

Българско музикознание *Bulgarian Musicology*

XLI / 2017 / № 2

БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ
Институт за изследване на изкуствата
BULGARIAN ACADEMY OF SCIENCES
Institute of Art Studies

Кристина Япова	<i>Музика и философия</i> Музикологията като философска дисциплина.....	3
Стефка Венкова	<i>Музикална история</i> Николай Ив. Николаев в защита на „старобългарското църковно пеене“	22
Валентина Невзорова	Изучение наследия Добри Христова в историческом аспекте.....	34
Миглена Ценова- Нушева	<i>Музика и театър</i> Възникването на музиката и театъра в Япония според японската митология. Съпоставки с музиката и символиката на театър <i>Кабуки</i>	43
Любомир Любомиров Денев	<i>Дебюти</i> Възникване и определяне на диригентските проблеми в звукозаписната сесия на симфоничен оркестър.....	58
Илия Граматиков	<i>Рецензии</i> Кристина Япова: <i>Музика и логос. „Моисей и Арон“ на Шьонберг</i>	80
Росица Драганова	Лилия Крачева: <i>Музикална творба и изпълнителска практика: музикалнокултурни модели</i>	83

<i>Лозанка Пейчева</i>	<i>Анатол Анчев: От психологическата основа в народоуката на Иван Д. Шишманов до българската аналитичнопсихологическа антропология.....</i>	<i>87</i>
	<i>Ин мемориам</i>	
<i>Елисавета Вълчинова-Чендова</i>	<i>Проф. д.изк. Димитър Христов (2 октомври 1933 – 26 февруари 2017).....</i>	<i>94</i>
<i>Светлана Куюмджиева</i>	<i>Проф. д.изк. Агапия Баларева (28 март 1929 – 6 април 2017).....</i>	<i>98</i>
	<i>Резюмега</i>	<i>101</i>
	<i>Music and Philosophy</i>	
<i>Kristina Yapova</i>	<i>Musicology as a Philosophical Discipline.....</i>	<i>3</i>
	<i>Musical History</i>	
<i>Stefka Venkova</i>	<i>Nikolay Iv. Nikolaev in favour of 'Old Bulgarian liturgical chant'</i>	<i>22</i>
<i>Valentina Nevzorova</i>	<i>Studying Dobri Hristov's legacy historically....</i>	<i>34</i>
	<i>Music and Theatre</i>	
<i>Miglena Tzenova-Nusheva</i>	<i>Emergence of music and theatre according to Japanese mythology. Comparisons with the music and symbolism of Kabuki theatre</i>	<i>43</i>
	<i>Debuts</i>	
<i>Lubomir Lubomirov Denev</i>	<i>Occurrence and identification of conductorial problems during a symphony orchestra's recording session.....</i>	<i>58</i>
	<i>Reviews</i>	
<i>Iliya Gramatikoff</i>	<i>Kristina Yapova: Music and Logos. 'Moses and Aron' by Schoenberg.....</i>	<i>80</i>
<i>Rositsa Draganova</i>	<i>Lilia Kracheva: Pieces of Music and Performing Practices: music-cultural models.....</i>	<i>83</i>
<i>Lozanka Peycheva</i>	<i>Anatol Anchev: From the psychological basis of Ivan D. Shishmanov's nation studies to Bulgarian analytical-psychological anthropology.....</i>	<i>87</i>
	<i>In memoriam</i>	
<i>Elisaveta Valchinova-Chendova</i>	<i>Prof. Dimiter Christoff, DSc (2 October 1933 – 26 February 2017).....</i>	<i>94</i>
<i>Svetlana Kujumdzieva</i>	<i>Prof. Agapia Balareva, DSc (28 March 1929 – 6 April 2017).....</i>	<i>98</i>
	<i>Abstracts.....</i>	<i>101</i>

ABSTRACTS

Music and Philosophy

Musicology as a Philosophical Discipline

Kristina Yapova

The study brings up for consideration the issue of the content-related scope of musicology and hence, of its definability as philosophical knowledge. Traditionally, that would mean either to confirm or to deny the place of musicology among the disciplines referred to as philosophical judging by whether or not it complies with the general principle of defining these disciplines as such. The classifications of knowledge of Antiquity or of the Middle Ages give a historical example of this kind of

logic, where the discipline of music is legitimized as philosophical one by the numerical principle, uniting the mathematical disciplines as part of theoretical philosophy. This study advances the thesis that presently, such a move is far from sufficient. A change is needed in the very way of posing the problem. The role of music in its own essence in mapping out new philosophical horizons is put forward and argued to replace the existing criteria or arguments of classing musicology as philosophical knowledge.

Keywords: *music and philosophy, tone, musical comprehension, hearing*

Musical History

Nikolay Iv. Nikolaev in favour of 'Old Bulgarian liturgical chant'

Stefka Venkova

No studies have been devoted recently to such an eminent musicologist as Nikolay Iv. Nikolaev (1852 – 1938). The paper is the first contemporary reading of less known facts about his activities in church music allowing to trace in-

depth his endeavours adding new strokes to his altogether less well-explored career. Special attention is devoted to his role in collecting and promoting of the so-called 'Old Bulgarian liturgical chant' as part of the discussion about

the 'authentic Bulgarian liturgical chant' led between the 1890s and the mid-1940s. Against a backdrop of the shaping of the view of the old Bulgarian music during that period,

Keywords: *Old Bulgarian music, discussion about the 'authentic Bulgarian liturgical chant', Old Bulgarian liturgical chant, Orthodox liturgical chant, choral liturgical chant*

the important role of Nikolay Nikolaev both in the discussion and in the entire development of the new Bulgarian church music is under consideration.

Studying Dobri Hristov's legacy historically

Valentina Nevzorova

Interest in the compositional, choral and conducting experience of Dobri Hristov has persisted throughout the second half of the twentieth century to gather momentum at the turn of this century. The first study dealing with his oeuvre was published by Olga Kamburova in the composer's lifetime, while the latest and the most relevant by Kristina Yapova came out in the 2010s. Presently, Bulgarian musicology has a number of works devoted to Dobri Hristov's oeuvre. His legacy was promoted in Russia owing mostly to a monograph by Venelin Krustev published in Russian in 1960.

Venelin Krustev was behind and took part in the publication of two prefaced volumes of the theoretical works by the composer,

Keywords: *Dobri Hristov, Bulgarian musicology, studies on Dobri Hristov, metric theory, folk elements*

which provided a basis for all contemporary research on Dobri Hristov in Bulgaria. Venelin Krustev's assumption to the effect that early in his career composer Dobri Hristov encouraged researcher Dobri Hristov, but then again in the following years, when he argued his metric theory, musicologist Dobri Hristov helped artist Dobri Hristov is of vital importance in the light of the problem under consideration about how Dobri Hristov's views translated in his compositional work. The figure of the energetic organizer, composer and folklorist stands ever higher over the years and his outstanding contribution as a trailblazer for the paths of Bulgarian music into the present, becomes ever more visible.

Music and Theatre

Emergence of music and theatre according to Japanese mythology. Comparisons with the music and symbolism of *Kabuki* theatre

Miglena Tzenova-Nusheva

Taking a closer look at Japanese mythology could create a broader foundation, which could help to comprehend and interpret the musical and symbolical aspects of *Kabuki* theatre. Such an approach would ensure a deeper understanding of the specifics of Japanese music and theatre. The main focus of this text is on the first Japanese myth in which a performance is described – the acting, music and dances in it. The main sources by which the myth in question

is adduced are the earliest Japanese written texts – *Kojiki*, compiled in 712, in the *Nara* period (710 – 794) and *Nihon shoki*, compiled in 720 also from the *Nara* period. The text draws on research works dedicated to mythology, to Japanese symbols and so on, offering the author's comments and interpretations. An interdisciplinary approach is applied encompassing aspects of the historical, comparative, socio-anthropological, and others, sciences.

Keywords: *music and theatre in Japanese mythology, music in Kabuki theatre, symbolism in Kabuki theatre*

Debuts

Occurrence and identification of conductorial problems during a symphony orchestra's recording session

Lubomir Lubomirov Denev

The paper is part of a doctoral thesis on 'Conductorial problems during a symphony orchestra's recording session'. The work focuses on the identification of conductorial problems during recording sessions. The chapters deal with theoretical issues relating rather indirectly to conductorial work at a recording studio. There are six technological sections: 1. *The problem of form* analyses the methods of fragmentary recording and the possible ensuing problems. 2. *Problems*

with Dolby Surround sound producing deals with the specifics of producing and sound recording and what the conductor and the recording team have to bear in mind when taking to sound recording or Dolby surround panning. 3. *Natural and artificial balance in sound recording* offers an in-depth analysis of the opportunities to achieve a proper balance in orchestral sound recording. The advantages of the naturally achieved balance are underscored. Different methods

of sound recording are offered: successive recording of a soloist and orchestra, of the various sections of the orchestra, differentiated sound recording, etc. 4. *Use of computer controlled instruments (samples)* deals with the application of the samples and the process of sampling. 5. *Dividing the time of a recording session* suggests ideas of good organisation

Keywords: *conductorial problems, recording session, symphony orchestra, sound producing, computer controlled instruments (samples)*

of the work at a recording session to save time as well as the best approaches to solving the arising problems. 6. *Problems with sounding in a contemporary recording session. The problem of tradition in music* deals with the effect of contemporary recordings on contemporary music, accumulation of traditions and information overload.

Reviews

Kristina Yapova: *Music and Logos. 'Moses and Aron'* by Schoenberg

Sofia: Riva, 2016. 296 s. ISBN 9789543205127

Iliya Gramatikoff

In her latest book, Kristina Yapova gives her attention of a researcher to the core of comprehension of music, listening to the musical fundamentals of existence. The author offers a musical ontology, where, with the help of phenomenological methods, consistently compressing the texture of meaning into a kind of stretto form, she faces up to that primality, the primordiality of the relationship between music and logos, pre-existing any definability of philosophical and musicological traditions and schools; an ontology in the exposition of which the assumption, otherwise unthinkable until now in the context of the concrete axiomatics of particular traditions and schools, that music ought to stand up for its legitimate right to

the term 'logos' is incontestably asserted. Studying the musical relationship between the mutually elucidating in the ontological problematics ultimate terms logos, truth and being, Yapova highlights the positive relationship between music and logos and respectively, the relationship between music and the truth of being. The philosophical ideas in the first chapter of the book are expanded on in the second and the third chapters both by using examples from Schoenberg's operatic masterpiece and within the frontiers of the theoretical (musical, philosophical and religious) views of the composer that have found a powerful projection and brilliant artistic rendition in '*Moses and Aron*'.

Lilia Kracheva: *Pieces of Music and Performing Practices: musiccultural models*

Sofia: Mars 09, 1917. 228 s. ISBN 978-954-2925-40-8

Rositsa Draganova

In her latest book, Lilia Kracheva studies the interplay between a piece of music and the performing practices. The author comments on the main ideas pertaining to the topic, but also skilfully works out her own models, presenting ingenious analyses of various aspects of the complex interplay between composing and performing. Thus she for example interprets the specifics of the shaping of a piece of music in cultures that have developed their professional music at a later stage (as exemplified by Bulgarian musical culture between the second half of the nineteenth century and the early twentieth century); the specifics of the interplay between composing and performing in Italian opera of the seventeenth through

the nineteenth century; the issue of the transcripts as a 'mediated' form of the diachronic dialogic model, etc. Central to the study is the communication process during the real functioning of the art of music with its distinct stages: composition, performance, reception by the listeners and the latter's reaction. Lilia Kracheva's book is a profound and comprehensive historical and music-cultural study in a dense but 'communicative' language. It deals with a significant theme and contains interesting facts and analyses, relevant ideas and approaches. The supplement features six interviews with Bulgarian performers of contemporary music, who shed more light on the problematics under consideration.

Anatol Anchev: *From the psychological basis of Ivan D. Shishmanov's nation studies to Bulgarian analytical-psychological anthropology*

Sofia: Tip-top pres, 2016. 1943 s. ISBN: 978-954-723-169-6

Lozanka Peycheva

This book strives to: be the most comprehensive Bulgarian version of the essence of psychological anthropology in its entire research discourse, including establishing and mutual interplay with other academic disciplines, course of development, contemporary con-

dition and perspectives; delve deeper in the meaning and significance of this science's major sub-areas: psychological-analytical anthropology and analytical-psychological anthropology, putting an emphasis on their reception by Bulgarian researchers, tracing the

historical and scientific prerequisites for this; present in detail the research experience of Bulgarian scholars in analytical-psychological anthropology by giving a reading of the works of a number of Bulgarian ethnologists and folklorists from the brilliant founder of Bulgarian soft sciences, Ivan D. Shishmanov to his disciple and associate Mikhail Arnaudov to the contemporary researchers; evince the efforts of many years of the author to create, develop and establish Bulgarian analytical-psychological anthropology. This book gives the theoretical and practical grounds for the emergence of analytical-psychological anthropology and for the developments, both here and abroad, in its research area, presenting the most eminent foreign and Bulgarian researchers working in the area, as well as the fundamental works and ideas in analytical-psychological anthropology, showing the practical appliance of this science, expanding on the education in analytical-psychological anthropology in Bulgaria, tracing the path of a young man embarking on a career in this field as well as the perspectives for Bulgarian analytical-psychological

anthropology, reminding that science for all its seriousness can well be an 'unserious' play and art, thus enriching it in terms of significance and content.

The book is composed of eight chapters. The personal approach of the author to each chapter, his subjective attitude towards the development and creativity of this science (an indelible part of the author's career and creative spirit and vice versa, his career and creative spirit as an indelible part of the discipline) impart a sense of a confession, anguish, bitterness, faith, hope and love to the book. The author could have well titled it *The Book of My Life* (both literally and figuratively) and with good reason too, as it summarises all his achievements to this day, being the keystone of almost four decades of his hard and devoted research work in the fields of folk studies, ethnology and analytical-psychological anthropology, fraught with various difficulties and obstacles, but also presenting a nice thrill when facing research challenges, hitting upon and implementing new ideas and enjoying the achievements.

In memoriam

**Prof. Dimiter Christoff, DSc
(2 October 1933 – 26 February 2017)**

Elisaveta Valchinova-Chendova

We lost a most renowned, influential and active figure in Bulgarian musical life, member and Secretary General of UNESCO International Music Council (1973

– 1979), a researcher of long standing (1969 – 2005) at the Institute of Music (now Department of Music, Institute of Art Studies), editor-in-chief of the *Bulgarian Musicology* journal in

the period 1989 – 2006, a composer of an impressive oeuvre, a scholar with encyclopaedic knowledge and a teacher strongly influencing his students and followers, both Bulgarian and foreign composers and musicians. Prof. Dimiter Christoff's scholarly work is to a great extent an auto-reflection of his creative quests and he is the only Bulgarian composer, whose compositional method is based on his own theoretical reasoning. His fundamental books, including his trilogy *Towards the Theoretical Basis of Melodics, An Assumption*

about Polyphonic Texture, Fundamental Prerequisites for Composer's Imagination, etc., have a significant impact on Bulgaria's musical theoretical thought even now. Many monographs and extensive studies and articles published in academic journals and other periodicals dealing with culture were devoted to his oeuvre. Prof. Dimiter Christoff has made fundamental contributions to Bulgarian music and its promotion on the world stage, to Bulgarian culture fitting in with the international context.

**Prof. Agapia Balareva, DSc
(28 March 1929 – 6 April 2017)**

Svetlana Kujumdzieva

Prof. Agapia Balareva, DSc was an eminent musicologist with a fundamental contribution to the historical research on Bulgarian musical culture and choral activities in this country. She has authored the books: *Emanuil Manolov; Dimiter Hadjigeorgiev; Bulgarian Choral Music a Cappella; Composer Georgi Dimitrov; Cantata and Oratorio Genre in Bulgarian Music; Choral Tradition in Bulgaria between the Mid-nineteenth Century and 1944* as well as a number of studies and articles on choral composition and performance and burning issues of Bulgarian music;

compiler of the remarkable collection *Bulgarian Musicians and the Issue of a National Music Style*. Prof. Agapia Balareva, DSc has worked at the Institute of Music, BAS since 1954. In 1962, she majored at the Humboldt University, Berlin. She was the Institute's Scientific Secretary (1989 – 1992); Deputy Director of the Institute of Art Studies (1993 – 1996), deputy editor-in-chief of *Bulgarian Musicology* journal. Her death leaves us bereft of a kind-hearted, delicate and dedicated colleague and a friend with gracious manners both in her social and professional life.

АВТОРИТЕ В БРОЯ

Проф. д.изк. Кристина Япова
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: yarovak@abv.bg

Доц. д-р Стефка Венкова
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: venkovast@yahoo.com

Д-р Валентина Невзорова
Ст. преподавател,
Тараклийски държавен университет
„Григорий Цамблак“,
Република Молдова
email: vdnevorova59@gmail.com

Доц. д-р Миглена Ценова-Нушева
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: ph.d@abv.bg

Любомир Любомиров Денев
Диригент, композитор,
редовен докторант,
Национална музикална академия
„Проф. Панчо Владигеров“ – София
email: omodenev@mail.bg

Гл. ас. д-р Илия Граматиков
Национална музикална академия
„Проф. Панчо Владигеров“ – София
email: iliya.gramatikoff@gmail.com

Доц. д-р Росица Драганова
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: r_draganova@abv.bg

Проф. д.изк. Лозанка Пейчева
Институт за етнология и фолклористика
с Етнографски музей,
Българска академия на науките
email: lozanka.peycheva@gmail.com

Проф. д.изк. Елисавета Вълчинова-Чендова
Департамент „Музика“,
Нов български университет,
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: eli_valchinova@abv.bg

Чл. кор. д.изк. Светлана Куюмджиева
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: svetk90@hotmail.com

AUTHORS IN THIS ISSUE

Prof. Kristina Yapova, DSc
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: yarovak@abv.bg

Assos. Prof. Stefka Venkova, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: venkovast@yahoo.com

Valentina Nevzorova
Senior Lecturer
“Gregory Zamblak”
Taraclia State University,
Republica Moldova
email: vdnevorova59@gmail.com

Assos. Prof. Miglena Tzenova-Nusheva, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: ph.d@abv.bg

Lubomir Lubomirov Denev
Conductor, composer,
PhD Student,
“Professor Pantcho Vladiegrov”
National Academy of Music – Sofia
email: omodenev@mail.bg

Asst. Prof. Iliya Gramatikoff, PhD
“Professor Pantcho Vladiegrov”
National Academy of Music – Sofia
email: iliya.gramatikoff@gmail.com

Assos. Prof. Rositsa Draganova, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: r_draganova@abv.bg

Prof. Lozanka Peycheva, DSc
Institute of Ethnology and Folklore Studies
with Ethnographic Museum,
Bulgarian Academy of Sciences
email: lozanka.peycheva@gmail.com

Prof. Elisaveta Valchinova-Chendova, DSc
Music Department,
New Bulgarian University;
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: eli_valchinova@abv.bg

**Corr. Member of BAS,
Prof. Svetlana Kujumdzieva, DSc**
Music Department, Institute of Art Studies,
Bulgarian Academy of Sciences
email: svetk90@hotmail.com