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ABSTRACTS

New Music

Sound as a ritual in composer Gheorghii Arnaoudov's work

Elisaveta Valchinova-Chendova

Thinking of music as of a new sound space develops (constructs) a 'New Sound Sensuousness'. A series of articles by the author deals with the cognitive processes underway in musicians' minds – composers, performers, audiences, researchers themselves in their touch with the sound reality (musical material and sound structures), as well as with the central to the present time creative problems: the quest for new aesthetics and a new musical language within Art Music. Identification, objectification and terminologisation of composers' theoretical and auto-reflective aspirations and creative findings are included at the level of contemporary music-theoretical tools. With composer Gheorghii Arnaoudov

(b. 1957), his attitude towards sound underpins his ideas of developing a musical construction. Using various compositional techniques and their substantial reframing, a new musical sensuous field is achieved. Various models of work with sound are highlighted that are, more often than not, successive stages in Gheorghii Arnaoudov's compositional expression. In terms of aesthetics and style, these are well-reasoned in his theoretical and other texts and can be traced in their visualisation in the score. Ritual I (1988) and Ritual II – *Incarnation dans la lumiere* for piano (1993); Ritual III – *Borges Fragment* (1993) and Ritual IV – *Kells* for violoncello (1999) are a subject matter of analysis.

Keywords: *New Sound Sensuousness, postmodernism, minimalism, Gheorghii Arnaoudov, Rituals, sound structures*

Music and pedagogy

Lullabies by Bulgarian composers in school repertoires until the mid-twentieth century

Rositsa Draganova

This study deals with lullabies by Bulgarian composers composed

at the turn of the twentieth as well until the mid-century. The specifics

of this genre are interpreted in the light of the changed musical thinking and the establishing of a national composers' school. The role of the genre is broached in the development of a school repertoire that has been ultimately shaped into a music-cultural layer in the post-Liberation era. Lullabies are defined as a tool of a kind meant to form and develop students'

abilities in the practice of Bulgaria's music education. Information has been summarised of examples by Bulgarian and foreign authors published in 65 textbooks and collections grouped by time periods (until the end of the nineteenth century; until the 1930s and until the mid-twentieth century). Some of the most popular to this day lullabies by Bulgarian composers are presented.

Keywords: *music education, music pedagogical practice, school songs, lullaby*

Scientific Conference

*Bulgarian musicology in retrospect and perspective
(70 years of musical studies at the Bulgarian Academy of Sciences)*

Session Processes in Music

Folk and extra-European elements in Western European music of the late twentieth century: Luciano Berio

Ivanka Stoianova

The use of folk elements has been a relatively rare occurrence in the Western European compositional practice ever since the 1950s, due both to the fact that there is no living attractive folk tradition in Western Europe and the avant-garde aesthetics that wittingly disregards any national elements for the sake of rational patterns of composing and structuring the music material. Still, there were composers incorporating folk elements. This paper commences to present various trends in the adoption of extra-European influences and the earliest of those are the

contemporary transcriptions of folk songs demonstrated here in the oeuvre of Luciano Berio. Other trends evidencing the outgrowing of the aesthetics of exoticism in a globalising contemporary world (such as the use of specific vocal and instrumental techniques and seminal principles and the invention of a new music matter by means of contemporary technologies allowing the use of instrumental timbres unknown to the European tradition) will be presented through the oeuvres of the next-generation composers Jean-Claude Eloy and José-Luis Campana in a later publication.

Keywords: *folklore, transcription, exoticism, timbre, orchestration, Luciano Berio*

Съвременна музика без теория? Връзката на българското музикознание и българския авангард през първите три десетилетия на Народна република България

Патрик Бекер

По отношение на българския авангард от първите десетилетия от втората половина на XX век най-неплодотворен източник на информация са публикациите на българските музиколози от същото време. И, което е по-лошо, наблюдава се очевидна липса на автотеоретизации от самите български авангардни композитори или т.нар. трето поколение. Но внимателното вглеждане в източници като кореспонденцията между Константин Илиев и Лазар Николов или като автобиографичните материали на Константин Илиев от 1954 разкрива, че тази липса се дължи на недостига на публични изяви. Вместо да омаловажи този проблем, приемайки го като следствие на тоталитаризма и станалите вече класически възгледи за него като забраняващ свободното

изразяване, докладът се позовава на редица съвременни изследвания и се стреми да преодолее монолитните или бинарни модели за разбиране на музикалните култури в социалистическите страни по времето на Студената война. Отчитайки ясното разграничение между работата на композиторите (като създатели на творби) и музиколозите (като притежаващи единствения професионален авторитет за теоретизиране на тези творби), и съпоставяйки специфичната ситуация в България със съществуващата по същото време липса на сериозни научни изследвания върху авангардната музика в Западна Германия, се изказва тезата, че тоталитаризмът дава път на идеята на българския композитор Иван Спасов за дисциплинарният модел на музикална българистика.

Ключови думи: български авангард, музика от времето на Студената война, композитор, музикална теория и естетика, тоталитаризъм, музикална българистика

Verbal commentaries by Bulgarian composers on the canons of Socialist Realism and the avant-garde

Angelina Petrova

This paper sketches out the clashes between the canon of *Socialist Realism* on the one hand and the avant-garde canon in the *Western European New Music* on the other. Both the establishing of both canons and

the processes of their destruction are considered in the light of the analysis of the positions and poetics of major figures in Bulgaria's New Music such as Konstantin Iliev, Lazar Nikolov, Vassil Kazandjiev, Ivan Spassov,

Bojidar Spassov, Wladimir Pantshev, as placed in the specific conditions of isolation and political dictation. The commentaries of Bulgarian composers Lazar Nikolov, Konstantin Iliev, etc., had not the faintest chance to break through the Iron Curtain. Still, they corresponded to the avant-garde canon. After 1956, the destruction of the canon of Socialist Realism began, a process that gained momentum in the 1960s. The interpretation of folklore in

the 1960s as part already of the post-avant-garde paradigm, a national indicator of identification was searched within the pluralistic culture of the *New Music*. In the 1980s and the 1990s, both canons lost their distinctiveness. The compositional views of Bojidar Spassov and Wladimir Pantshev of the turn of the twenty-first century incorporated intercultural concepts of authors of Bulgarian extraction that have come to fruition in Austria and Germany.

Keywords: *canon in music, Socialist Realism, New Music, folklore, intercultural composition*

Freedom of artistic expression and ideological pressure: Lazar Nikolov's reflections as recorded in his archive

Julian Kujumdzhiev

This paper is based on working with documents from the archive of Lazar Nikolov, a composer, who has redefined the established traditions of Bulgarian music aesthetically and technologically. The text analyses the composer's attitudes towards the restrictions on artistic expression using documents of the 1950s and 1960s. His

work shows exceptional consistency in defending professional principles in an environment of ideologising and political pressure. In this regard the intention and realisation of his *Prometheus Bound* was the culmination of his evolution in that period, and Promethean stoicism became his *modus vivendi* of a kind.

Keywords: *freedom of artistic expression, ideological pressure, Prometheus, Union of Bulgarian Composers, archival records*

Session Research Approaches

Music analysis in Bulgaria in the light of the twenty-first century: Ideas and topical academic outlines of this research area in Tomi Karklisiyski's studies

Snezhina Vrangova

Retrospectively, the paper follows, in brief, the development of music analysis in Bulgaria. Tracing,

in the vein of *Formenlehre*, this research area from its nascence to its shaping and building on through

the twentieth century, the paper pursues two main tasks, providing information about the dynamisms and quests therein. The first task is to give an outline of the dimensions to the academic tradition, established by Dimitar Radev and Pencho Stoyanov,

authors of fundamental works in this area. The second is the contemporary optics on it with its immense creative, informational and technological power, as well as the new avenues provided in Tomi Karklisiyski's works of recent decades.

Keywords: *music analysis, Pencho Stoyanov, Tomi Karklisiyski, music genre analysis, research paradigm*

Composers' Archives as a Subject of Historical Musicology

Polina Antonova

The paper examines the issue of collections of documents, scores, letters and so on, in composers' archives (referring mainly to the personal archives of Dimitar Nenov, Dobri Hristov, Petko Staynov, Pyotr Ilyich Tchaikovsky) as a basic source material for shaping historical and scientific knowledge. The types of music manuscripts as well as the adopted research methods are broached. Specific research approaches and solutions

relating to the specific work with composers' archives are highlighted. The problems with the preservation of the integrity of such collections of papers are under consideration putting an accent on the scores autobiographical and epistolary material. Issues are dealt with relating to the identification of music manuscripts and in some cases, to the fragmentation of the extant papers, using as a basis the personal archive of Dimitar Nenov.

Keywords: *composer's archive, scores, correspondence, research approach, Dimitar Nenov, Petko Staynov*

Bulgarian folk monody from the point of view of polyphonic science

Rositsa Todorova

Bulgarian folk monody from the point of view of polyphonic science is treated by three men of science: Assen Karastoyanov, Dimiter Christoff and Rositsa Todorova. Contains a chronology of the best important titles and represents the development of the conception. Here Todorova derives in abstract two components in the texture of Bulgarian folk monody: 1)

monody – in one's capacity of general sound stream with its vibrations, and 2) melody – the crystallization of line of intonation and rhythm. The author analyzes its verbal and semantic specifics as peculiarities of performer's action. She gives a new, comprehensive definition for monody, which takes in all the historical, regional, cultural, typical, stylistic et al. characteristics of

monody through a new rationalization – as a kind of performer’s practice to have an influence by means of vocal expression.

Keywords: *Bulgarian folk monody, melody, folk song, polyphonic science, Assen Karastoyanov, Dimiter Christoff, Rositsa Todorova*

Session Angles on the History of Western European Music

Variations upon *When you say something differently, you say something different*

Yavor Genov

When people of the 19th century have turned back to the art of past ages, they have observed a matter rather unfamiliar for them in order to involve it in his own creations. Musical history of the 20th century gradually changed its focus, reflecting its objects as autonomous existing. Terms like “authenticity” and “objectivity” became cross points for the historicism of the modern age but that pathos was overcome as well. Along with the musical history as an academic discipline, or may be as its result appeared a new performing movement at the 1960, searching to embody in sound the ideas, accepted as historically correct. Thus, the musical historicism – both on theoretical and performing level experiences unique boom during the last five decades. Of course, the foundation behind this musical reality are revised periodically and if such points like “the historical reality” are no longer accepted without doubts, for the people of post-modern times who find themselves related with music of the past, the question about the

reasons behind their relation remains open. Florentine *Camerata* has desired to restore the Ancient drama and has searched to weave the expression of music and speech. Today is well known that they have not restored the Antiquity. On the other hand, they have changed the musical image of their own time and the decades to come. Searching to restore music of the past, people of today inevitably change their perspectives and points of view, but behind all that, one is unchanged – the huge theoretical and performing energy, dedicated to music, whose context certainly cannot be restored, is directed to ourselves after all. As far as it is a way of our self-expression, the early music is much less “historical artifact” rather than “modern, live music”. The article in presence is a brief observation on changing the foundations of historical musicology and performance practice during the last decades and defends the idea that the historical object changes depending mostly on the focus, background and purpose of its own observer.

Keywords: *history, musicology, historicism, authenticity, early music*

Baroque music in Bulgarian musicology. Contemporary or historical interpretation

Stefan Dalchev

This paper makes an overview of the baroque performing art, highlighting the challenges facing contemporary interpreters in the wake of the changes in concert repertoires, as well as the trends in the interpretation of baroque music that have become the norm after the end of World War Two. The text follows how these were covered by Bulgarian musicology, underscoring the challenges facing the scholarly research into music.

Keywords: *Interpretation of the baroque: kinds, current condition in Bulgaria*

Reviews

A Contribution to the History of Popular Music in Bulgaria

Mihail Lukanov. *Milyo Basan: Life and Work.*

Sofia, Institute of Art Studies, 2017. pp. 130

(ISBN 978-954-8594-64-6).

Ventsislav Dimov

Mihail Lukanov's book is the first successful attempt to highlight in a monograph the role of such an all-round artistic figure as Milyo Basan: composer, musician, orchestra conductor, historian of popular music. The article analyses both the imagery of his songs and the documentary value of his unpublished extensive notes on a specific aspect of the history of Bulgarian music. Drawing on Basan's work and previous studies, Lukanov authored and published the first ever monograph on him: a composer and musician involved in the processes and a historian of Bulgaria's popular music. Lukanov's study contains three chapters: Chapter One is dedicated to Milyo Basan's life; the second chapter

deals with his career of a composer of theatrical music and schlagers that have appeared on vinyl recordings; Chapter Three presents Milyo Basan as a historian of popular music in Bulgaria, who has authored the earliest comprehensive and reliable record of the names, facts and events pertaining to the advent and development of popular music in this country, now kept at the archives of BAS. The book contains also three supplements structuring and retrieving the archival material about and the work of Basan, thus suggesting to those, who happen to be interested, where and what is available and retrievable of the still unknown history of Bulgaria's popular music.

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