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Abstracts

Music in the screen

On the definition of screen music

Claire Levy

This article is part of a recently accomplished collaborative research project entitled *Music in the Screen Text*, realized by a Study Group with the Music Department at the Institute of Art Studies. Having in mind the fact that the subject is less developed in both Bulgarian musicology and Bulgarian film studies, the article introduces some basic theoretical issues concerning aspects of screen music as a particular component within the multiple cinematographic phenomenon observed in the field of cinema, television, music video, etc. Main issues discussed here relate to: 1) the origin of the relationship between music and film screen, based on the logics of *time* and *motion* – categories that are equally essential to the arts of music and the moving image; 2) the functional theory of film music; 3) the concept of diegesis which points to the

specific nature of film narrative (and respectively, the latter's components) differing from other narrative forms; 4) methodological perspectives in the study of audiovisual matters. The terminological discussion refers to observations, systematised in works by film music theorists such as Zofia Lissa, Philip Tagg, Alexander Chernyshev, Tatiana Shak, among others. However, it is argued that there is no universal film theory that exhausts all aspects of the cinematographic phenomenon. Instead, there are many works whose coherence dwell on a variety of theoretical matters. This state of affairs does not exclude theories concerning screen music. More over, the interdisciplinary profile of the subject can hardly be locked in any universal theory valid to all possible dimensions of music as a component within the synthesis of screen text.

Keywords: *music, screen, time, motion, diegesis, moving image, audiovisual synchronization*

Musical history

The Jewish Choral Society – the breach of the canon

Svetlana Avdala

The documents and witnesses testify of the rich centennial history of the musical and social phenomenon known as the Jewish Choral Society. It was founded on the initiative of Jewish youths in order to serve orthodox religious ritual in a new Sofia Synagogue built in 1909. Mois Tzadikov, a conductor, headed the choir in 1910 and had managed it very successfully for 29 years in a very

dynamic environment – the period between the two world wars in Bulgaria. After the Second World War, Bulgarian Jews in Israel, former singers in the Jewish Society, have established choir, named after renowned choral conductor. It continued its existence today in Israel.

Although the Jewish Choral Society was intended to serve the religious ritual of the Synagogue, its mixed male-female

staff, repertoire and secular public appearance broke down traditionally established orthodox canon. In terms of repertoire, musical education and social communication the Jewish Choral Society had made a significant contribution to the formation of choral traditions not only in Jews but in Bulgarians as a whole.

Keywords: *Zionism, traditions, orthodox canon, Synagogue, choir*

If Mois Tsadikov had managed to assert his views on the conductor for 29 years, it was not only because of his diligence, ambition and talent. He consciously pursued a program that matches the priorities, objectives and directions of both Bulgaria and the Jewish community in Bulgaria at that time.

Musical performance

Един български Орфей: Лазар Николов и орфическата интерсубективност

Джефри Диин

Чрез нови тълкувания митът за Орфей се разпознава като източник на творческо вдъхновение, а също и като средство за обясняване на творческия процес. Фигурата на Орфей е архетип на съвременния творец и разпространението на варианти на този архетип с течение на времето потвърждава трайната му валидност и неговия извънвремеви характер. Моделът на въображението на езикова основа от представителя на херменевтична философия Пол Рикьор подсказва подход, който третира мита за Орфей като алегория – разширена метафора – и дава възможност за интерпретации на различните начини, по които Орфей е „разглеждан като“ придаващ нов смисъл и пренасян в бъдещите творчески проекти чрез позоваване на старото. Познавайки се на Платон и Аристотел, най-напред засягам аспекти на изкуството и въображението както те са били разбирани по времето, в което историята на Орфей се очертава в класическата гръцка митология и правя връзка между това разбиране и самия мит за Орфей. След кратко изложение как митът и неговите значения са били разработ-

вани и еволюирали в литературата и други изкуства, разглеждам мита както метафоричен разказ проектиран в мисленето на ХХ век, следвайки тълкуванията на Рилке, Бланшо и Юнг. Това допълнително ме навежда на размисъл как орфическите черти са проникнали в съвременното разбиране на понятията „композитор“ и „изпълнител“. Правя опит да докажа, че тези понятия – днес отделни – все още са непоклатими в древногръцкото синкретично единство на поета-музикант, олицетворявано от Орфей. Тъй като значенията на мита за Орфей са валидни за музикалното творчество, както и за други сфери на художествена дейност, разширявам понятието на Рикьор за „виждайки като“ към „чувайки като“. Прилагам концепцията на Хусерл за интерсубективността в разбирането на Рикьор, разсъждавам относно значението на Орфей за българския композитор Лазар Николов и въвеждам това, което смятам, че е нова интерпретация на мита за Орфей – като начин за изследване на съвременната връзката между композитор и изпълнител и модел за съвременно творческо сътрудничество между тях.

Приложената интерпретация, която наричам **орфическа интерсубективност**, първоначално ми хрумна по повод на серия от късни произведения на Лазар Николов, известни под общото заглавие „Из музиката на Орфей“.

Ключови думи: митът за Орфей, интерсубективност, Лазар Николов, Пол Рикър, българска музика

Anniversaries

Gencho Gaytandjiev's 80th anniversary (1935–2010)

Mariana Buleva

The 80th anniversary of Gencho Gaytandjiev, a musicologist (Bulgarian Academy of Sciences), university professor, active figure in the development and the existing state of affairs in Bulgarian music teaching and a journalist will be marked in 2015. The paper presents his views on mass music education as a result of his understanding of the dynamics of music culture for which he stood up all along his career of a researcher and teacher. The article uses as a basis of observation Gencho Gaytandjiev's recent publication airing the 'constitution' of his ideas of music education, for which he and the teams he has worked with stood up. The main points of this 'constitution' are compared with his publications of previous decades. The paper reaches the conclusion that the assumption of the researcher and teacher to cover music in all its diversity

and current state of affairs sets the pattern for the unity and continuity of his pedagogical principles, while the composed textbooks in music have always proven to be different, standing at the same time for the same value: pursuit of relevance, communicativeness and tolerance of musical tastes. Gencho Gaytandjiev's contribution to the study of popular music is also dealt with. He has introduced a pluralistic approach to music culture defined by Claire Levy as 'horizontal', where different genres are not arranged in a hierarchy of values, but are regarded in the general domain of culture. In this article, this approach is defined as precisely musicological. The paper seeks to cover Gencho Gaytandjiev's personality and his contribution of a researcher and a coach as a significant input on Bulgarian musicology and music pedagogy.

Keywords: *Gencho Gaytandjiev, music education, textbooks in music, popular music, communicativeness, pluralism in music education*

Intercultural dialogues

International Council for Traditional Music (ICTM) and the new priorities of the Bulgarian ethnomusicology

Ventsislav Dimov

The article presents Bulgaria's participation in the International Council for Traditional Music (ICTM). Historically, the contribution of Raina Katsarova is

presented: she was among the founders of the International Folk Music Council (IFMC) and a participant in the First World Conference of IFMC in 1948 in Basel, Switzerland. Since 2000, the presence of Bulgarian ethnomusicologists and ethnochoreologists in ICTM has become more noticeable. Bulgarian participation in international conferences of ICTM and in symposia of the *Music and Dance in Southeastern Europe*, *Ethnochoreology* and *Music and Minorities* research groups is traced. The effect is accentuated of international contacts and events on

Bulgarian ethnomusicology (participation of renowned researchers from America and Europe in a seminar on New Ideas in Ethnomusicology, Institute of Art Studies; reports at international conferences and publications in Bulgarian scientific periodicals; publications by Bulgarian authors across the world). The review ends with the prospects and challenges facing Bulgarian ethnomusicologists: upcoming hosting of the Fifth Symposium of *Music and Dance in Southeastern Europe* Study Group '2016 and the establishing of a Bulgarian National Committee of the ICTM.

Keywords: *International Council for Traditional Music (ICTM); Bulgarian ethnomusicology; international contacts*

Scientific conferences

2014 marks the centenary of operetta in Bulgaria

Stefan Harkov

The establishing of the first in this country Operatic Society with an amateur company, led by professional musicians, was a turning point in the history of Bulgarian operetta. An operetta company was founded in the autumn of 1913 in Shumen dedicated for classic operetta performances for adults. Weliko Dьgmedjjeff (1877–1958), a professional musician who had graduated from Kьnigliches Konservatorium der Musik, Dresden, Germany was behind the forming of the company led by him. The first premiere given by the company on 5 January 1914 was *Der literarische Verein*, a comic operetta by Austrian composer Fritz Renger (1866–1937). Encouraged by the success of their first staging, the company immediately began work on a second production. On 10 May 1914 the premiere of the operetta *Carmosinella* by German composer Victor Hollaender (1866 – 1940) was given. That was a considerably more

large-scale performance as compared with the previous one. The success of the first operetta productions for adults in this country afforded ground for achieving a higher goal: the establishing of a permanent Bulgarian operetta theatre during the same year in Shumen. On the occasion of the centenary of classic operetta for adults in Bulgaria, Shumen Municipality and *Dobri Voinikov* Community Centre in conjunction with the Institute of Art Studies – Bulgarian Academy of Sciences, organised centenary celebrations in 2014 and a number of institutions took part in the events. The opening of a documentary exhibition on 17 May at a reputable venue of *Pancho Vladigerov* Museum was the beginning of the 100th anniversary celebrations. On 27 May, a gala was given at the hall where the earliest performances of operettas in this country have been presented. Shumen State Symphony gave a big concert dedicated to the anniversary

on 27 October. The centenary celebrations closed with a national roundtable on *A Century of Bulgarian Operetta (1914–2014)*. It was organized by the Institute of Art

Studies–Bulgarian Academy of Sciences, the Union of Bulgarian Composers, the Union of Bulgarian Musicians and Dancers, and Shumen Municipality.

On the international conference *Art and Education: Traditions and Contemporaneity* held on the occasion of the 50th anniversary of the Academy of Music, Dance and Fine Arts, Plovdiv
Rossitsa Draganova, Roxana Bogdanova, Stefan Harkov, Veselka Stambolieva

The international conference *Art and Education: Traditions and Contemporaneity*, held 23–24 October 2014 in Plovdiv, was among the most important events marking the 50th anniversary of the Academy of Music, Dance and Fine Arts. Teachers, researchers and PhD students conversed with each other about pedagogy and methodology of education in music theory and history, performing arts, folk music, choreography, ballet and fine arts. Researchers and practitioners of music education and training from Austria, Bulgaria, Israel, China, Poland, Romania, Turkey, etc. joined in the discussion.

As early as the plenary session, the topic of the interaction of music education with leading information technologies, electronic textbooks and resources has become a specific leitmotif in the work

of the event. Some of the most dynamic texts delivered at the conference treated this issue. Of course, ideas of inclusion of electronic resources and technologies in the common practice of music education are intertwined with activities, resulting from its centuries-long improvement in the fields of the theory and history of music, of performing arts, of folk music, choreography and ballet, as well as of fine arts on which certain panel sessions debated. The varied and at times disparate reports revealed views and attitudes that provoked a dynamic discussion among the participants, a discussion important and useful to themselves, but also to the attending students from the Academy of Music, Dance and Fine Arts in Plovdiv, marking its anniversary with justified pride and joy.

Reviews

Leopold Mozart: *A Treatise on the Fundamental Principles of Violin Playing (Versuch einer gründlichen Violinschule)*
Velislav Zaimov

Leopold Mozart's treatise was published in Bulgarian for the first time in 2013. Margarita Georgieva translated the work, following its earliest edition of 1756. The review traces the narrative of the book as compared with some

contemporary systems and methods of teaching violin, outlining the problems with rendering some of the terms. *A Try at Early Violin Training* was hailed as a work by a brilliant musician of wide interests, of admirable music culture

and general knowledge. The treatise gives a comprehensive picture of musical thought of the mid-eighteenth century in Western Europe and especially, in German-speaking countries, where musical culture enjoyed an unprecedented flourish excelling in all areas of this art. The work goes far beyond the purpose, specified in its title. It could be used also by musicians playing other instruments, mostly the stringed, of course. Knowledge of the principles of the days of the so-called old

music has been largely forgotten, which reflects on composition and mostly, on performing over the following centuries. That is why it is so gratifying to have Leopold Mozart's treatise in Bulgarian. Should we succeed in adding some of the works by *Nikolaus Harnoncourt* to this *very important step*, we'd then get a bigger picture of the 'old music'. This Bulgarian edition was released by *Haini* publisher under the editorship of Penka Jeneva, Yossif Radionov, Tomy Karklisiyski, Pencho Stoyanov and Mariana Buleva.

A new book by the ICTM Study Group for Music and Dance in Southeastern Europe *Ventsislav Dimov*

The review presents a collection of papers delivered at the Third Symposium of Music and Dance in Southeastern Europe Study Group, International Council for Traditional Music (ICTM). The book, 332 pp., includes 46 articles by researchers from the Balkans (Bulgaria, Croatia, Greece, Macedonia, Romania, Serbia, Slovenia, Turkey), Western Europe and North America (Austria, Denmark, France, Germany, Italy, UK, USA). The texts are grouped into two thematic sections: Terminology and Theoretical Approaches and Crossing National Boundaries / Intercultural Communication. The critical overview suggests conclusions as follows: ethnomusicology and ethnochoreology are balanced in Music and Dance in Southeastern Europe Study Group, which is developing successfully; the areas of the

research subject have extended. Thinking on Balkan music and dance is becoming more open and dialogical. A shift in the focus is observed from traditional music and dance practices, remote in time, to topical events and processes that highlight the dynamic, changing and discordant image of Balkan music and dance, studied also as borderline and hybrid objects and contexts: media, internet, popular music and culture. The new approaches demonstrate how researchers and science develop, remaining nevertheless concerned about the most important thing: the existence of traditional music and dance and the vitality of those musicians and dancers to whom Southeastern Europe is much more than just a primordial homeland or neutral geographical area.