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Summaries

110th Anniversary of the Birth of Vesselin Stoyanov

"...that its task is to give pleasure and through its beauty and elegance to raise admiration..."

The Form as Esthetic Idea and Music Essence in the Work of Vesselin Stoyanov

Snezhina Vrangova

The present article is devoted to the work and contribution of the composer Vesselin Stoyanov – one of the founders of Bulgarian music, whose heritage is not only sound but also includes principles and ethical messages, which are true and main part of the national spirit creation. Vesselin Stoyanov is not only composer and concerting piano player, but also professor of music-theoretical subjects in State Music Academy with publicistic expressions on the pages of the special music press, which concern his attitude about the main problems of the musical art. To one of them – the form – is devoted the article "Some questions of the music form". In

its building Vesselin Stoyanov determine as most important factors not the scheme and arranging, but harmonious attitude where are found the means of expression and their engaging with "one main, vital themes". Basic task of the form, shown in this context is that it gives pleasure and through its beauty and elegance and balance in the relations of its elements to raises in the audience admiration and deep internal resonance through its ability to reflect the reality. Shared esthetic idea for form of Vesselin Stoyanov put its measure over all genre spheres of his work as one of the glaring examples for this is "Rhapsody for orchestra", 1956.

Vesselin Stoyanov's Musical Thinking as Reflected in his Piano Works for Children

Binka Karaivanova

The study of Vesselin Stoyanov's work for children provides insight into some aspects of his musical thinking that in a specific way complement what his work in the major genres reveals. The composer's conception of children's music is entirely realized with the resources of the diatonic modes and with a

musical organization oriented towards the ancient folklore layers, the archetypal.

The analyses made illustrate the concentrated action of folklore melodic patterns which initiate a subtle play with the natural modes in the course of the musical development.

100th Anniversary of the Birth of Parashkev Hadzhiev

Let's Open Parashkev Hadjiev's Harmony Students Book...

Mariyana Buleva

Parashkev Hadjiev creates his first textbook on harmony in 1947, whereas the textbook of 1962 approves the combined

functional-degree symbols of the chords. The author offers a coherent methodological system for studying the principles of tonal

music and is still present in the bibliography of the Harmony syllabi in Bulgaria. Through the decades of work Parashkev Hadzhev played an important role for the

professional development of all Bulgarian musicians. Today he carries the message to aspire us to a higher and modern music theory education.

On Dramaturgical Characteristics and Achievements of *Semi-opera* in the Stage Music Heritage of Parashkev Hadzhev

Boyanka Arnaoudova

The article reviews some dramaturgical and esthetical perspectives in the operatic works of Parashkev Hadzhev in the context of the national tradition. Such perspectives are set in his first significant and very popular opera, „Lud Gidia”, and they are starting point of the Bulgarian semi-opera, an art form to which the composer is not only especially attracted, but also creatively oriented.

Besides touching on stylish and esthetical characteristics of Hadzhev, as

formation of specific vocal style, carefully based on the Bulgarian language and its specific accents, the article reviews Hadzhev's vindication of the classical structure of the material and his unwillingness to mimic empty modernity of the expression. The article concludes that Hadzhev's work conforms to the principles of the Bulgarian operatic dramaturgy without losing its identity and contribution to the respective music, vocal and dramaturgical exploration.

Repertoire Landmarks in the Musical Stage Works of Parashkev Hadzhev

Rumyana Karakostova

The contemporary history of the popular stage creative works in Bulgaria begins with the name of the composer Parashkev Hadzhev. He has been credited for the creation of the first genre models of *Bulgarian operetta*, *Bulgarian comic opera*, and *Bulgarian comic ballet* from the second half of the XXth century, as well as for the creation of the *first Bulgarian musical*, based on national classical literature (Ivan Vazov). From the respectable, in their awesome scale and genre comprehensiveness works for musical stage, approximately one-third of them

have been successfully premiered on the stage of the State Music Theatre. But, as the first orientations – *landmarks in the theatre's national repertoire*, have been outlined those works of Parashkev Hadzhev, which have objectively imposed an ingenious design of the author's conception. At the present paper, which is a part of a more extensive research project, the dramaturgical analysis of the comic operas “Once Upon a Time” and “Five Million and a Little More”, aims to show two fundamental models of the specific Hadzhev's approach to the comic opera.

Multiple Aesthetics in the Music of Postmodernity Minimalism Music and Processes

Gheorghi Arnaoudov

The text examines the ways of development of the contemporary music in the

postmodern era and its expression; introduces the comprehension of the concept

of postmodernism as a temporal and cultural/historical, stylistic marker, adequate to the specific, local development for the different arts, and its concept of modernism. The article exposes the thesis for the examination of the conceptual relationships between different practices and procedures in the postmodern music as well as the multiple aesthetics in the music of the post-modernity.

The article presents leading concepts and contradictions in terms concerning the minimalistic music and the art of Philip Glass and Steve Reich. The text introduces the Michael Nyman's ideas of process music defined in his book "Experimental music. Cage and beyond" and its different types – chance determination processes, people processes, contextual processes, repetition processes and electronic processes.

Rock Music as an Innovative Phenomenon

Mihail Lukanov

Drawing on advanced concepts concerning the dialogical relation between the categories of convention and innovation in the field of popular music (Lipsitz 1990, McClary 2000, Hawkins 2002, Levy 2005), the article offers a discussion on rock music as an innovative phenomenon in Bulgarian culture. Its particular mani-

festations associated with leading rock groups in the local scene (mostly *Shturzite* and *FSB*), are examined in the specific context of musical environment, youth culture, socio-cultural climate, dichotomies old – new, own – foreign, etc., as observed during the 1960s and 1970s in Bulgaria.

Scientific Conferences

Chants Connected with Contemporary East Catholic Saints and Holy Places in Bulgaria

Stefka Venkova

The paper presents chants from the church repertoire of the Eastern Rite Catholic Church in Bulgaria, related to two contemporary manifestations of sanctity: one is Our Lady's Sanctuary in Malko Tarnovo and the other – the Feast day of the Bulgarian blessed martyrs Evgenii, Kamen, Pavel, Josafat. It focuses on the distinct singing originality of these chants that has been formed in the continuity of the active musical life of the church community, as well as in the

complex process of cultural interactions between the Orthodox and Catholic tradition in Bulgaria.

The chants, dedicated to contemporary holy images and places and formed within the tradition of the Eastern Rite Catholic Church in Bulgaria, are part of the national Bulgarian spiritual and cultural reality as well. They present evidence of the everlasting ray of sanctity running through our modern troubled world.

Reviews

„A Foreign Culture up Close“

Rosemary Statelova: *A Foreign Culture up Close. Current Musical Practises of the Sorbs in the Lusatia Bicultural Region of Germany*

Sofia, Institute of Art Studies, Bulgarian Academy of Sciences, 2011, 318 p. ISBN 978-954-8594-22-6

Goritza Naydenova

This book presents the results of a long-term research project (2000–2010) on current musical practices of the Sorbs from the Lusatia (Lausitz) region in Germany.

This is the first attempt of a Bulgarian ethnomusicologist to work in a remote location within a non-Bulgarian society. In her book, Rosemary Statelova is following not a pre-selected structure, but the logic of her own introduction to this peculiar culture, in the music it has and what purposes it has served, and serves now. Each phenomenon in the cultural life (formations, events, personalities, historical facts) is turned into a center of a web of connections with the whole of Sorbian culture.

Its most important features are outlined as the constant fear of its extinction,

the use of language and music as a sign and guarantee for Sorbianity, and its non-self-sufficiency. This is how we get to the matter of dominations and mutual impulses between the Sorbian and German culture.

Aside from the anthropological point of view, Rosemary Statelova includes in her analytic strategies a historical review, a cultural approach, biographical approach, musicological analysis of both repertoires and precise emblematic musical units. All this builds up a remarkable narrative, which transmits the personal and assimilating encounter of the researcher with the abundant material and leaves the impression that the researcher is opening up perspective after perspective, following this introduction to the Sorbian culture and society.

„Im Laufe der Zeit“

Im Laufe der Zeit. Rosemary Statelova 70 Jahren

Compiler Ventsislav Dimov. Sofia, Institut für Kunstwissenschaft, Bulgarische Akademie der Wissenschaften, 2011, 190 S. ISBN 978-954-8594-31-8.

Angelina Petrova

Prof. Rosemary Statelova, die bekannte Forscherin und „Erste Dame“ der bulgarischen Musikwissenschaft im Feld der Popkultur, der Musikanthropologie und der interkulturellen Forschung hat ihr 70-jähriges Jubiläum gefeiert. Anlässlich ihres Jubiläums hat das Institut für Kunstforschung in Sofia zwei neue Bue-

cher von Prof. Statelova herausgegeben. Der Text stellt ein kurzer Kommentar des Buches „Im Laufe der Zeit“ (Sofia, 2011) dar.

Die Aufsätze und Studien in dem Sammelband „Im Laufe der Zeit“ stellen eine reiche Problematik aus der kulturellen und anthropologischen Sicht vor:

z.B. die Massenmedien im Sozialismus (70-80 Jahren) oder die Pop-Rockkultur im Zeit der politischen Wende Anfang der 90-er Jahren des 20. Jahrhunderts. Ein wichtiger Teil des Forschungsfeldes von Prof. Stalova ist die Ethno-Popmusik in den Balkanländern und in Bulgarien an der Schwelle des 21. Jahrhunderts. Ihre Analysen bewegen sich im Horizont des Kulturologischen, die Texte sind polemisch, kompromisslos, scharfsinnig und individuell konzipiert. Sie erfassen unbekannte Problematik aus

dem "Ost-West"-Dialog um die Musik des politischen Wandels, um die Ethno-Popkultur der Balkanländer, die Rezeption der klassischen Musik nach der politischen Veränderungen im Region.

Ein wichtiger Teil ihrer Forschung im Buch "Im Laufe der Zeit" ist die aktuelle Musikkultur der Sorben in Deutschland. So fasst auch "Im Laufe der Zeit" eine neu konzipierte und interessante Problematik des Interkulturellen und der Identität im Feld der Musikanthropologie um.

Kristina Yapova: *Sound and Ethos. Variations on a Theme by Boethius*

Sofia, Institute of Art Studies, Bulgarian Academy of Sciences, 2011, 336 p. ISBN 978-954-8594-27-1

Stefka Venkova

The book of Kristina Yapova is a first attempt in Bulgarian musicology to explore the important issue of *how we can speak about music without losing it in the process of speaking*. In quest of the answers to this question the present study has chosen Boethius's treatise "De institutione musica" as its starting point.

The significance of this book is not only in the new knowledge it provides. It

also offers an exciting journey into music as overcoming the subject – object connection in a new relationship "if you let the music sound through you – to the end – making you its own voice" by its principle of harmony. This relationship discloses "another Subject, and it is only in His power that the music of the world (mundana), the music of the man (humana) and the music, revealing Him (instrumentalis) exist.

Antoaneta Radoslavova-Doicheva: *Music in Bulgarian Radio (1930-1944)*

Sofia, Publishing house „Petko and Pencho Slaveikov“, 2010, 396 p. ISBN 978-954-9730-17-3

Ventsislav Dimov

"Music in Bulgarian Radio" by Antoaneta Radoslavova-Doicheva is a valued contribution to history of music and media in Bulgaria. The book is dedicated to the music in the program of young Bulgarian Radio in the period 1930-1944. The chapter one, "Native Radio" is linked to the beginning of radio broadcasts in Bulgaria. Chapter two, "States Radio Sofia" traces the start of an intensive development in which Bul-

garian Radio established itself as a national institution with European dimensions and a vivid presence in Bulgarian public life. This is a successful work, that make a point: consolidating the Bulgarian intellectual elite, Radio Sofia became the most effective ambassador of Bulgarian national music culture (art music – composer creation and perform art, folk and pop music) in the world.