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BULGARIAN ACADEMY OF SCIENCES
Institute of Art Studies

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ABSTRACTS / РЕЗЮМЕТА

Musical theory

Политематични фантазии в лютневия ръкопис на Емануел Вурстисен

Явор Генов

Лютневият ръкопис на Емануел Вурстисен съдържа общо 22 фантазии. Основна част от тях са имитативни форми, изградени върху един или повече тематични мотива. Представеният текст разглежда онези от фантазиите, които биха могли да се определят като политематични структури. Анализът на всяка от тях разкрива, че в основната част от тях са композиции, които произхождат около или недълго след средата на шестнадесетото столетие. Някои имат авторска атрибуция и намират място още в редица други лютневи извори. Там, където авторството по един или друг начин е обозначено или се разкрива чрез косвени данни, то се приема след редица уговорки от изследователите. Техните позиции служат за отправна точка в текста при формирането на представата за музикалното развитие и произхода на отделните фантазии. Изследването на политематичните фантазии в книгата на Вурстисен потвърждава идеята, че този тип композиции генерално принадлежат

към по-ранен пласт от бурните музикални процеси в хода на шестнадесетото столетие. Този извод се основава на изложените наблюдения върху изграждането на формата на всяка отделна фантазия и се потвърждава от редица изследователски сведения. Разкрива се, че изписаният по-ранен репертоар до голяма степен има авторитета на „класически“ примери, които се копират и разпространяват не само от Вурстисен, но и от други съставители и лютнисти от неговата генерация. Това ясно илюстрира представите през късния XVI век за високи образци – модели за копиране, имитиране и колориране. По този начин текстът осветлява собствено конструктивно-композиционните процеси в конкретни произведения и заедно с това дава допълнителни сведения за формалните и стилистически тенденции в лютневото изкуство на късното шестнадесето столетие. Той е част от по-мащабно проучване на абстрактните форми в ръкописа на Емануел Вурстисен.

Ключови думи: *Ренесанс, лютня, фантазия, полифония, контрапункт, Базел, ръкопис*

Musical history

Hymns to the Most Holy Mother of God in Dobri Hristov's oeuvre

Rositsa Nikolova

The composer's rich church-song oeuvre contains a total of eight notated hymns to Theotokos, of which only two are entirely original: *It Is Truly Meet*, chant No. 12 from *Liturgy No. 1* (published in 1925) and *Troparion for the Dormition of the Most Holy Mother of God* from the additional chants to the same *Liturgy*. Two more compositions – (festive) catabasia to Theotokos and *Praise the Lord, O my soul*, both parts of the *Vespers* until 1938 – were literally borrowed from the Russian Ordinary. The former is from *Bakhmetev Obikhod*, while the latter, though not belonging to the same collection is a very popular chant occurring under the heading 'plainchant' well until these days. It is worth noting that Dobri Hristov's

Vespers do not contain notated *Hail Mary*, though the hymn is mentioned as part of the liturgy: there is no noted text but rather notes. What is interesting in Dobri Hristov's hymns to Theotokos is the fact that some of them testify to the author's arousing interest in the style of a solo psaltic chant, which he has not held in deep respect since his earlier career, but rather at a later stage in his life. These are his *It Is Truly Meet* after an Old-Bulgarian 'Athonite' plainchant from *Liturgy No. 2* (published in 1934), Chant No. 14; *It Is Truly Meet* based on an Eastern plainchant part 3 (provided to him by Atanas Manov); *To Thee, the Victorious Leader and Rejoice, Thou Bride Unwedded*, two harmonisations with lyrics in Greek.

Keywords: *original church hymns to the Mother of God, polyphonic arrangements and harmonisations of psaltic chants, liturgical use, musical interpretation of a hymnographic text, polyphonic and other compositional devices*

Music and politics

Power and the organizations of musicians: The rhetoric of the Fatherland Front and ideological dissonances within the construction of the Union of Bulgarian Composers, Musicologists and Concert Performers (1944 – 1949)

Angelina Petrova

The article deals with the construction of the public domain in the field of professional music

and the establishing of the Union of Bulgarian Composers, Musicologists and Concert Performers (1944

– 1949), focusing on two problems. In the beginning, fragments of oppositional subjects are explored. Mainly, the short confrontation in 1945 – 1946 between the dominated by the Bulgarian Workers' Party (Communists) Bulgarian Union of Musicians presided over by Lubomir Pipkov (Secretary Ivan Kamburov) and the Professional Union of Bulgarian Musicians, Secretary Polcenius, is traced. Some of the recorded sources of the New Music, pointing to the influence of the pre-totalitarian contacts between Konstantin Iliev and Alois Hába, as described by Konstantin Iliev in his early articles are also in the informal and oppositional context. The second apparent problem of the period between 1944 and 1949, is the 'long duration' of the ideological formula of the Fatherland Front (a Bulgarian procommunist mass organization) of progressive art, which in fact postponed for a couple of years

the punitive consequences of the 1948 Zhdanov Decree pertaining to Bulgaria composers. Mainly, sources of the official press of the period 1944 – 1949 are commented along with early ideological works by such members of the Bulgarian Workers' Party (Communists) as Alexander Obretenov, Vulko Chervenkov, memoirs, verbatim reports, etc. There, the subject matters of 'accord and disaccord' are explored, of inconsistency and contexture of impulses of Modernism and signs of the ideological imperatives of that time. It allows broaching new accents in the study of the period, as well as outlining the picture of the phased building of the administrative and ideological control since the coming of Communism to this country. The early stage of getting the public domain under control in professional music was related to the earliest 'instruments' of ideological control.

Keywords: *ideology and power, organizations of musicians, Socialist Realism, contemporary music*

Musical performance

Dimiter Nenov's lyrical pieces for voice & clavier. *In the Summerhouse* triptych for soprano & piano (1931 – 1933)

Romeo Smilkov

Vocal-instrumental music plays an important role in Dimiter Nenov's musical oeuvre in terms of its genre, where the composer honed his compositional style. The 15 songs for voice & piano written in the period 1921 – 1942, were based on emblematic works by renowned Bulgarian poets. The composer

in his lyrical pieces for voice & piano achieved ingenious musical images, where the philosophical content corresponds to emotional hypersensitivity, while the scope of the clavier construction—to the spatiality of the vocal line. The song *The Sun Went Down* (1928), based on Peyo Yavorov's

poem, marks the beginning of the composer's second mature creative period, *In the Summerhouse* vocal triptych (1931 – 1933), based on poems by Elisaveta Bagriana, is one of the most impressive chamber vocal pieces in Bulgarian

Keywords: *Dimitar Nenov, pieces for voice & piano, new musical language, voice & piano construction, pedalling*

musical literature. The colouristic polyphonic chords, the ingenious organisation of the layers of the piano part, varied pedalling, interesting metric and rhythmic solutions, the rich voice part create bright sound images.

Intercultural dialogues

(White) Rose in America's Hair. Balkan and Bulgarian dancing in the international folk dance groups: repertoire issues

Daniela Ivanova-Nyberg

This is the second half of the previously published article under the same title – the “(white) rose” metaphorically expresses the complex character of the Bulgarian repertoire that has been disseminated in the States over the past several decades. While the first article presented an overall picture of Bulgarian and Balkan folk dancing in the United States as performed by American international folk dance communities, this second half discusses some repertoire issues. First, it offers an overview of the research data that was collected via a Balkan Dance Questionnaire in 2007 – 2008. Second, it presents extracts from interviews that the researcher conducted with long-time participants in the international folk dance movement. Based on the data from the questionnaire and interviews, and also from her fieldwork and observations (from both American coasts and the Midwest in the past fourteen years) the author offers her analytical

commentary. The analysis draws attention to the abundance and the variety of the Bulgarian and Balkan repertoire in the US and also suggests reasons for such variety. It presents some features of the dances that members of the folk dance community adopted as “their own” dances. The analysis also outlines the importance of the choreographer (or the dance leader) who introduces the new material and discusses some of the choices. Changes are observed in the Balkan repertoire (creation of new “generic patterns,” for example) that are considered by some to be an enrichment to the repertoire. The analysis further recognizes expectations of some music and dance lovers; these welcome repertoire that is relaxing, fun and not necessarily bound to any particular folk dance tradition. These expectations have also been linked to the specific cultural environment that presupposes the creation of so called “synthetic” dances. There is a large collection

of newly-created dances in which dance “phrase” matches the music phrase which is generally atypical to Bulgarian and Macedonian village dance traditions. From an overview it is well understood that these Bulgarian/Balkan music and dance activities bring joy regardless of how distantly they relate to the

village sources. Live music and new music arrangements are the factors that breathe life into this decades-old American folk dance movement. The role of the media in disseminating music and dance ideas becomes more and more important and further studies in this topic invite transcultural perspective.

Key words: *USA, international folk dance (IFD), Bulgarian dance, Balkan dance, repertoire, choreography-making*

Communication, adaptation, integration: Bulgarian dance in two ages on four continents. New theoretical reflections (part 1)

Gergana Panova-Tekath

The paper presents a stage in the ‘dancing Bulgarian style by foreigners and Bulgarians’ phenomenon, with which the author has dealt for three decades now. Here she reflects on the archetypal functions of dancing: communication, adaptation, and integration in our digital times, offering a global structuring of the phenomenon. The therapeutic powers of Bulgarian dances are highlighted and a new interpretation of the ‘semantic star’ is applied to each dancing man or woman. The ‘three motivational complexes of dancing Bulgarian style’ occur in the intermediate structural level of the phenomenon across all the countries. These thematise the specifics and the process of contemporary dance

communication as ‘a way to oneself’ and a relationship between the micro- and macro-history. The author identifies integration as yearning, but also as fear. The ‘American mode’ of dancing Bulgarian style by foreigner is, in her opinion, an excellent example of overcoming the fear of the locals. This is the reason why the project of intercultural competence in a globalising world is specified at the structural micro-level of the phenomenon first using the variants of this mode in North America, Europe, Middle East, Far East and Latin America. The next part will comment on the archetypal functions in the three modes of dancing Bulgarian style by Bulgarians.

Keywords: *dancing Bulgarian style; communication, adaptation and integration; intercultural competence in a globalising world; participant observation*

Folk Music Archive

Fieldwork and procedures for the deposition in the Folk Music Archive, Institute of Music until the 1970s

Maria Kumichin

The text highlights moments of the development of the Folk Music Archive of the Institute of Art Studies, BAS. Evincing the standards established by the folklorists at the Institute of Music (now Department of Music, Institute of Art Studies) for conducting fieldwork and the procedure for the recording and deposition of material. The article deals with the kinds of fieldwork done by the researchers at the Institute of Music: *individual trips, team expeditions, complex research expeditions* (mounted by BAS and including researchers from various areas); *recordings in situ* by the Institute; collecting traditional pieces through the so-called *acquisitions*. The development of the requirements for the information gathered in situ as compared

to the standards of the 1930s by the Folk Music Department of the Ethnographic Museum is traced all the way to the detailed questionnaires drawn up by the researchers at the Institute of Music in the 1970s, invariably based on the functional classification of folk songs. Various trends in keeping records with the advent of tape recorders in 1954 are commented as initiated by the different priorities of each of the researchers. The established by the Institute of Music procedures for recording and deposition of material in the archive (*descriptions, decipherings, copies, inventorying*) and the discussions about them led by music folklorists are also presented. Thus the article brings forth a number of significant moments in the history of the Folk Music Archive.

Keywords: *Bulgarian folk music studies, fieldwork, Folk Music Archive, Institute of Music*

Recordings of folk music from the region of Kazanluk in the holdings of the Folk Music Archive, Institute of Art Studies

Diana Danova-Damyanova

The paper is an attempt to present in summary, the largest collection of folk songs and instrumental tunes from the region of Kazanluk, belonging to the Folk Music Archive of the Institute of Art Studies, BAS. The material is

kept in such formats as paper or technical storage: and has been either acquired or donated since the late nineteenth century until the mid-1980s, or owing to focused research in some of the places in the region during planned

scientific expeditions launched by the staff of the Institute of Music. The study comprises fieldwork records from over 50 places in the Rose Valley such as manuscripts by the earliest recorders Hristo Iliev/Lekov and Konstantin Zagorov as well as notebooks, diaries, tapes, copies and trip reports of such folklorists as Todor Djidjev, Elena Stoin, Nikolay Kaufman, Todor

Todorov, Mihail Bukureshtliev, etc. A singing competition in the village of Shipka, held in end-March 1963, is included as the only one of its kind regional event presenting folk music publicly onstage, which has been recorded and retained. The items have not been explored individually or published in specially compiled books for the time being.

Keywords: *folk music from the region of Kazanluk, scientific expeditions and trips, fieldwork records, paper and technical formats, a singing competition in the village of Shipka*

Debuts

Regional specifics of a folk orchestra and traditional styles in Southwestern Bulgaria

Petyo Krastev

The dynamism of changes and renewal of traditional instrumental styles in Southwestern Bulgaria has been largely determined by the forming and development of the folk orchestra of the Ensemble Yane Sandanski from the town of Gotse Delchev, Folk Songs & Dances Ensemble from the town of Sandanski and Pirin Ensemble from the city of Blagoevgrad. The creative interpretation of the tradition and professional training and folk-based art trigger various processes of interplays and building of a specific 'new' orchestral 'Pirin style'. As a result, the style system is being transformed in two main lines: interplay between the old and the new instrumental styles (the old manner of playing the *dranka/*

local tambura and the new 'Pirin' tambura-playing style) replacing the traditional old styles with new professional orchestral styles (*kemene* – gadulka, *gayda/bagpipe*, *a couple of kavals* – kaval). Three main components underlie the shaping of the specifics. The first one comes from the specifics of the staff: forming of orchestral groups and the changes in the construction of some of the instruments as an outcome of this. The second component is defined by the authorial styles of the composers who write and arrange music for this format. As a result, changes occur also in the elements of the performative instrumental styles, a combination of a kind of tradition and innovations as a result of the development of professional art.

Keywords: *folk orchestra, traditional styles, stylisation*

Reviews

Ivanka Vlaeva: Music in the Global World (Reflections in the Bulgarian Education)

Sofia: SONM, 2016. 372 p. ISBN 978-954-8523-90-5

Vesa Tsinandova-Haralampieva, Lubomir Kavaldjiev

The author's interest in musical cultures across the world as seen through working cultural policies and strategies, leads to systemising a variety of observations, interviews, practical experience and educational reflections. Her own teaching experience at several universities is yet another advantage in adequately applying her research acquisitions and critical analyses of music. Ivanka Vlaeva's book is a notable contribution towards the areas of musical culture and inter-

art dialogues. It presents the view of a music critic of the current global processes and their translation into Bulgaria. Plenty of information, fascinating discourse, discussing and use of the latest terms are what makes this book (re)commendable. It will be of interest both to students, teachers, scholars in a broad range of cultural areas and to wider readerships, who happen to be concerned about contemporary culture and its occurrences in Bulgaria.

Bojidar Dobrev: Glimpses of the History of Bulgarian Musical Culture. Part 1

(The correspondence between Béla Bartók and Raina Katsarova available in Bulgarian)

Sofia: Bojidar Dobrev, 2016. 298 p. ISBN 978-619-90721-0-3

Goritzza Naydenova

The book contains articles, documentary studies of certain events held abroad and involving Bulgarian musicians, as well as certain figures and events of the musical history of the city of Varna. A major contribution is deemed to be the published translation in Bulgarian of the correspondence

between Béla Bartók and Bulgarian ethnomusicologist Raina Katsarova of the period 1935 – 1937, which was unavailable to Bulgarian readers until now. The new data are commented, found in their letters and enriching Bulgarian folk music studies: 1) of musical-theoretical views of folklorists

doing fieldwork; 2) of the condition of the natural environment and 3) of the initial steps towards acquiring

a phonograph to record folk songs (of which Béla Bartók provides a number of advices).

Conferences & colloquia

“Rila Monastery – history, memory, spirituality”

Ivanka Gergova

A conference on the Musical heritage of the Rila Monastery. Bilingual musical manuscripts (Greek-Old Church Slavonic) was held 28 September – 1 October 2017, at Rila Monastery under a research project, led by Corr. Mem. Prof. Svetlana Kuyumdzhieva. The project is funded by the Ministry of Education and Science. The event has been mounted in collaboration with the Institute of Art Studies, BAS, and the management of the monastery and is held under the auspices of His Holiness Neofit, Patriarch of All Bulgaria and Metropolitan of Sofia. Renowned researchers from Bulgaria, Greece, Macedonia, Serbia and the Athonite Zographou Monastery took part in the conference. The problematics under discussion included topics related to the Rila Monastery, the largest religious and educational hub in this country and one of the largest within the Balkans, having a lot of clout with the entire Orthodox

Christendom and a library that has some of the richest European holdings of Slavonic manuscripts. Complexly, such interdisciplinary topics were addressed as the literary legacy of the cloister, its relations with other religious centres both within and outside Bulgaria; significant figures (clerics, kings, men of letters, icon-painters and persons working in the field of music), associated with this hub; 1,170 years since the death of its patron saint, St John of Rila (+ 946); the monastery in the nation's memory, etc. Manuscripts and incunabula from the library of the cloister were on display during the conference. The conference closed with a concert of church music performed by St Nahum of Ochrid choir from Sofia, led by Andrey Kasabov. A total of 12 well-chosen pieces were performed, both Slavic and Greek, including pieces by Neofit of Rila. A collection of the conference proceedings is supposed to be published.

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