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*120 години от рождението на композитора
академик Петко Стайнов*

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ABSTRACTS

Academician Petko Staynov *Elisaveta Valchinova-Chendova*

Petko Staynov's oeuvre has long ago been historically reflected on, gaining well-deserved recognition. His figure inspires profound respect from authors of music, performers and audiences. Belonging to the so-called second generation of Bulgarian composers, i.e. to the 'Bulgarian classical composers', Petko Staynov was among the founding fathers of *Contemporary Music Society of Bulgarian Composers* (1933) and its president until 1944. He was very active as a member of the Union of Bulgarian Composers in the following decades. His oeuvre is emblematic of Bulgariannes. Petko Staynov's symphonic and choral works have over the decades shaped high music culture in terms of performance and listenerships. As a choral composer, Petko Staynov was closely bound up with the choral development activities in this country and his enthusiastic social endeavours paved a historical way for the advance of choral performative art. In Petko Staynov's overall output, his contribution as a musically active figure and leader was a projection

of his creative ardour and value-oriented striving towards building up spirituality. This striving is discernible also in his cherishing of traditions and his belonging to the cultural contemporaneity that have evolved into a deeply comprehended social and intellectual position. His role in organising the scholarly activities associated with the art of music within the system of the Bulgarian Academy of Sciences (BAS) was fundamental either. Petko Staynov has been a regular member of BAS since 29 June 1941. He took active part in the Academy's governing bodies until his last day: member of the Presidency; academician secretary of the Department of Fine Arts, Music and Architecture; member of the Academy's editorial and publishing board; member of the editorial team of the Bulgarian Encyclopaedia. The article traces in details his activity in his capacity as director of the Institute of Music as strategically essential to musical lore in the 1950s and the 1970s and to the achievements of certain researchers.

Keywords: *Petko Staynov, academician, composer, culturally active figure, director of the Institute of Music*

On an early document about Petko Staynov's activity within BAS

Julian Kuyumdjiev

The document under consideration is a report by the Institute of Music of 31 March 1948. The report laconically outlines the developments in Bulgarian music since the Liberation until 1948, specifying the major tasks and perspectives facing the national music at the time. The best part of the report deals with the development of Bulgarian music, defining two generations of composers, 'first' and 'second', differing from each other in terms of their theoretical and technical training and general and music culture. The issue of a national music style is addressed, the interpretation of which fits into the context of the discussion of the 1930s and is very close to Petko Staynov's take on the problem in his article *Bulgarian Music Style* (1935). The report names the achievements and obstacles facing Bulgarian music performing art; the issue of the activities of the amateur ensembles is raised and an idea of establishing a 'central leadership' is put for-

ward supposed to facilitate such ensembles' activities, which came to fruition in 1952. The problems of music education, general and specialised, are the focal point of the report. The importance of training teachers of music and enhancing the role of the discipline at comprehensive schools, underscored by the report, was later elaborated at a National Conference on Music Teaching held in 1955. As for the report's authorship, it is argued that the shaping of the text and its conclusions belong to Petko Staynov. It is noted that unlike similar documents of that age, it is free of any tint of ideology. The report is yet another evidence of Petko Staynov's ability to sensibly analyse the problems facing the music culture at the time and outline the prospects for its development, but also of his professional and moral criteria in his capacity as the head of the Institute of Music for almost three decades and a major figure in Bulgarian music culture.

Keywords: *Institute of Music, national music style, music culture, music education, Government Decree on Music of 1948*

Documents concerning trips and fieldworks by the staff of the Department of Folk Music, Institute of Music, in the 1960s

Diana Danova-Damianova

Collecting and keeping folk music was a priority of the Institute of Music in the 1960s. Acquisitions to the Folk Music Archive

were lyrics and tunes of folk songs or other materials, either bought or obtained or taped repertoires of certain informants, kept at the

Institute of Music; still, one of the most efficient forms was the especially mounted scientific expeditions, fieldwork and individual trips by members of the staff. These trips taken by the folklorists, often in difficult conditions, were the sole opportunity for recording folk songs and instrumental tunes in their natural environment, i.e. by their authentic performers in the place, where these have been a local practice. Ten to twelve folk expeditions were mounted on a yearly basis, planned in advance by the Institute of Music as part of the fieldwork conducted by BAS.

Keywords: *Academician Petko Staynov; scientific expeditions; trips; fieldwork, recording and keeping of folk music; Folk Music Archive, Institute of Art Studies; Scientific Archive of BAS*

Petko Staynov: Director of Sofia Opera House *Rumyana Karakostova*

The unconsidered for the time being subject matter of Petko Staynov's stint as director of Sofia National Opera undoubtedly fits into the wide range of historical subjects, shedding light on the versatility and the scope of the emblematic of Bulgarian music culture public, creative and leading figure of the academician from the viewpoint of contemporary research reflection. His stint as director coinciding with a very complicated and strenuous situation, that of World War Two (1941 – 1944), really inspires respect with Petko Staynov's personal presence, titanic will, creative vitality and opportunistic tact, which, in spite of the course of the military and political actions and Bulgaria's involvement

The trip orders bear the signature of Academician Petko Staynov, the reports submitted by the staff members on their trips were also endorsed by him in his capacity as the director of the Institute of Music; he also chaired the committees on the acquisitions of fieldwork, ethnographic and historical music materials. The reporting documents are kept at the Scientific Archive of BAS, being a source of invaluable information about folk music as it was in the places toured by the members of the staff of the Institute of Music in the 1960s.

with the doctrine of the Tripartite Pact, ensured a relatively calm and fruitful life for Bulgaria's first and sole until the mid-1940s state-run opera house. It is symptomatic in such an analytical context that in a period of two decades from the promulgation of the Act on Sofia National Opera in 1921 until the appointment of Petko Staynov by Royal Decree No. 101 of 21 September 1941 and taking office as 'Deputy Director of the National Theatre in charge of the National Opera House', the autonomous management of the state-run operatic institution has actually never been assigned to such a prominent Bulgarian musician. A year earlier, in 1940, in token of wide recognition for Petko Staynov as a

composer and public figure and at the suggestion of composer Dobri Hristov, he was elected a regular member of the Bulgarian Academy of Sciences, which in fact made him the first academician at the helm of Bulgarian music performing art. Undertaking this pioneering mission in a critical historical moment, he virtually championed the idea of establishing a national opera house

with the aesthetics and of the scope of the first-rate cultural institutions in the European professional tradition, performing a representative function in this country's music life. This is evidenced first of all by Petko Staynov's marked interest in and personal artistic commitment to national premieres by setting them at the top of the strategic priorities of Sofia National Opera's repertoire.

Keywords: *Petko Staynov, stint as director, Sofia Opera House, premiere, Bulgarian repertoire, visiting European opera companies*

The Enigma Petko Staynov *Rositsa Todorova*

One hypothesis about Petko Staynov's compositions is that they arise from his aural and tactile perceptions because of a lack of visual perceptions. In his aural image the music had never been connected with a visual image of the score. The parts in his music compositions probably were objects with specific vibrations in the space. His music forms arise from interaction between his aural syncretic perceptions (on the principle: one with the other) and tactile dismembered

perceptions (on the principle: one after another). From a structural point of view the forming process was subordinated to the peculiarities of the memorizing. The line, the square modeling, the repeated variable building up, together with the simultaneous combination of modal (directed by emotional experience to the present) and tonal (directed to the future) layers of the texture create the general supports for the both composer and listeners.

***Thracian Dances* by Petko Staynov in the tradition-contemporaneity field (1926 – 2016)** *Emilia Kolarova*

Petko Staynov's *Thracian Dances* suite (1926) has established itself as a piece, which with its multiple references to various musical and cultural areas, layers and symbols has given a creative impetus to the coming generations of Bulgarian

composers. In the anniversary concert given in 2006, each of the arrangements highlighted in its own right the specifics of the original work infiltrating at the same time Petko Staynov's idea through musical imagination and ingenious

interpretation of a contemporary author, using an impressive mixture of genre models, stylistic approaches and individual creative solutions. These new arrangements turned *Thracian Dances* suite into a musical socio-cultural phenomenon of a kind, into a genuine evergreen; imparting to the piece

Keywords: *ethnocultural code, jazz, Dixieland, beatbox, socio-cultural phenomenon*

a tinge of everlasting actuality, underlying its Bulgarian nature, European modernity and a universal message. *Thracian Dances* has established itself as a work mediating between ages, generations, genres, styles and individualities: a magic doorway of a kind towards the dialogical time.

Ethos, pathos and logos of sound repetition in Petko Staynov's choral ballads

Mariana Buleva

The three key words *ethos–pathos–logos* are interpreted in unity through the inspiring idea of Kristina Yapova of the logos meaning of continuous sound, of tonal stretch. Keeping the same pitch has various forms in ancient practices, which are highlighted in an informatively compact way and emblematic of Petko Staynov's choral ballads. The first form is the ison drone, which is deeply rooted in all ritual traditions across the Bulgarian lands and whose messages are designed for a vertical type of communication. The former refers to the folk culture, while the latter, to the Orthodox music. Typical of the ison drone in Petko Staynov's choral ballads is that it runs through the polyphonic sonority in the various layers of the texture, having a major dramaturgical significance. In the ballad *The Secret of the Strymynas River*, the bourdoning tone moves successively to dif-

ferent choral parts, setting them at the same pitch so that the voices seem to resonate with nature. The role of the rhythmicised repetition, which is an accumulation of energy in one point, set at the acoustic pitch of the ethos, is also significant. The declamatory style is the third form of keeping the same pitch. It focuses on word and may be a bearer either of ethos or of affect in various musical traditions. Petko Staynov's ballads combine both approaches in a strongly effective way. At the same time, the chance for the layers to exchange their intonations allows for transforming declamation into bourdon thus assuming ethos as a moral frontier. This so profound in terms of its messages transformation of song and declamatory layers and bourdon structures is as a whole one of the expressions of the amazing integral synthesising thinking of the composer.

Keywords: *Petko Staynov, choral ballads, ethos, ison, repetition, declamatory style*

The Braille Manuscripts by Academician Petko Staynov Works desiphered in the period 2000 – 2015

Galina Lukanova

In the process of researching Academician Petko Staynov's personal archive within 2000 – 2015, some of his previously unstudied Braille notational manuscripts were discovered. The initiative was launched by the Petko Gruev Staynov Foundation, and the work on deciphering the musical scores was entrusted to the sightless Keranka Milusheva and Mihail Lukanov (a composer and researcher), who was later succeeded in this task by his wife – Galina Lukanova. In the presented

material there are specific details concerning the nature of the Braille manuscripts as well as some problems encountered by the two teams in the deciphering process. A list has been published containing the newly-discovered compositions, some of which were considered to be among Petko Staynov's lost works from his youthful years. The said compositions can be found on the site of the Foundation, and also in its electronic archive: www.arc.staynov.net

Keywords: *Braille, Braille notation, deciphering, Petko Staynov*

REVIEWS

Stefka Venkova: Apostol Nikolaev-Strumski: A Life, Inspired by Music

*Sofia: Institute of Art Studies, BAS, 2016, 242 p.
ISBN 978-954-8594-60-8*

Julian Kuyumdjiev

Stefka Venkova's book *Apostol Nikolaev-Strumski: A Life, Inspired by Music*, is the first monograph on the life, activities and oeuvre of a prominent figure in Bulgarian church music. The first three chapters of the book deal with Apostol Nikolaev-Strumski's life and career; the next three chapters are devoted to the composer's legacy. The major contribution made by the study is in providing as detailed a picture both of his life and career and of his compositional legacy as possible using a plethora

of explored and analysed sources many of which are published for the first time; in analysing the factors shaping his personality and artistic principles; in doing the first ever inventory of a Apostol Nikolaev-Strumski's oeuvre, offering invaluable information about the composer's work; in the observations of and conclusions about certain dimensions to his church music offering helpful opportunities for a comprehensive study of the stylistic characteristics of his church music.

Yavor Genov's *Latin Chant for Saints, Venerated both in Western and Eastern Churches (SS Cyril and Methodius, St Nicholas of Mira, St George, SS Cosmas and Damian)*

Sofia: Mars 09, 2016, 228 p.
ISBN 978-954-2925-34-7

Kristina Yapova

The review of the book *Latin Chant for Saints, Venerated both in Western and Eastern Churches (SS Cyril and Methodius, St Nicholas of Mira, St George, SS Cosmas and Damian)* by Yavor Genov draws attention to some innovative and contributive elements in it. First of all, it is the very choice of Latin monody as a subject of research that ensures its contributive nature, as it has been Genov, who put it in circulation within the Bulgarian medieval studies. Secondly, the scientific objects are unstudied as a corpus of chants commemorating the saints named in the title by the Eastern and the Latin Churches. Thirdly, the study features a strict system built on the assumption of music as a language. Yavor Genov outlines the main level of exploration: the lexis of this language. The lexical study, in its turn, necessitates outbranching towards other various levels and requires placing in a context, opening up multidirectional perspectives.

A liturgical service is such a context, which presets also the structure of the exposition, undergoing an independent study of each service and its repertory. There are two issues standing out among those presented for solving: that of the liturgical and music-creative grounds for the respective repertory and the one of the origins of such a repertory in terms of the time, place and type of liturgical service. Consequently, a second wider context arises, the one, where the service itself is placed, i.e. the cult of the saints and the established commemoration of each of them. These methods of concentrically widening contexts is pointed out as the fourth contribution in the book as it prompts to achieve results with the scope of innovations and discoveries related both to putting manuscripts of unique chant repertory into scientific circulation, and to reach conclusions about them.

Prof. Assen Diamandiev's Centenary

Compiler: Julian Kuyumdjiev

Plovdiv, Academy of Music, Dance and Fine Arts, 2016, 168 p.

ISBN 978-954-2963-17-2

Mariana Buleva

The book *Prof. Assen Diamandiev's Centenary* was authored by a team of the Academy of Music, Dance and Fine Arts, Plovdiv. It contains a total of 13 papers delivered at a colloquium held in end-2015. The book is intended to keep and shed light on the work of a significant figure of this country's national music culture.

The authors have outlined ingeniously and comprehensively various dimensions to the artistic activities of Prof. Assen Diamandiev's striking personality. His central contribution is considered as the establisher of a *mixed folk choir*; head of

the Plovdiv Ensemble of Folk Songs and Dances; founder of a training school for folk songs; a remarkable teacher of music with significant contribution to modern solmization methods in music education; a public figure. The focal point of some of the papers are challenging issues associated with various genres of Prof. Assen Diamandiev's legacy such as children's choral songs or piano music. Contributive are the supplements: timelines of his oeuvre and life, archival materials, photos, that would actively facilitate any further research on Assen Diamandiev's life and work.

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