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*СТО ГОДИНИ ОТ РОЖДЕНИЕТО НА ЛЮБОМИР ПИПКОВ*  
*A HUNDRED YEARS FROM THE BIRTH OF LYUBOMIR PIPKOV*

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## LYUBOMIR PIPKOV'S HARMONY

*Marijana Buleva*

(Summary)

The harmonic organization of Lyubomir Pipkov's music has been studied in Bulgarian musicology, but so far no theoretical model, which can account for all the diversity of harmonic phenomena, has been developed. The present work studies the composer's harmonic system on several levels: tonal types and modes, harmonic elements, logical organization (modality and tonality), functionalism and vocal direction. On each of these levels L.Pipkov's musical thought has impressive variety. The composer makes use of the mode possibilities of the diatonic, mixodiatonic and the entire 12-degree chromatics (with a special preference for the mode "tone semitone"), always presenting his artistic ideas with adequate tonal charging. Pipkov's chords are also extremely variegated. Besides the presence of verticals with various interval structures, an essential feature of his harmony involves binding some characteristic chords with definite height and location, which reveals his super-sensitivity to the micro-building material of music. L.Pipkov is a master of the possibilities both of the modal and tonal logical sound-height organization. The factor uniting them is the structure-forming role of the melodic principle, of the horizontal. In the conditions of modality the tonic is a melodic phenomenon, it is suggested through one tone, which is included in various multi-vocal environment, and this causes the variety of chord manifestations of the stable function. In the conditions of tonality, where the tonic is a chord, the composer is a master of the art to create different levels of tonic activity and through them – an orderly sound-height dramaturgy. An essential factor in modality is the chords with positioning function. They spread out along the tones of the central element of the modal system, which can be a sequence of tones, a group of basic tones or melodic formula. Lyubomir Pipkov's tonal music is displayed predominantly in two original contemporary forms: lineal-functional tonality and rhythmic tonality. The rhythmic tonality is an innovating discovery of Lyubomir Pipkov's. It is manifested through active bonds between pairs of chords, which with the help of the metro-rhythmic factor and the melodic vocal direction create a continuous feeling of impetus and permission irrespective of the tonal composition of the verticals. All these peculiarities of the musical thought make Pipkov's harmonic system unique. His harmonic language – evincing typical features of the XX c. music and organic national specifics – has exceptionally ample possibilities always "to express" the composer's topical artistic and aesthetic quests, caused by his ever-alert feeling of belonging to the modern time.

## THE CHORAL WORKS OF LYUBOMIR PIPKOV AND THE PRESENT DAY

*Theodora Pavlovitch*

(Summary)

The importance of the choral works of Lyubomir Pipkov for the development of Bulgarian choral art is examined in the context of the processes of the 20 c. world choral culture. Particular attention is devoted to the significant characteristic features of the composer's creative approach, reflected in his choral works: the knowledge of the specifics of the choral ensemble and the preference for the possibilities of expression of the human voice as a unique musical instrument, Pipkov's deep affinity to poetry and the great importance of the text for the construction of his choral works as well as the high value and wealth of the artistic images in his choral lyrics. From the point of view of their structure, Pipkov's choral works are considered to be an original anthology of various genres, pointing out the most remarkable works in each of the types (cantata-oratorio works, choral cycles and song genres). Emphasis is laid upon the significance of his late choral opuses ("Madrigals" opus 67 and "Priglusheni pesni" opus 80 – meaning "Muted songs") as some of the most brilliant examples of the world choral lyrics of the 20 century.

The second part of the study presents the place of Lyubomir Pipkov's choral works in the contemporary concert repertoire, pointing out the stability of the tendency to include his choral works in the concert programs of different Bulgarian choral ensembles. At the same time the important function of these works in the pedagogical curriculum for the education of young Bulgarian choir conductors is emphasized.

Finally the conclusion is drawn that the choral works of Lyubomir Pipkov are connected with the present day through the universal themes being treated and through their emotional impact of eternal force.

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## CHOIR IN LYUBOMIR PIPKOV'S OPERAS

*Miglena Tzenova*

(Summary)

Undoubtedly the dominating function of the choir in Pipkov's operas hides its reasons backward in the past times, when during decades the operatic art penetrates in Bulgaria mainly by the practice of the town-choirs. With the assistance of the opera choir Lyubomir Pipkov presents different social communities and groups; suggests archaic or heroic atmosphere; expresses a variety of moods; forms legendary or mystic images... Pipkov treats the choir as a commentator or a mastermind as well as a symbol of composer's very favorite society – Nation.

Lyubomir Pipkov confides a significant role in his three operas in the choir. His very special attitude to the opera choir is determined by his strong *a capella* choral pieces on one hand, and by his long and serious practice as a choral conductor and chorus-master – on the other. Something more, Pipkov's chorus-master work on his first opera has been noted as a distinguished achievement in the development of the chorus stuff at the Sofia National Opera.

At the same time Lyubomir Pipkov's indisputable and remarkable contribution to the growth of the component chorus in Bulgarian operatic art is not an end-in-itself – it is achieved on the base of the latent plot in the librettos.

## PRE-HISTORY OF THE STATE MUSIC ACADEMY

*Agapia Balareva*

(Summary)

The idea to establish an institute for acquiring music knowledge in Sofia appeared at the beginning of the XX century as a result of the social necessity for such knowledge. At that time music was lagging behind as compared to the other arts and literature, whereas the penetration into Bulgaria along various channels of European music presupposed the presence of prepared performers and audience.

The private music school was established thanks to the initiative and activity of the educated musicians, backed up and stimulated by the then Minister of Education Dr. Ivan Shishmanov. They organized a committee to work out the statute of the music school, whose chairman is Nickolai Iv. Nickolaev and members: Karel Yozef Yermarj, Katia Stoianova, Dimitar Hadjigeorgiev and Henrih Vizner. The committee members worked hard to prepare this statute, but the initial variant turned out to be too complicated and inapplicable to Bulgarian conditions. After being revised and finally adopted, the school was opened on 15.01.1905. The school was private, but received subsidies from the state. It had departments for piano, solo singing, violin, flute, elementary theory of music and harmony. It started work with 23 pupils, whose number increased to 60 the next year.

A new stage in the school life started in 1907, when the great Bulgarian composer and music theoretician Dobri Hristov moved to Sofia. His various activities and solid knowledge increased the level of the musical preparation in the school.

The pupils' successes were the reason for the school to become State Music School in 1912. During the period of the wars (1912-1918) the possibilities for music events lessened. In 1921 the State Music Academy was established. For decades it was the only higher music education institute in Bulgaria, where the most eminent Bulgarian performers and composers taught.

The State Music Academy satisfied the needs for music specialists in Bulgaria.