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ABSTRACTS

Musical Culture

Interactions between the fields of amateur music activities and professional musicians between autumn 1954 and 1960

Goritza Naydenova

The paper presents a particular stage in a more extensive study seeking to elucidate national amateur music and art-related activities with reference to folklore as a social field (according to Bourdieu). The period under consideration is between 1954, when the Peoples' Art Central House (PACH) was established, and 1960, when the earliest folk fairs were held to mark a new stage in the relationship between folklore and amateur art activities. The article seeks to outline the relations surfacing at that time between the wider social field of amateur music making and various subfields of professional music activities: 1. *Interactions with composers* (forming a group of 'composers for the amateur activities' arising from the need to develop repertoires and help amateur composers); 2. *Interactions with professional performers* (as a result of requirements to constantly improve the performance: patronage of amateur groups by professional ones; amateur groups led by young pro-

fessional conductors; paid professional performers joining amateur groups); 3. *Interactions with professional performers and musicologists in the area of training* (PACH's unclear strategy for coaching activities is traced using the Centre's didactic publications in its journal, namely *Amateur Art Activities*, and so is the information about the seminars and courses). The relationship between these two social fields in the period was beneficial to the professional realm, which at the time was also in a phase of constituting, establishing and legitimating composers (in parallel with the Union of Bulgarian Composers), providing conductors with professional experience so that they could serve as a vehicle for professionalizing amateur groups and including them into the expanding network of professional institutions, opening up opportunities for the realization of professional musicians (conductors, performers and musicologists) as educators who

could train amateurs at all levels, and not least, draw educated audiences to professional groups and performers.

Keywords: *amateur art activities, amateur music activities, management, professionalism, composers, performers, musicologists, Peoples' Art Central House*

New Music

Folk and Extra-European elements in late twentieth-century Western-European music: Jean-Claude Eloy and Jose-Luis Campana

Ivanka Stoianova

The article is a follow-up to a paper delivered at an international conference on *Bulgarian Musicology: Retrospectives and Perspectives* (2018) dealing with various trends in the adoption of Extra-European influences, the earliest of which having to do with some contemporary transcriptions of folk songs in compositional works from the second half of the twentieth century. The previous publication brought forth one of these trends, i.e. the contemporary transcriptions of folk songs as evidenced by Luciano Berio's oeuvre; two more trends have been outlined and exemplified here through the creative work of next-generation composers Jean-Claude Eloy and Jose-Luis Campana. The first one is manifest in the use of specific vocal/instrumental techniques and formation principles, and the second in the invention of a new musical substance by means of contemporary technologies allowing for the use of instrumental timbres previously unknown to the Western-European tradition. These developments in European compositional work have been interpreted as a testimony to the process of overcoming the aesthetics of exoticism in the conditions of contemporary globalization.

Keywords: *Jean-Claude Eloy, Jose-Luis Campana, folklore, exoticism, electroacoustics, timbre, orchestration, World Timbres Mixture, sound projection*

Ethnomusicology

Descriptive and prescriptive notation: possibilities and limitations

Peter Kerkelev

This article is part of larger research on the notation aspects of an improvisational type of music making and is motivated by the idea of finding appropriate notation methods for rendering ornamentation in Bulgarian traditional music. When faced with the task of transcribing traditional music from a field recording, one is most likely to fix a particular performance into notation. Taking into account Nettl's outlook on the largely descriptive priorities of notation, the article puts forward the view that transcribing music is oriented primarily towards the sounding material, while in the case of ornamentation one seeks to describe through notation those processes which give momentum to the interpretative ideas for an ornament. Thus, descriptive notation is not very effective when dealing with music where the final sound variant undergoes multiple, constant alterations with each successive performance, especially when improvisational elements,

such as ornamentation, are present. Nevertheless, the researcher is "forced" to work within a five-line staff notation system because of its widespread practical use. In the context of ornamentation the transcriber should, in a way, "listen beyond what is being heard" trying to arrive at a summarized model of the ornament. This model is a non-time related phenomenon existing in a latent form in some specific sections of the song. For this purpose the term "treatment zone" has been proposed – a unit of musical motion whose inner and outer time parameters vary depending on the interpreter's individual choices. Thus, a door is opened onto various approaches to transcription which combine both descriptive and prescriptive techniques aiming to capture the non-time related model, which is at the very basis of ornamentation. The text argues for a concrete notation method, called "zonal notation", which is to be developed further in a future article.

Keywords: *improvisation, ornamentation, prescriptive notation, descriptive notation, transcription, five-line staff notation, treatment zone, zonal notation*

Music and Screen

The patina of age in *The Ancient Coin* (1965)

Rumyana Karakostova

Aimed at international markets, made in a significant time period (the mid-1960s), as well as being the *earliest colour coproduction* of Sofia Film Studios/Deutsche Film (DEFA, East Germany), this 82-minute movie was markedly entertaining and went well beyond the then prescriptive requirements for the national film industry. Notwithstanding all censorial regulations restricting creativity, it is the conditionality and attractiveness of the genre of *musical comedy* that allow us now to call into question the notions of institutionally protected Socialist Realism in Bulgarian film making and the rigidity of the cinematic canon established by the previous decade. Arguably, that was the reason why the Bulgarian-German crew addressed the world genre experience more boldly in an attempt to introduce new techniques as well as dramaturgical and stylistic characteristics to the *Bulgarian musical*, which not only encouraged its development, but also turned out subsequently to be the decisive criterion for including *The Ancient Coin* in the prestigious "Top Bulgarian Classics: The 1960s Films" TV programme. From such a vantage point the critical-interpretative analysis undoubtedly carries

a problematic topical accent. As it is now well over five decades since the premiere of *The Ancient Coin*, I would, however, undertake to revisit some dismissive attitudes by rediscovering through the patina of age the actual worth of the film *as a genre experience*. The musical comedy coproduction was made with a cinematic knack and stage flair to bring out a truly *entertaining* onscreen experience, i.e. an adventurous plot with amusing misunderstandings and a fantasy ballet show with elements of a comic caper featuring ellipses, music hits, modern dance rhythms, sex appeal, the Black Sea coast (as a romantic topos), all of which crowned with a happy ending in colour. Owing to Peter Stupel's outstanding melodic style, Konstantin Dragnev's masterly arrangements, and a more unconstrained treatment of jazz, *The Ancient Coin* achieved a great genre effect by using live improvisations of a Bulgarian pop star enjoying an international career, talented jazz performers (popular also on TV), professional cabaret dancers in *variety shows* and *revues*, as well as the typical entertaining styles of musical comedy films, which were interpretative *novelties* for the 1960s Bulgarian film.

Keywords: *Bulgarian classic movies, the earliest colour coproduction, romcom in the style of variety shows and revues, Vladimir Jantshev, Peter Stupel, Manfred Krug, Liana Antonova*

Documents

**Biographical data about Nikolay Nikolaev (1852 – 1938):
new facts and contemporary read**

Stefka Venkova

Biographical data about Nikolay Nikolaev's life have been gathered and published in various publications. In the beginning, it was all connected with celebrating his artistic jubilees in 1920 and 1925. The latest musicological article dedicated to his life and activities was part of the Encyclopedia of Bulgarian Musical Culture (1967). One can notice that the article was published more than 50 years ago! This is why this paper aims to fill the existing gap concerning the biographical data about him considering that there is not a single piece of monographic research on Nikolay

Nikolaev which contains a detailed view of his life and artistic career. The presented paper focuses on several goals: gathering exhaustive information from a wide range of sources, such as articles, correspondence, archival documents (including newly discovered ones), meetings with his descendants and adding new data about him; specifying and correcting inaccuracies from previous publications issued afterwards; periodizing his life; analyzing important events in his life and career as well as his place in Bulgarian musical development from the 1880^s to the 1930^s.

Key words: *biographical data, choral conductor, first state male high school, Bulgarian Musical Union, Bulgarian Opera Fellowship*

***Sofia Music Weeks and the European Festivals Association:
several records***

Diana Danova–Damianova

The paper deals with several records at the Archives State Agency referring to the 1982 accession of *Sofia Music Weeks* (the major and most prestigious international music event in Bulgaria's capital at the time) to the European Festivals Association (EFA; until 1991, Association of European Music Festivals). The real advantages of this accession and the opening up of Bulgarian

art through collaboration with other European festivals were presciently foreseen by Bulgarian composer Peter Stupel, the then director of *Sofia Music Weeks*. In 1988 he joined the managing body of the European Association and made every effort for the earliest Bulgarian music festival, *Varna Summer*, to join the European festival family, an endeavour which came to fruition in 1987. In that

period the Association unfailingly held *Sofia Music Weeks* in high esteem: the latter was placed among the most intriguing events across Europe in terms of repertoire on a par with festivals enjoying much better funding and organizational

capacities. Revealing facts about the rich history of this many-sided Sofia event shed new light on its international representativeness and great renown in the years following the collapse of the Iron Curtain.

Keywords: *Sofia Music Weeks, European Festivals Association – EFA, Peter Stupel, General Assembly, archival records*

Scientific Conferences

Arnold Schönberg and His School: Achievements, Legacy, Influences

Stefan Harkov

A conference on Austauschprozesse zwischen West und Ost in der europäischen Musikkultur unter dem Aspekt der Lehre von Arnold Schönberg und der Wiener Schule, held on 5 June 2019 at Arnold Schönberg Center, Vienna, was the second international meeting under a project for exchange between the East and West in European musical culture, organised under the auspices of the Department of Culture of Austria's capital Third District, Landstraße. A Bulgarian, who lives in Vienna, Dr. Albena Naydenova, a chamber singer and musicologist, led the event. This year the focus was on the reception of Arnold Schönberg and his disciples' oeuvre as well as their views on art. Researchers from Austria, Bulgaria, Lithuania, Romania, Russia and Ukraine took part in the event. The key speaker, prof. Hartmut Krones from Vienna, shed light on less known facts about Arnold Schönberg's life, e.g. in the interwar period he was

a citizen of the then newly established Czechoslovakia. In his paper the professor argued for a new interpretation of the term 'Wiener Schule'. New publications were presented, such as the collection *Die Rezeption der Wiener Schule in Osteuropa*¹, containing works by eighteen European researchers among which Bulgarian professor Julian Kujumdzhiev. The reference point of Dr. Albena Naydenova's paper was a sentence by Schönberg: '*Dieses Werk ist der Schlüssel zu meiner ganzen Entwicklung*' (*This work is the key to my entire development*)². The work referred to was *Gurre-Lieder* composed in the period 1900 – 1911 at a time when his work saw a radical stylistic

¹ *Die Rezeption der Wiener Schule in Osteuropa*, herausgegeben von Hartmut Krones, Helmut Loos und Klaus-Peter Koch. Leipzig: Gudrun Schröder Verlag, 2017.

² In a letter of 19 August 1912 to *Emil Hertzka*, director of Universal Edition.

change going from the aesthetics of the Late Romanticism to quests for new artistic devices. The paper offered an analysis of two less known documents about the performance of his work in 1920. The remaining eight papers dealt with the development of serial ideas and dodecaphony at the turn of the twenty-first century. Margarita Katunyan (Moscow) delivered a paper on early serial ideas in the music of the Russian composers Scriabin, Stravinsky, Roslavets, and Golyshev. Elena Zinkevych (Kiev) spoke about the role of the Viennese School in the formation of Ukrainian composer Valentin Silvestrov in the 1960^s, who was a member of the *Kievan Avant-garde* group of composers. Grazina Daunoraviciene (Vilnius, Lithuania) made a comparative analysis of Schönberg's twelve-tone system and the dodekatonika of Osvaldas Balakauskas. Ana Szilágyi (Bucharest) talked about Schönberg's influence on modality in the work of Romanian composers of the late twentieth century. Bulgarian musicology was represented in three research papers: Prof. Angelina Petrova (National Academy of Music, Institute of Art Studies, BAS, Sofia) gave an overview of the situation concerning music making in Bulgaria in the 1950^s and 1960^s, more specifically the use of the dodecaphonic technique. Prof. Julian Kujumdzhiiev (Academy of Music, Dance and Fine Arts, Plovdiv) presented composer Ivan Spasov's theoretical views on the dodecaphonic technique and its aesthetics. Prof. Stefan Harkov (Univer-

sity of Schumen) demonstrated how Schönberg and his school's ideas influenced the writing of *Le Miroir, Sept répliques pour un opéra possible* by André Boucourechliev (1925 – 1997), a French composer of Bulgarian origin. The closing paper delivered by composer Dieter Kaufmann (Vienna) artistically, though at the same time reasonably, argued that Schönberg's twelve-note composition is still as topical as it was in the days of its invention almost a century ago. The concert given after the conference featured pieces by contemporary Viennese composers (Erich Urbanner, Dieter Kaufmann, Herbert Lauermann, Wolfgang Hölzl) and a late Arnold Schönberg's work, *Fantasie für Violine und Klavier op. 47* (1949), performed by violinist Iva Nikolova, a Bulgarian performer based in Austria enjoying an international career. The conference sidebar, so to speak, included two major art events in Vienna related to Bulgarian musicians. Since early 2019, an exhibition has been on display at Haus Hofmannsthal dedicated to the ninetieth anniversary of Bulgaria's great opera singer Nicolai Ghiaurov (1929 – 2004), a citizen of Austria since 1985 and bearer of Kammersänger and Ehrenmitglieder der Wiener Staatsoper. A curious fact was recalled: Ghiaurov and Schönberg were born on the same day, 13 September. Ensemble Wiener Collage, a chamber ensemble for contemporary music, gave a concert featuring pieces by composer Vladimir Panchev (b. 1948) on the occasion of his seventieth anniversary.

Reviews

**A fundamental contribution to music theory – two new books
by Mariyana Buleva**

Nikolay Gradev

Mariyana Buleva. *On the Study of Music Harmony: Theoretical, Methodological and Methodical Aspects*. Plovdiv: Astarta, 2017, 411 pp. ISBN 978-954-350-250-9

Mariyana Buleva. *Course of Lectures on Harmony*. Plovdiv: Astarta, 2017, 159 pp. ISBN 978-954-350-251-6

Mariyana Buleva published two seminal books in 2017. Her monograph *On the Study of Music Harmony: Theoretical, Methodological and Methodical Aspects* is a work opening up new avenues in the field of harmony and music theory as a whole. This is her next thorough research on harmony, which along with her monograph *The Idea of Harmony (on Greek, Byzantine and Latin Treatises)* (Plovdiv: Astarta, 2009) presents her views on harmony in their entirety as 'a phenomenon of pitch relations expressing historically formed philosophical and value-based ideas about the universe and the mission of music'. The work is structured in three parts: Part One: *On the academic subject of harmony and the participants in the process of training*; Part Two: *Tonal harmony at the earliest and developing stage of teaching harmony*; Part Three: *Topics absent from the discussion fields*. Unlike other studies, including such by Mariyana Buleva, the framework of reference in this monograph addresses a wide range of issues with regard to teaching harmony in terms of methods, methodology and theory of music, as well as tackling deep fundamental and

theoretical problems of musicology which are of crucial importance both scientifically and didactically. Her work is particularly valuable in that it represents 'shared experience' on a pedagogical, theoretical and methodological level. The book is equally valuable for both beginners and experienced teachers of harmony and other academic subjects within the field of music theory, as well as for researchers of theory, methodology and history of harmony, and also for students interested in musicology, composition and teaching. The work covers all topical issues of harmony as a science and academic subject on a contemporary level. The theoretical underpinning of the benefits of learning harmony, bringing forth the methods and stages in teaching it, developing the methods of the early and subsequent learning of this academic subject, and problematizing the issue of teacher personality is what makes Mariyana Buleva's study the first methodology for teaching harmony in Bulgaria. I should like to particularly stress the main achievement of the work, namely bringing the teaching of harmony at various levels

up to date through the ingenious development of fundamental music-theoretical problems, such as: tonality, function, and chromaticism; the bass problem; the orientation towards modal and contemporary harmony in terms of genre and the stylistic approach to its teaching. Various methods of teaching harmony by means of creating arrangements and writing piano accompaniments are also covered. All of the explored topics have been set forth in a scientific fashion taking into consideration plenty of viewpoints, the author's individual position being clearly stated. I would place particular emphasis on Mariyana Buleva's orientation towards addressing either unstudied or problematic areas having been discussed for years in an effort to reveal a number of unsolved problems by way of offering and justifying prospec-

tive solutions. *A Course of Lectures on Harmony*, the first contemporary publication in this genre of its kind in this country initially intended as a supplement to the monograph, approaches the problems from an entirely pedagogical angle. This lecture course systematically presents the entire material within the harmony course through the prism of the author's unique pedagogical experience gained for nearly four decades of teaching this academic subject on the two educational levels on which it is taught. By bringing forth the trends which outline the development prospects at the turn of the twenty-first century not only for harmony as a science and academic subject, but also for music theory and pedagogy as a whole, Mariyana Buleva makes an ingenious contribution to contemporary musicology.

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