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	Научна конференция <i>Българското музикознание</i> – ретроспективи и перспективи (70 години музикознание в БАН) Заседание <i>Музикален театър</i>	
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ABSTRACTS

Scientific Conference

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

Session *Musical Theatre*

Opera Studies at the Musical Theatre Research Group. Perspectives

Emiliya Zhunich

Innumerable are the publications on operatic art, operatic stagings in Bulgaria and opera singers; still, specifically targeted studies of operatic art in this country were first undertaken by Prof. D.Sc. Rosalia Bix. Her name of a respected scholar is justifiably associated here with the academic opera studies. Her own published works along with that of her colleague at the Musical Theatre Research Group, founded and led by her at the Institute of Art Studies, BAS, spans the years 1890 to 2010 inclusive. The Group has for two

decades searched, scientifically systemised and published comprehensive information about the foundation and development of the numerous private, public and half-professional musical theatre companies across the country along with their repertoires, directors and performers, as well as the topical reviews published over the years and reflecting on the genres of *opera, ballet, operetta and musical*. Presently, the team of the Research Group together with the doctoral students continues and extends the knowledge of musical theatre.

Keywords: *opera, opera studies, Bulgarian musical theatre, Rosalia Bix*

**90 Years of ballet art in Bulgaria.
Settling and performing practices. Research angles**

Anelia Yaneva

The text looks at processes in the development of ballet art in Bulgaria. The 90-year history of the Bulgarian ballet is analyzed in three main directions: as set-up practices –choreography for ballet performances; as performing

practices – stage roles, actors' achievements of Bulgarian artists; as the exploratory perspectives - the writing about ballet and how it changes the understanding of ballet art in our country.

Keywords: *Ballet, Dance Theater, Contemporary Choreography, Hybrid Genre*

Bulgarian professional operetta theatre's centenary. Stage and performing experience and repertoire leanings

Rumyana Karakostova

This paper intends to sum up, from a contemporary critical perspective, the cultural significance of various periods of the centenary history of Bulgaria's professional operetta theatre, focusing on the social function, the institutional and aesthetic physiognomy of Sofia-based leading private operetta companies in the interwar period and its only genre-profiled National Musical Theatre as their direct successor, which this season marked its

seventieth anniversary. The main problematised assumption is that the marked trends in the repertoire policies, stage and performing practices in the centenary development of operetta art on Bulgaria's professional stage can only be correctly brought forth on the basis of a scientifically objective, rationalised both by the dynamism of historical events and the respective shifts in the sociocultural paradigm and the topical critical reflection.

Keywords: *Bulgarian professional operetta theatre's centenary, private operetta theatres, National Musical Theatre, stage and performing experience, repertoire policies*

Reception trends of the musical in Bulgaria in the 1960s

Miglena Tzenova-Nusheva

The Musical has been developing and spreading throughout Bulgaria for more than half a century (from 1963 until now). This period is significantly shorter in comparison with the development and dissemination of opera, operetta, and ballet in Bulgaria. The reception of the musical in Bulgaria from 1963 to 2013 has been discussed by the author of the present text in the conference 'Bulgarian Musicology – Retrospectives and Perspectives.'

Considering the provided amount of publications, however, the present text is focused only on the trends in the reception of the musical in Bulgaria in the 1960s. If another suitable opportunity for publication occurs, the reception trends of the musical in Bulgaria from the beginning of the 1970s to 2013 (and even until 2018) will be presented in additional publications. The text of the present article is based on the historical, comparative, and typological research methods.

Keywords: *reception, trends, musical, Bulgaria, 1960s*

Session Music and Cultural Interplays

Popular music and its critics

Rosemary Statelova

The subject of the report is the created mass of Bulgarian popular songs between the 1950s and 1990s. With a view to the comprehensiveness of the subject, the large number of such songs (several thousand) was reduced to the sum of songs which were awarded at the International Festival for Popular Music "Golden Orpheus". The second subject of the material is the contemporary musical critique at that time, which accompanied the events of the Festival. The issue in which the author is interested is the

prevalence of sharp criticism in the materials toward the Festival's song production, made from the position of one "critique in general". Referring to the analysis of the specific phenomenon "compositional critique", which the German musicologist Carl Dahlhaus suggests at approximately the same time (the 1970s), the author draws the conclusion about the inadequacy of the musical critique which denies in most cases the value of the schlager music, presented at the Festival "Golden Orpheus".

Keywords: *musical estrade, schlager, Festival "Golden Orpheus", criticism of compositions, communist ideology*

The alternative rock scene in Skopje and Sofia

Julijana Zhabeva-Papazova

This research presents comparative analysis of alternative rock scene in Skopje and Sofia over the last ten years. The main areas of research are: types of communications between the members of alternative or indie scene; the importance of the local/regional scene; aspect of music and performance. The aim of the study is to define similarities or differences in the action of alternative rock scene, the problems or its importance in the local urban areas in Skopje and Sofia.

Keywords: *alternative rock, Skopje, Sofia*

Notes on music at the end of thought (The essays of Chavdar Mutafov and the spirit of our interwar culture)

Andrey Leshkov

The present work approaches Chavdar Mutafov's essays through his 'philosophy of culture', making the musical metaphoric a frame for cultural presence. It sets an experiment: constructing out of his essays a quasi-tractatus in philosophy of culture. The music is thought in its triplicity. *Firstly*, as a pattern for the arts, in relation to which they get influence and disappear. *Secondly*, as a metaphor for the culture, becoming a manifold of variations and phantasies on the themes of *apersonal composers*. *Thirdly*: as an access to the 'ink of modernity', in view of those interwar period marked by both *apocalyptic* and *conservative* leanings.

Keywords: *apocalyptic, auraticity, conservative, culture, interwar period, modernity, musicality, phenomenological, philosophy of life, theatricality, form constructing*

Crowdsourcing and its capabilities for attracting audiences for music production

Milena Shushulova-Pavlova

In recent years, there has been an interest in a field of musicology that has been turned directly to audiences. These audiences are constantly changing, particularly in classical music. Music sociology is expanding its' importance in music management and

production, requiring contacts with specialists and research in order to attract the attention of classical music audience. The digitization, which invaded the life of every person on our planet has opened new horizons. Technology increases the flow of announced new ideas. *Crowdsourcing*, often translated in other languages as *public commitment*, actually means to use the resources of the crowd. Crowdsourcing combines the efforts of many people for various initiatives; everyone can contribute within his/hers own capacity. It is

not just a fashion in the era of Web 2.0 but rather a strategic model for attracting lots of motivated individuals who are capable of making better decisions than the ones offered by the traditional business model. Voluntary activity is also a great way for attracting new music audience. What is *collective intellect*? Is it a group of individuals who are working together on things that seem to be intelligent, or is it a new way of acting that focuses on various possibilities in music producing and musical events?

Keywords: *crowdsourcing, volunteering, music sociology, music production*

Documents

Sofia Music Weeks. Archival Records

Diana Danova–Damianova

Mounting a music festival necessitates spadework of various types of documents in different formats such as administrative documentation, print materials relating to announcements and reflection (programmes, posters, reviews), photographs, audio and video recordings, etc. Collecting, structuring and keeping all these facilitate research. Research on a large-scale festival supposes sets of documentation as complete as possible to compile a trustworthy calendar of events allowing an objective view of a festival. The extant archival sources are miscellaneous, but taken together with

the informational texts and music criticism are instrumental in getting a fuller picture of long-gone events, historically more and more distant. The records of the high-profile Sofia Music Weeks International Festival and its history of five decades are difficult to be found and the bulk of these is presently kept at three institutions: Archives State Agency, Sofia Music Weeks International Festival Foundation and Pancho Vladigerov House Museum, Sofia. The article presents a stage in studying the archival records, suggesting possible lines of research.

Keywords: *Sofia Music Weeks, festival archives, Archives State Agency, personal archives, contemporary music*

Reviews

**Yavor Konov: „Padre Athanasius Kircher (1602 – 1680) and his
Musurgia Universalis (Rome, 1650)“**

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2018, <http://eprints.nbu.bg/3838/>
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Kristina Yapova

Yavor Konov's latest book is a novelty for Bulgarian musicological literature, as no other book has been devoted to Athanasius Kircher for the time being. This fact has been taken into consideration with its content modelled on the classical 'life and career' pattern. Even the title has put a special accent and has shown the professional affinity of its author, musician (pianist) and musicologist, for Kircher's fundamental *Musurgia Universalis*. The book came to life because of its author's will to share what has drawn his attention, to make available in the public domain the legacy of a figure of three centuries ago still igniting discussions, affinities and oppositions. (Yavor Konov was also behind the Bulgarian reception of Gioseffo Zarlino and Sébastien de Brossard). Yavor Konov's presentation of the parts of Kircher's work is clear, well-structured and balanced. Aware of the fact that he can't afford to follow consistently several steps - first, a rigorous scientific research, then the results, requiring a dialogue with and possibly, a consensus among specialised

communities, sink in and verify them, and only then promotion - Konov unites these steps into one, developing the panorama of this incredible oeuvre in terms as comprehensible, readable and even attractive as possible. The author's views, evaluations and interpretations take the same synthetic approach. We'd agree with some of them and disagree with others, and still others would seem markedly subjective to us, but in any event, we'll have a basis for communication. Providing a wealth of facts about Kircher's life, illustrations (Yavor Konov specifies that the illustrations are available on free websites), an index of the works of this prolific scholar, testifying to his wide range of research fields, Yavor Konov's book would attract various readerships, widening like circular ripples and depending on the interests of Kircher himself, who has gone down in history because of his unique place between the fairytale and the scholarly, whose works have always over the centuries attracted readers, followed now by Bulgarian readers as well.

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