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НА 70-ГОДИШНИНАТА
НА ЧЛ.-КОР. СВЕТЛАНА КУЮМДЖИЕВА

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ABSTRACTS

Music and Philosophy

Rousseau, or on (Un)education

Kristina Yapova

This study is an attempt at examining the relationship between philosophy and the science of music during the 18th century in comparison with the way it manifested itself in the Baroque Era as well as the particular version of it during the upcoming 19th century. An example in point is Jean-Jacques Rousseau – a person who not only exhibited the trends of his time, but also played a pivotal role in creating them actively. Rousseau personified the figure of the encyclopaedist, not one belonging to the Renaissance, but of the Enlightenment type. Having the self-confidence of a universal thinker, he openly voiced his views about music. As one of the founders of the so-called aesthetic of feelings, he “edited” the baroque doctrine of affects in a way that allowed him to replace its postulates and put forward those of the aesthetic of feelings instead.

The science of music, having been developing on the path towards music theory all the way up to the 18th century and requiring a specialist knowledge of the laws and principles of music, now, in the 18th century, left room for outside interference on the part of scholars who shared certain general views on the philosophy and theory of art, and who, despite all their universality, were not educated in the discipline called *musica*. Thus, in fact, *the philosopher* confronted *the musicus*, and, in fact again, the dispute between Rameau and Rousseau was not a dispute at all, as the arguments of the former and the latter could not meet: if Rameau’s arguments owed their authority to a centuries-long knowledge of music laws, Rousseau arrived at his theses in a way that reiterated the well-known principle called *quod erat demonstrandum*, i.e. what was to be shown.

Key words: *Rousseau, Rameau, aesthetic of feelings, aesthetic of autonomous music, music – philosophy relationship, music – language relationship, “Letter on French Music”, “Essay on the Origin of Language”*

Music and Theology

Sanctification through the Angelic Song: Sanctus – Benedictus - Post-Sanctus (Principles in the Study of Eucharistic Angelology of the Ancient Anaphora)

Ivan Ivanov (Kyumurdzhiyski)

As this study relates to the early Christian liturgical tradition, I consider it necessary to clarify terms and problems in the following research directions: 1) The clarification of the so-called liturgical prototypes – πρωτότυποι and archetypes – ἀρχέτυποι in the context of the Eucharist on which liturgical practice and related liturgical phenomena are built and developed; 2) The prayers dedicated to the Angelic song – *sanctus – benedictus – post-sanctus*, as well as questions concerning their development in liturgical practices (Jewish and Christian) and their differentiation in the so-called *Eucharistic angelology*; 3) The influence of ancient liturgical texts containing the Angelic song in liturgical and Jewish and Christian singing practices, and the reflection

on the development of the liturgical ritual in the East and in the West. Therefore, particular attention is paid to the problems associated with identifying the process of returning to the prototype and the ancient principles of the Church's eucharistic and liturgical tradition with regard to the preserved texts, hymns and prayers of the Jewish and early Christian periods of worship in the Church. The answers are found in the texts of early Christian eucharistic prayers, biblical texts, the decisions of the Ecumenical Councils, the Apocryphal literature and the studies of contemporary scholars – these are answers that show us the truth about the sanctifying and blessing power of the Angelic song in the Eucharist of the Church in the East and in the West.

Keywords: *Liturgy, Eucharist, Eucharistic angelology, Christian anaphora, early Christian Eucharistic prayers, Jewish tradition, Christian tradition, hymns*

Musical History

On the Musical Interpretation of the Psalms in Christian Worship Around the Middle of the Fourth Century

Stefan Harkov

Around the middle of the fourth century Athanasius, Bishop of Alexandria (ca. 293 – 373), wrote a didactic letter (epistle) known as *The Letter to Marcellinus on the Interpretation of the Psalms* (Προς Μαρκελλίνον εις την ερμηνείαν των Ψαλμών / *Ad Marcellinum in interpretationem Psalmorum*), which contained valuable information on fourth-century liturgical music. This study focuses on the particular question of how the Psalms were supposed to be performed with music during the

time of St. Athanasius according to the letter to Marcellinus. The practices of singing the Psalms like spiritual songs and reciting them with melody like intoned biblical readings are described by St. Athanasius as synonyms. Most probably, for the Christians in the fourth century both singing the Psalms and reciting them with melody were accepted as an undeniable unity (existing since the Apostolic Age), which was later abandoned for the purpose of the Church's public worship.

Keywords: *Christian worship, liturgical music, the Bible, the Book of Psalms, Saint Athanasius of Alexandria*

The First Bulgarian Choral Liturgy

Julian Kujumdziev

The article presents "The Liturgy of St. John Chrysostom" by Atanas Badev, which is the first example of a fully complete authorial cycle in the new Bulgarian church music after the Liberation. The issues addressed include the factors for Badev's formation as a musician, his professional activities, the creation of his Liturgy, the specifics of its architectonics and the compositional

techniques employed, as well as the attitudes towards it within the context of the discussion on the true Bulgarian church singing. A strong emphasis is placed on the necessity for the enduring presence of the Liturgy in ecclesiastical practices and choral performances and also on Atanas Badev's role for laying the foundations of choral church singing in Bulgaria.

Key words: *Atanas Badev, Liturgy, choral church singing, Eastern Orthodox melodies, discussion on the true Bulgarian church singing*

Nikolai Nikolaev and the Musical Fate of His Descendants

Stefka Venkova

The descendants of the prominent Bulgarian musician Nikolai Nikolaev (1852 – 1938) are introduced in this paper for the first time. In their early childhood they all studied music in the family environment, they all participated actively in their father's choirs, and some of them chose the career of professional musicians. The data on Nikolai Nikolaev's children give a different insight into his personality. They shed light on the spirit of the time – a time when musicians saw their activity as a mission and embarked upon it

with commitment and enthusiasm inherent only in pioneers who dedicated their strength and energy to musical life in Bulgaria. It would not be far-fetched to say that the lives of Nikolai Nikolaev and his descendants are a living story of establishing and developing the professional music scene in Bulgaria. New educational opportunities and professional musical careers opening up at the beginning of the 20th century made it possible for his children and grandchildren to leave their mark on Bulgarian and European musical culture.

Keywords: *Bulgarian music culture, professional musicians, Apostol Nikolaev-Strumski, Ivan Nikolaev, Olga Nikolaeva-Wartmann*

Musical Theory

Late Lute Versions of Three Chanson by Claudin de Sermisy (from Wurstisen Lute Book CH-BU MS. F.IX.70)

Yavor Genov

The arrangements of vocal polyphonic music for instruments emerges as an essential part of the repertory for the latter during the 16th century. Apart from the theoretical grounds for this statement, it is also supported by the contents of lute anthologies. Emanuel Wurstisen's lute manuscript is not an exception – three out of eight books of his anthology are

dedicated to arrangements of vocal music. A significant part of these arrangements is based on secular models – French chansons, Italian madrigals or German *lieder*. Their variety is determined by the nature of the genres themselves, but also by the broad temporal frame of origin. One can find pieces coming from the first decades of the century onward to the direct

contemporaneity of the scribe. Among the earliest vocal titles in the *Wurstisen lute book* are three chansons, composed by Claudin de Sermisy. *Il est jour*, *Laguir me fais* and *Orcum bien* (*O combien est malhenreulx*) were originally published between the late 1520s and 1540s. Lute intabulations for some of them appeared almost immediately. Is it the case that Wurstisen's versions reflect some anachronistic tendency, or rather a special attitude to pieces with a "classical" significance? Could it be possible to trace out the origin of the intabulations? Were they copied from another lute source and is it plausible to assume an authorship by Wurstisen for some of the arrangements? How were the vocal models transformed into lute pieces? What approaches to their originals were applied, how was the matter of *musica ficta* treated, and what kind of diminutions were implanted into

the original structure? All these points set the frame and direction of the present study. It suggests that the three chansons are not equally widespread and well-known among lute books. Two of them emerge from a number of sources, while *Il est jour* appears rather seldom. The study shows that the three Wurstisen's versions were not copied from any of the known lute intabulations, and the style of the arrangements indicates that they are not homogeneous. As Sermisy's music circulated repeatedly under incorrect or unmentioned authorship for decades (among some lute sources as well), this paper suggests that if a certain attitude to "classical authority" was presented by Wurstisen, it could possibly be associated with some well-known titles from the available lute books, rather than their vocal origins and authors belonging to earlier generations and traditions.

Keywords: *lute, intabulation, Wurstisen, Sermisy, chanson, Renaissance*

Reviews

Iliya Gramatikoff: "The Passion in the Second Half of the 20th Century: Composers' Approaches to the Liturgical Genre"

Sofia: NAM „Prof. Pancho Vladigerov“, 2019. 390 p.
(ISBN 978-619-91306-2-9)

Kristina Yapova

Iliya Gramatikoff's book, completed as a doctoral thesis in 2015, is a multilayered piece of research dedicated to a fairly complex topic. At its core it

addresses the *Passion* and this instantly raises the question of how it is to be understood – as a music genre, as a liturgical narrative, or as both a music genre and a liturgical

narrative. Is the conjunction of the two options possible? This needs to be answered at once and the author gives his answer: the Passion resists any attempts at its reduction to a music genre. This resistance, which he defines as a "genre characteristic insusceptible to any reduction", implies that the meaning of the Passion as rendered in canonical texts cannot be confined to a musical composition, which in turn cannot be a Passion in the true sense of the word unless it keeps the horizon open onto the truth of which a Passion speaks, namely of the Passions of Christ. This is why, the solution which a composer offers to the liturgical genre involves his whole personality, i.e. his professional identity, his outlook on life, and his belief. However, the Passion puts to the test not only the composer, but

also the musicologist. It requires the latter to adopt an adequate approach to the composer's solutions considered within the liturgical genre. Such an approach does exist and has a long-standing tradition – it is the exegetic approach aiming to get at all layers of meaning (literal, allegorical, tropological and anagogical) which a text or a musical work holds. The two composers, whose Passions have been successively examined in the book – Krzysztof Penderecki (with his St. Luke Passion) and Arvo Pärt (with St. John Passion) – have lived up to this task. Iliya Gramatikoff has also lived up to it through his full-bodied findings about their music. In doing so, the author raises the bar for any music researcher who would opt to work on a theme, such as the Passion or another liturgical genre.

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