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ABSTRACTS

Music and Philosophy

From Beginning to Infinity – from the *Prototype* to *Type* and *Antitype* – Paradigms in the Study of the *Angelic Song* in Christian Hymnography and Singing

Deacon Ivan Ivanov (Kyumurdzhiyski)

The guiding principle utilized in the present study is the relationship and balance between the principles of *faith* and *reason*. These are methodological concepts which help to clarify the problems concerning the topic of angelic *archetype* (prototype) in the Liturgy and liturgical music, and they also point out the possible ways of solving them. The perception of Christian faith, its real and at the same time mystical experience for the believer, leaves a mark on ecclesiastical art (liturgical, musical and hymnographic), which praises the glory of God and His deeds for the salvation of all people. Therefore, angelic glorification is a mystical pathway towards the Creator. The liturgical hymnographic and musical heritage bears witness that the medieval authors were gifted creators of liturgical treatises,

hymnographic forms and song genres. The Fathers of the Church and chanters experienced their worship of God as a creative process, as a mystical act of communion, and always emphasized faith and the knowledge necessary for both these who perform and those who listen to the “angel’s song” in the pursuit of godliness. Thus, angelic theology responds to the praise inherent in human prayer, which is present in the heart, mind and mouth of the believer. All this is made clear within the context of the Orthodox faith and the teaching of the Holy Fathers, as well as in their theological and liturgical treatises, directly related to the liturgical tradition, Eucharistic practice, the musical and hymnographic creations, as well as to the mystical perception and interpretation of the liturgical texts.

Keywords: *Liturgy, Eucharist, Hymnography, Singing, Music, Middle Ages*

Musical Theory

Аранжimenti на мотети в лютневата книга на Емануел Вурстисен. Повече за процеса на интабулиране**Явор Генов**

Настоящият материал предлага проучване на част от мотетите, аранжирани за лютня в ръкописната антология на Емануел Вурстисен. Втората книга от ръкописа е посветена на интабулациите на латински мотети и тя е най-кратка, като съдържа едва четири композиции. Първите три носят изрично посочено от писача авторство на големия полифоник на XVI век Орlando ди Ласо, а последният мотет от тази поредица остава сред най-слабо познатите композиции в ръкописа – засега негов единствен познат лютнев източник. Проучването се фокусира конкретно върху мотетите на Ласо. Разкрива се, че изследваните интабулации се отпечатват още през 1566 от баварския лютнист виртуоз Мелхиор Нойзидлер в неговата книга с италианска табулатура, само четири години след публикуването на оригиналите от самия Ласо. Същите интабулации се препечатват през 1571 от фламандеца Пиер Фалезе преди да бъдат копирани от Вурстисен през 90-те години на XVI век. Преди да изложи директните си наблюдения върху осъществяването на аранжиментите за лют-

ня, намирам за необходимо да обърна внимание на два съществени пункта: мащабната фигура на Орlando ди Ласо и неговото силно въздействие върху лютневия репертоар през втората половина на столетието, както и на проблемите на *музика фикта* при интабулирането на музика с рядко или ненотирани алтерации. Предварителните сведения по тези два въпроса и погледът върху спорните моменти на втория от тях имат за цел да подготвят и насочат към самото изследване на мотетите. То се концентрира върху три главни аспекта при преноса на вокална музика към лютнево изпълнение: как, къде и под какви правила се прави една или друга алтерация в композицията; употребата на орнаментация и пасаж; подчертаване на смисъла на словесния текст. Изследването дава възможност да се заключи, че копираните от Вурстисен интабулации са стриктно съобразени с главни правила на *музика фикта*, а успоредно с това се наблюдава стремеж към близко придържане към оригиналната структура на композициите. Изяснява се функцията и упот-

ребата на орнаментация. Стига се до извода, че интабулациите не се стремят непременно да подчертават смисъла на латинския текст, въпреки че не липсват примери, в които отчитането на важността на един или друг словесен мотив се „илюстрира“ чрез музикалния текст. Като резултат се заключава, че изследваните мотети са образцови примери

за интабулация на вокална музика, които поради своите качества са предпочитани от любител лютнист като Вурстисен близо три десетилетия след тяхното отпечатване. А с техния избор се утвърждава още веднъж специалното внимание на писача към двамата майстори, активни в Бавария – Орландо ди Ласо и Мелхиор Нойзидлер.

Ключови думи: лютня, Ренесанс, интабулация, мотет, Орландо ди Ласо

Documents

Unimplemented ideas: Dimitar Nenov's correspondence in German and autobiographical records in his personal archive

Polina Antonova

The study presents two unknown letters in German, part of the epistolary legacy of composer Dimitar Nenov (1901–1953), kept in his personal archive (Scientific Archive of BAS, Dimitar Nenov fund 216). Both letters bespeak creative collaborations: with cellist Slavko Popov (1904–?), popular abroad but not in Bulgaria, while the second letter adds to what is already known from Nenov's correspondence with conductor Ljubomir Romansky. The article focuses on particular sketches and drafts for piano and cello, kept in

the archive, and their possible relation to the letters in an attempt to date and identify these with precision. Using music and historiographic analyses of both text and music, the article exposes an unknown arrangement of Chopin's Nocturne No 20 *Cis Moll* Posth for cello and piano, written by Dimitar Nenov. A scholarly insight into source material based on a holistic analysis seeks to piece together a complete picture of the records, both of texts and music, kept in the composer's personal archive.

Keywords: *Dimitar Nenov, correspondence, personal archive, nocturne, cello, Bulgarian composer*

Debuts

Vocal work with Bodra Smiana Children's Choir and Boncho Bochev's conductorial methods

Iva Georgieva

The article seeks to examine the key principles of vocal work with Bodra Smiana Children's Choir. A musician, who has made an outstanding contribution to the development of choral singing in Bulgaria, Boncho Bochev established new criteria for choral sound. Inspired by the example of foreign choirs visiting Bulgaria, he drew heavily on both music literature and the experience acquired by his collaboration with the greatest composers and conductors of his day. Boncho Bochev developed a chorister selection system, where the entirety of musical abilities, e.g. an ear for music, voice quality, smooth moving between registers, tone colour and artistic skills, mattered in a great degree. After their admission, the children were taught the technique of posture and breathing by the more experienced choristers. The conductor put together the choral parts with a view to correctly developing the young singers' voices and balanced choral sound, whereas long-term coaching stabilised their choral vocal habits. Choir coaching was practically oriented and based on

incessant audio control. Arranging choristers on stage was also very important as it provided audibility and guaranteed the achievement of a homogenous sound mass. Boncho Bochev strove for the typical of Bodra Smiana Children's Choir crystal and at the same time soft sound, achieved through 'natural' sound emission and effortless classical singing without straining the vocal apparatus. Vocal work with his choir was a continuous process: from the specially developed vocal warm-up system to the impactful onstage interpretation. By solving a number of vocal, acoustic and organisational problems, Boncho Bochev achieved world-class artistic performance. He shared his vast experience in a series of publications, courses, seminars and textbooks for comprehensive schools. The sound of Bodra Smiana Children's Choir became a showpiece for other such choirs, a source of inspiration and an example to follow. This sound, however, should in no way be regarded separately, but as an important aspect of his comprehensive conductorial methods.

Keywords: *vocal work, conductorial methods, choral sound, sound emitting, choral vocal habits*

Musical Pedagogy

A Three-voiced Double fugue in an Organ Triosonata Style – a Compositional Challenge

Sabin Levi

This article concerns a theoretical and composition experiment, writing a compound (double) fugue in the style of organ triosonata. This project includes using the style and idiomatic characteristics of the genre, as well as being a polyphonic experiment, using different types of invertible counterpoint. This is a part

of a larger project, writing of six fugues, from three- to six-voiced ones, with two, three and four themes, and written in different styles – a Baroque one, as well as Romantic, late Romantic/Impressionist, and Hindemithian. This project studies the technical and creative challenges to the polyphonist and composer.

Keywords: *polyphony, counterpoint, compound (complex) fugue, invertible counterpoint*

Reviews

Klara Mechkova: “Triphony and Triphonic Musical System in the Life of the Byzantine Octoechos”

Plovdiv: Astarta, 2018, 291 p. (ISBN 978-954-350-265-3)

Mariyana Buleva

In Klara Mechkova’s new monograph the topic of triphony has for the first time ever become an object of independent research. Triphony has been set forth as a subsystem within the system of tetraphony, which is a basic structural unit of the Byzantine musical system. Triphony creates new points of sound support, reevaluates functional relationships and provides unlimited opportuni-

ties for unfolding the *melos* in the narrow tonal range of tetraphonic voice organization.

The musical sources employed in the study of triphony include the manuscript books, rendered in Middle Byzantine notation of the sticherarion type from the 13th and 14th centuries, and kept in Bulgarian repositories – the Centre for Slavo-Byzantine Studies “Prof. Ivan Dujčev” and the Central Historical

and Archaeological Institute. The eighth-mode “Tearchio neumati” (Θεαρχίω νεύματι) sticheron has been analyzed thoroughly on the basis of nine manuscript samples from the 12th-14th centuries.

The subject of triphony gets examined on two levels – structural and functional. The terminology is based on source texts, but the author enhances it with terms of her own coinage, such

as monophony, complex (compound) triphony, and *triphonic martirii*. The emblematic forms of triphony, such as *nana*, *nenano* and *legetos*, have been explicated through the phenomenon of “uneven fourths”. Two didactic handbooks, namely “rhomboid graphic” by John Plusiadinoss (15th c.) and the diagram by John Laskaris (15th c.), have been deciphered for the very first time.

Rila Monastery: History, Memory, Spirituality

Sofia: Iztok-Zapad, 2018, 342 p. (ISBN 978-619-01-0305-9)

Rumyana Damyanova

The Collection entitled “Rila Monastery: History, Memory, Spirituality” is an unusual book, which kaleidoscopically both brings together and disseminates knowledge, ideas, and messages. The articles contained therein take us back into a world of rich spirituality, which we are still discovering. The book is a stage in the long-standing work of a research team led by Corr. Mem. Prof. Svetlana Kuyumdzhieva on a project, called *Musical heritage of the Rila Monastery: Bilingual music manuscripts (Greek-Old Church Slavonic)*, which received funding by the Bulgarian National Science Fund and the Ministry of Education and Science. Earlier, under other projects on the musical heritage of the Rila Monastery, led

again by Corr. Mem. Prof. Svetlana Kuyumdzhieva, two more collections were published along with a representative inventory of Slavic musical manuscripts kept in the library of this significant cultural hub of Bulgaria: one of the legacy of Hieromonk Neophyte of Rila viewed in theological, philological and art-historical aspects, as well as a collection regarding the state and perspectives on the cultural heritage of the Rila Monastery. All this outlines an extensive scientific programme, implemented consistently by means of holding conferences and publishing conference texts. The prospectiveness of the programme lies not only in the implemented voluminous presentation of the cloister’s musical heritage (a sacred

place of Bulgarian culture), but also in the opportunity to reconstruct as much of the Balkan Orthodox musical tradition and its European projections as possible, since the musical heritage of the Rila Monastery is representative of Balkan Orthodox music in its entirety. It is an interdisciplinary book. The texts are grouped in several thematic fields: historical, art-historical, philological, musicological, theological, his-

toriographic, and palaeographic, with the participation of eminent scholars in these disciplines. Such a plentitude of research optics brings into focus the multilayeredness of the subject under consideration, and this is precisely what allows the opening of unexpected parallels and relations between events, phenomena and personalities that have left works of eternal spiritual value.

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