from the 14th through the 19th centuries, the Putna manuscripts from the 16th century, and many others. Toncheva also, managed to establish a scientific school of talented musicologists who continued her study in the field of Old Bulgarian music. Her scientific achievements were appreciated very highly both in Bulgaria and abroad. She has got many national and international prizes among which the most prestigious is the international Herder Prize. Her life was devoted to science.

Let her rest in peace!