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Summaries

90th Anniversary of the Birth of Lazar Nikolov and Alexander Raichev

Lazar Nikolov and Konstantin Iliev: Parrhesia and Symphony

Dragomir Yossifov

The parrhesia as an uncontrollable impulse to pronounce the truth, as intimate or publicly cried possession of the truth, parrhesiast as a public figure are shown in two different types of presence and behavior of the two composers in the field of Bulgarian musical culture: If with Konstantin Iliev the parrhesional articulation of truth in the lava of typos-language forms gaps in public conventions, then Lazar Nikolov rather holds back and implies this truth, keeping it in a special state of continuity. What constitutes the seemingly strange connection between parrhesia and symphony in the title? "The Sonata-symphonic mode of thinking can be characterized as follows: the main thing is continuity, the origination of one musical thought from

the other and the restless, conflicting musical expansion" - claimed Lazar Nikolov. To him "sonata" was a composition principle, but also a sub-sistence of the world, a sign of deep substantiality. The symphony as a specific art of dislocations, of tectonic metamorphoses had reserved for Lazar Nikolov connotations like firmness, restraint, power, serene-tragical sense. The sonata by Lazar Nikolov is based mostly on sonoric contexts and harmonic affinities, of a wide understanding of functionality and pattern. The sound material generates the *sonatic* out of itself, causes itself as a phenomena - and that is the specific type of sound parrhesia, which uncontrollably speaks itself in its natural truth, disclosedness.

Klaviergrundlage und Die Sprachart in Lazar Nikolovs Musik

Cvetana Ivanova

Der Artikel ist Teil einer Forschung der Klaviergrundlage Lazar Nikolovs Schaffens. In den beiden Opern des Komponisten finden wir zwei Vorgehensweisen zur Musiksprache, die durch das Klavierdenken gefitert auch in der Instrumentalmusik von Lazar Nikolov zu beobachten sind. In der zweiten Oper – "Onkelschaft" beginnt das Musikgewebe wirklich zu "sprechen". Es ist ein Recitativ entsanden durch das Folgen des besonders

koloristischen Sprachfluss der Wasows literarischen Grundlage. Es entsteht eine abstrakte Annaeherung zur Folklore. Die metrorhythmische Sprachstrukturen lassen das Instrumentalgewebe auch reden. Auf der Ebene der Phylo/Onthogenese ist ein aehnlicher Prozess wie in der Barockzeit zu beobachten ist. "Der gefesselte Prometheus" – die erste Oper Lazar Nikolovs ist in Untersced zum Alltaeglichen in "Onkelschaft" durch die hohen Spheren des

Geistes dominiert. Dadurch sind auch andere Konstellationen entstanden: die Stimmen erklaren das tobende Instrumentalgewebe.

Evidences in Lazar Nikolov's Self-appreciation and their Meaning Today

Angelina Petrova

Lazar Nikolov's documentary archive contains a "Notebook of Selected Thoughts" in which the composer has recorded aphorisms, stories and ideas by various authors, some of which are accompanied by his own comments. The present brief article deals also with some other documents, some fragments or notes which he did not publish and have not been studied so far. An attempt is made to comment on the autobiographic aspects and ethos in the composer's manner of thinking, on the provision that this topic is just a beginning, an impulse and its horizons are measurably rich and unfathomable.

"The Nightingale of Orchid" by Alexander Raichev and the National Pattern of Contemporary Revue-Operetta

Rumyana Karakostova

From the position of the today's critical reflection "The Nightingale of Orchid" by Alexander Raichev remains an episodic creative expression with the value of a generic experiment. Despite of the presence of familiar ideological clichés in the song texts lyrics and in the principles of the dramaturgical structure, the composer succeeds to impose the pattern of contemporary *revue-operetta* – with a radically new song-and-dance language and with an original author's stylistics, which turns out to be exceptionally promising. Precisely this pattern paves the way of the *musical* in the State music theatre's national repertoire from the mid-60s of the twentieth century.

The antiphonal genre in the Latin office of St. Nicolas

Yavor Genov

St. Nicolas is the only Eastern saint in the Latin Christianity, distinguished by rich, complete and developed chant repertory. This repertory leads to certain questions about the time and the way of compilation, whether some part or the full repertory was borrowed from other offices or, on the contrary, was "composed" in memory of St. Nicolas in particular. The present article is a part of a more detailed research about the chant repertory about St. Nicolas. The attention here is focused on a certain chant genre – the gospel antiphons for the Vespers and Lauds. The results of the investigation of the antiphons confirm my observation upon the liturgical and structural specifics of the repertory, published in a previous paper, that the chant repertory about St. Nicolas, based on the discussed antiphons, could be assumed as composed especially for the purpose of worship to the saint. There is considerable probability that this has happened

shortly after the transition of the relics of the saint to Bari, Italy, in 1087. The article also features observations on certain interactions between different chants of the office of St. Nicolas as well as the repertory for later established offices. After the research

of the antiphonal genre, it is possible to gain a more detailed and clear picture about the compilation of a certain chant corpus, which gives a perspective for searching a point of contact with the service of St. Nicolas in the Orthodox church.

Debuts

Polyphonic Devices and Dodecaphonic Compositional Techniques in The Opera "Ulisse" by Luigi Dallapiccola

Vera Tzenova

The present exploration investigates the polyphonic devices and dodecaphonic compositional techniques in the opera "Ulisse" by Luigi Dallapiccola. The paper examines some of the stylistic impacts on the development of the composer's serial technique and, for this purpose, some

research-workers' opinions have been applied. Luigi Dallapiccola's contribution to the establishment of the twelve-tone avant-garde method in Italy has also been outlined in the text. The sophisticated combination of music-dramaturgical interconnections in the opera has been examined as well.

Contrabass in Jazz Music Making

Svoboda Bozduganova

Devoted to the role of contrabass in jazz music making, the article dwells on some general issues in relation to the accompaniment and solo functions of this instrument. It is argued that since the times of jazz emergence contrabass has been a key instrument in jazz bands. Used initially mostly in the rhythm section, contrabass gained more sophisticated solo functions over the years, along with the evolution of jazz styles. Spe-

cial attention is paid to the so called walking bass as well as to particular improvisation approaches and the way these approaches are performed by contrabass. In conclusion, it is pointed out that in styles like free jazz contrabass is treated as equal as all other solo instruments. Besides, the idea of its accompaniment and solo functions are not anymore as strictly differentiated as they used to be in earlier jazz styles.

Scientific Conferences

Workshop Choral Societies and Nationalist Mobilization in Nineteenth-Century Europe

Ivanka Vlaeva

The workshop Choral Societies and Nationalist Mobilization in Nineteenth-

Century Europe is part of a large international project which was organized by

NISE (Study Platform on Interlocking Nationalisms, Amsterdam) and SPIN (National movements & Intermediary Structures in Europe, Antwerp). It was held in the Royal Conservatoire of Antwerp, Belgium (17-19 February 2011) with the collaboration of ADVN (Archief en Documentatiecentrum voor het Vlaams-nationalisme), Koor & Stem, History Department at the University of Antwerp and University of Amsterdam. The review observes the work and conclusions of the event. Invited speakers from all over Europe (historians and musicologists) analyzed the phenom-

enon of choral music and its correlations with the national movements. This is the first complex comparative research of this kind and the topic is essential for understanding the historical processes in the 19th Century Europe. The program was focused on simultaneously ongoing tendencies in choral practices, regional models and their interactions. The debates were about common features across Europe, but also about the cultural specifics in different countries and regions from Norway to Serbia and Bulgaria as well as from Scotland to Estonia.

Reviews

New Way to Roods of National Identity

“What is the Authentic Bulgarian Church Singing”, ed. Julian Kouyumdzhev
Plovdiv, “Coala-press”, 2011, 256 p. ISBN 978-954-9455-70-0

Maryana Buleva

The book „What is the Authentic Bulgarian Church Singing” (ed. Julian Kouyumdzhev) comprises 141 texts relating to a discussion unfolding mainly on the pages of the Bulgarian periodicals since the early 1890s to the early 1940s. The discussion about the „authentic Bulgarian church singing” („Bolgarskij Rospev” or Eastern chants in their Church Slavonic translation) were

exceptionally important for the Bulgarian society. The book documents the public attitudes to the Bulgarian singing traditions in the domain of church services and discloses the cultural and historic meaning of the discussion about the “authentic Bulgarian church chants”, thus opening way for further research into the Bulgarian church music after the Liberation.

Denica Ancheva: “The Ballet of Ruse and Asen Manolov (First steps, formation, development)”

Sofia, Institute of Art Studies, Bulgarian Academy of Sciences, 2011, 450 p.
ISBN 978-954-8594-27-1

Anelia Yaneva

Denica Ancheva’s book “The Ballet of Ruse and Asen Manolov (First steps, formation, development)”, publication of the Insti-

tution of Art Studies to Bulgarian Academy of Sciences (S., 2011, 450pages), is valued contribution to the culture history of Ruse.

The chronological frames of the dissertation cover a period of almost a century – from the end of the 60-es of the XIX-th century till the end of the 60-es of the XX-th century. The research starts with the appearance of the first dance parties in Ruse, traces the participation of dancers in amateur stage expressions and goes further to the formation of a professional ballet group. In detail the author investigates the times when on stage worked the choreographer Asen Manolov, whose independent ballet settings brought the ballet dancing in Ruse to a national level and

placed it among the best provincial ballet groups.

I believe that the purpose of the author to look for the basis of the ballet art in Ruse and to make popular its achievements will find a response among the audience of Ruse and will present with dignity the Ruse ballet in its 50-year history. The first independent ballet in Ruse – „The fairy of dolls“ by Bayer – was performed on 7th March 1952. This performance marked the beginning of the professional ballet in Ruse. In 2012 the Ruse ballet is getting on for the 50-year anniversary of its existence.