

Българско музикознание Bulgarian Musicology

XLIII / 2019 / № 4

БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ
Институт за изследване на изкуствата
BULGARIAN ACADEMY OF SCIENCES
Institute of Art Studies

МУЗИКА И СОЦИАЛИЗЪМ

<i>Ангелина Петрова</i>	Препрочитане на текстове от 1956: критически полета срещу сталинизма.....3
<i>Горица Найденова</i>	Държавният ансамбъл за народни песни и танци, композиторите, властта и самодейността през 1952.....27
<i>Марияна Булева</i>	Минор и радост: опит за проникване в музикалното мислене през масовата песен от 40-те до края на 50-те години на XX век.....48
<i>Patrick Becker- Naudenov</i>	Beyond Ideology – Aspects of the Musical Thaw in Bulgaria.....61
<i>Лозанка Пейчева</i>	Властови динамики около отношението социалистически медии – авторски песни в народен дух80
<i>Румяна Маргаритова</i>	Музикалният фонд на радиопредаванията за турското население в България: формиране, личности, съдържание (60-те – 80-те години на XX век).....100
	<i>Рецензии</i>
<i>Лозанка Пейчева</i>	Розмари Стателова: „Естрада и социализъм: Проблясъци“115

<i>Розмари Стателова</i>	Венцислав Димов: „Музиката за народа на медийния фронт (Меката власт на народната и популярна музика в социалистическа България)“120
	Резюмета.....125

MUSIC AND SOCIALISM

<i>Angelina Petrova</i>	Rereading 1956 Texts: Critical Areas against Stalinism.....3
<i>Goritza Naydenova</i>	The National Ensemble of Folk Songs and Dances, Composers, Authorities and Amateur Music Activities in 1952.....27
<i>Mariyana Buleva</i>	Minor Mode and Joy: An Attempt to Make Sense of the Musical Thought by Using the Mass Songs of the mid-1940s – 1950s.....48
<i>Патрик Бекер- Найденев Lozanka Peycheva</i>	Отвъд идеологията – аспекти на музикалното „размразяване“ в България.....61
<i>Rumyana Margaritova</i>	Power Dynamics along the Lines of the Relationship between Socialist Media and Original Songs in Folk Style.....80
	A Music Collection of Radio Broadcasts for Ethnic Turks in Bulgaria: Formation, Personalities, Contents (1960s – 1980s).....100
	<i>Reviews</i>
<i>Lozanka Peycheva</i>	Rosemary Statelova: “Pop Music and Socialism: Gleams“115
<i>Rosemary Statelova</i>	Ventsislav Dimov: “Music for the People on the Media Front (the Soft Power of Bulgarian Folk and Popular Music under Socialism)“120
	Abstracts.....125

ABSTRACTS

Rereading 1956 Texts: Critical Areas against Stalinism

Angelina Petrova

In terms of meaning and events, 1956 was among the most significant years after the fall of the Iron Curtain. At the Union of Bulgarian Composers that year began as a time of protest letters, of an initial expression of resistance against the ideological canon. An overview of the musicology of March 1956 unleashes unexpectedly severe criticisms of the Zhdanov Decree against musical formalism of 1948 by both renowned historians, humanitarians, musicologists and classical composers in an attempt to *put an end to the Stalinist regime*. It was the first recorded effort ever made by Bulgarian musicians to denounce the Decree of 1948 as seen from the shorthand reports of the Review of Musicology and Criticism. The year 1956 saw the most stringent control over twelve-tone music and the works of Konstantin Iliev and Lazar Nikolov, who established a 'creative under-ground' by withdrawing their participations in the 1956 Third Review of

Musical Oeuvre held in December, which occurred in the wake of the Plenary Meeting of the Bulgarian Communist Party in April 1956. The Review attempted to promote a young generation of composers such as Tsvetan Tsvetanov, Dimiter Christoff, Zdravko Manolov, who were in quest of a contemporary language outside the twelve-tone system (except for Vassil Kazandzhiev). One of the goals of the official discussion held after the Review was to reaffirm the Decree of 1948 in setting new limits to socialist innovation. Konstantin Iliev's article *Ignorance or Malevolence* of 1957 rekindled but did not finalise the 1956 discussions, making yet another attempt to ideologically criticise the dogmatic cannon. The plethora of 1956 texts is multidirectional. They evince, first and foremost, an act of rebellion against dogmatism, illiteracy, gross simplification, and ultimately, represent an attempt to break down the ideological canon.

Keywords: *Socialist Realism, musicology, ideological canon, Zhdanov Decree of 1948, formalism*

The National Ensemble of Folk Songs and Dances, Composers, Authorities and Amateur Music Activities in 1952

Goritza Naydenova

The article draws on the shorthand report of a discussion about the earliest presentation of the National Ensemble of Folk Songs and Dances (NEFSD) at the Union of Composers, Musicologists and Concert Performers (UCMCP) on 6 February 1952, as well as on the press reviews of the same year. Drawing on the principle terms of sociological new institutionalism, the article offers the complicated picture of a dialogue between the institutions, persons and socialist authorities. A tangle of miscellaneous problems is unveiled in regard to the state of affairs in the musical culture of that period, the power mechanisms used to enforce certain trends in culture, and the personal strategies for 'manipulating' the authorities. The stand of UCMCP, *as an institution*, is one of reserved distance. According to the *authorities*, NEFSD was formed to comply with the Zhdanov Decree against musical formalism and its main task was 'to bring composers closer to the people' (which UCMCP failed to achieve through mass songs). What the authorities expected from the NFE was first, to set an edifying example to the

UCMCP for their insufficient denouncement of formalism and second, to influence rural amateur art activities (villages required particular attention due to the difficulties in imposing political and economic changes). *Philip Koutev* believed that composers ought to get closer to folk music (a line coming from the pre-socialist period). He also addressed the Ensemble's influence on rural amateur art activities but with a different goal: folk music ought to be rescued from mass songs rather than using it to make them better. In *Philip Koutev's* opinion, NEFSD was an attempt to reorient the cultural policy of that period in a better direction. Such a 'manipulation' of the authorities was also a strategy of the leaders of musical life in the civilizational project, who sought to create a network of music institutions. In this context, as far as the *composers* under consideration are concerned, the interpretation of the new phenomenon of NEFSD is only possible by using West-European aesthetic and technological standards. It left its mark on the NEFSD's development and the ensuing trend.

Keywords: *National Ensemble of Folk Songs and Dances, Philip Koutev, amateur art activities, musical culture, folk music, Socialist authorities*

Minor Mode and Joy: An Attempt to Make Sense of the Musical Thought by Using the Mass Songs of the mid-1940s – 1950s

Mariyana Buleva

The period from the mid-1940s until the late 1950s is a stage in the development of Bulgarian cultural history which is most difficult to explain. The social life at the time was severely controlled, organised and governed in the mould of a strong ideological propaganda. Publications of that time define mass songs as an essential and significant genre, as an *'untested tool in the fight against formalism'*. The question is to what extent the very phenomenon of *'musical thought'* was subject to direct manipulation. Mass songs were largely marching music and their musical language was tonal. Yet, an analysis of tens of mass songs shows that the natural minor mode permeated the marching and hymnal songs. This is usually explained as an endeavour to lend such songs a folk ring, which is consistent with the requirements of ingraining them into the folk tradition. Throughout the history of Bulgarian musical culture though, a certain specific is identified: major and harmonic minor modes have not, ever since the Late National Revival period,

functioned in the sense of the term *'major-minor system'*, which has been mechanically ascribed to them. In this country, the major mode is naturally in alignment with the other diatonic modes, due to which its partner is in fact the minor-permeated Aeolian mode. It has bearing on the semantic field of the tonal system: minor is not a qualitatively defined in opposition to major, but rather in terms of its semantic variation and complementary contrast, lending mass songs majestic epic and heroic pathos. That was the reason why even songs containing the keyword *'joy'* often sounded in a natural minor mode, symbolising the *'wise'* joy which stems from an age-long family tradition. Therefore, the authorities in fact guided an already existing state of musical thought, while the genre spontaneously utilised the opportunities provided by this specific musical code, forming a natural musical environment for posterity. The frequent minor-mode re-conceptualization helped alleviate and humanise the overdosed ideological pressure.

Keywords: *mass song, ideological propaganda, major-minor system, natural minor, Aeolian mode, semantic variation*

Отвъд идеологията – аспекти на музикалното „размразяване“ в България

Патрик Бекер-Найденев

Музикологичните изследвания за времето на Студената война достигат етап, в който собствената им ограниченост им става очевидна. Фокусирането единствено върху отношенията между композиторите или музикантите, от една страна, и държавата или Партията, от друга, вече е изчерпано и са необходими нови перспективи. Ето защо статията предлага нов прочит на периода на либерализация в културата по време на т.нар. „размразяване“, започнало след смъртта на Сталин през 1953 и продължило през 70-те години на ХХ век. Въпреки че чуждестранните изследователи в повечето случаи пренебрегват България, тази страна нагледно демонстрира проблемите, свързани с отношенията между композитори, музика, институции и власт. За коректното извеждане на тези връзки музикологичните изследвания за периода на Студената война се нуждаят от по-проникновено разбиране на фундаменталните категории „свобода“ и „гражданско съзнание“, които по времето на социализма придобиват изключително значение за творците. „Размразяването“ е комплексно и многостранно явление и е необходимо то да се преосмисли въз основа на по-ясна представа за музикологичните и историографските аналитични инструменти. Текстът е структуриран в две части, всяка от които гледа към тази тема от различна перспектива. В първата, от

една страна, се обобщава усещането за безизходица, присъстващо постоянно в наративите за музиката през годините на Студената война. От друга страна – по един несъмнено полемичен и есеистичен начин, се поставя въпросът за ново формулиране на музикологичните теории и парадигми. Съществува силна тенденция музикологичното изследване да бъде приемано като последование от етапите: първоначален интерес и любопитство – естетическа оценка – създаване на знание. Резултатите от този процес обаче често са само основа за следващи естетически присъди, определящи кое е „нормално“ и маргинализиращи други явления, които вече не се считат за достойни за музикологично изследване. За разлика от подобни хегемонизиращи практики, музикологичното изследване на този период може да предложи алтернатива, основана на херменевтичния подход и насочена не към оценяване, а към разбиране. Призивът да се отиде отвъд идеологията не е неоснователен, но се налага пояснение. Така втората част на статията разглежда основни проблеми, които засягат решаващи въпроси на българската музика през Студената война. На първо място, може ли да се говори за локално, българско размразяване – сравнимо с това в СССР? Ако е така, кога започва и кога завършва то и по какво се различава от аналогичните случаи из-

вн България? Ако размразяването е време на културна либерализация, позволяваща по-голяма свобода и по-малко репресии, бързо се оказва, че то е повече или по-малко линейно явление, подготвящо ерозията на социализма в края на 80-те години на ХХ век. Идеята за прогресивна либерализация обаче сама по себе си зависи от представите за свобода, индивидуалност,

личност, също и за държава, гражданска позиция и т.н., които – като въпроси на историята на идеи и понятия – предлагат анализите на музикалните явления. Именно тук стават очевидни особеностите на българската музикална история през Студената война и се очертават разликите и със западния свят, и със СССР и другите източноевропейски страни.

Ключови думи: *Студена война, България, музика, социализъм, власт, фолклор, авангард*

Power Dynamics along the Lines of the Relationship between Socialist Media and Original Songs in Folk Style

Lozanka Peycheva

This study focuses mainly on wielding power in media construction of *original songs in folk style* in Bulgaria under socialism (1944 – 1989). It presents the historical context of totalitarianism in the period under consideration, the anatomy of power according to John Kenneth Galbraith's study, and media organizations as a source of power. Some characteristics of the dynamics of power have been

highlighted in relation to music production, the work of music editors in socialist e-media, popular performers of original songs in folk style who gained wide public visibility through the media, and those original songs in folk style that achieved high media ranking. The closing part of the study deals with the shaping of media audiences as the most conspicuous manifestation of media power.

Keywords: *power, media, original songs in folk style, Bulgaria*

A Music Collection of Radio Broadcasts for Ethnic Turks in Bulgaria: Formation, Personalities, Contents (1960s – 1980s)

Rumyana Margaritova

The traditional music of the ethnic Turkish community in the conditions of the cultural policy pursued in Bulgaria under socialism

was institutionalised, acquiring new contexts of performance, representative functions, political use and art forms. This was done

mainly by three public structures: local amateur music ensembles, Turkey's state-run theatres, and Radio Sofia, particularly its Broadcasts for Ethnic Turks in Bulgaria. Recognising the role of music to ensure radio listening and achieve the goals of propaganda and counterpropaganda, special efforts were made to gather a rich and varied music collection for their needs. Most actively the collection was built in the 1960s – 1980s by music editors Dimiter Dinev, Turgut Shinikarov, Boyan Nankov and Aglika Kuneva. They were tasked with making the music programmes for the broadcasts, finding gifted Turkish musicians and/or an interesting repertoire, creating arrangements of Turkish songs and instrumental pieces and organising recordings at studios. In 1965 Dimiter Dinev was behind the idea of forming a full-time ensemble of musically educated Bulgarian musicians to accompany the visiting Turkish

singers. He also came up with an idea, which unfortunately remained unimplemented, of establishing a representative Turkish radio choir and orchestra in order to foster the development of the rest of Turkish ensembles in Bulgaria by giving high-class concerts and making studio recordings. The music collection meant to be broadcast for ethnic Turks in Bulgaria contains mainly recordings of local traditional (Rumeli) music of ethnic Turks as well as Turkish pop, children's, pioneers', mass and revolutionary songs (mostly translated), along with non-Turkish music (with an 'Eastern ring' to it, from Azerbaijan, Kazakhstan etc., received by way of exchange, as well as Bulgarian music). Presently, the collection catalogue contains more than 3,000 items, an impressive number, resulting from the dedicated collaborative efforts of talented Turkish and Bulgarian musicians.

Key words: *Turkish music, Radio Sofia, socialism*

Reviews

Rosemary Statelova: "Pop Music and Socialism: Gleams"

Sofia: Riva, 2019. 200 p.
(ISBN 978-954-320-661-2)

Lozanka Peycheva

"Pop Music and Socialism: Gleams" is Rosemary Statelova's latest monograph, which offers new music-anthropological interpretations of Bulgarian pop music

under socialism. Pop music under socialism is treated as a process unfolding over a period of about four decades and developing in three stages: the first is defined

as an 'early stage' (1950s); the second as the arrival of a new phenomenon, namely that of 'pop music with a creative face' (1960s and the early 1970s); the third as 'maturity' (mid-1970s until the political upheaval of 1989), focusing

on the Golden Orpheus Festival of Pop Music. The photographs, being invaluable evidence of the development of Bulgarian pop music, add expressive iconicity and documentary informativeness to the book.

Ventsislav Dimov: "Music for the People on the Media Front (the Soft Power of Bulgarian Folk and Popular Music under Socialism)"

Sofia: University of Sofia Press, 2019. 368 p.
(ISBN 978-954-07-4796-5)

Rosemary Statelova

The monograph "Music for the People on the Media Front (the Soft Power of Bulgarian Folk and Popular Music under Socialism)", published in November 2019 (University of Sofia Press) is a representative part of a collaborative research project, "The Soft Power of Popular Music in the Media (Examples from Bulgaria and the Balkans)", funded by the Bulgarian National Science Fund and led by the author. The voluminous book by Ventsislav Dimov deals with unveiling one of the major sonic pictures of the socialist past, the media producing and distributing it, as well as its consuming audiences.

'Media' here means mainly radio and partially, television, while the 'sonic pictures' are mainly composed of folk and popular music. The volume (366 pages) comprises four chapters dealing with the theoretical and methodological prerequisites for the book; the communist party-governmental narrative voicing the activity; the institutional efforts and activities to fulfil the task; and the audiences' attitudes towards the 'music of the people'. The work accentuates the case studies of prominent musicians and distributors of popular music through which the so-called soft power has been wielded.

АВТОРИТЕ В БРОЯ

Проф. д-р Ангелина Петрова
Национална музикална академия
„Проф. Панчо Владигеров“ – София;
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: angelinapetrov@abv.bg

Проф. д-р Горица Найденова
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките;
Национална музикална академия
„Проф. Панчо Владигеров“ – София
email: goritzanaidenova@abv.bg

Проф. Марияна Булева, д.н.
Великотърновски университет
„Св. св. Кирил и Методий“;
Асоцииран член на Сектор
„Музика“,
Институт за изследване на
изкуствата,
Българска академия на науките
email: mar_bul@abv.bg

Патрик Бекер-Найденев,
DFG изследователска група
„Знание за изкуствата“,
Университет по изкуствата – Берлин
емайл: becker-naydenov@udk-berlin.de

Проф. д.изк. Лозанка Пейчева
Институт за етнология
и фолклористика
с Етнографски музей,
Българска академия на науките;
Академия за музикално, танцово
и изобразително изкуство – Пловдив
email: lozanka.iefem@gmail.com

Гл. ас. д-р Румяна Маргаритова
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: rumiana_margaritova@yahoo.com

Проф. д.изк. Розмари Стателова
асоцииран член на
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките
email: ro_stat@mail.bg

AUTHORS IN THIS ISSUE

Prof. Angelina Petrova, PhD
“Professor Pancho Vladigerov”
National Academy of Music – Sofia;
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: angelinapetrov@abv.bg

Prof. Goritza Naydenova, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences;
“Professor Pancho Vladigerov”
National Academy of Music – Sofia
email: goritzanaidenova@abv.bg

Prof. Mariyana Buleva, DSc
St. Kiril and St. Methodius
University
of Veliko Tarnovo;
Associate member of the Music
Department
Institute of Art Studies,
Bulgarian Academy of Sciences
email: mar_bul@abv.bg

Patrick Becker-Naydenov M.A.,
DFG research training group
“Knowledge in the Arts”,
Berlin University of Arts.
email: becker-naydenov@udk-berlin.de;

Prof. Lozanka Peycheva, DSc
Institute of Ethnology
and Folklore Studies
with Ethnographic Museum,
Bulgarian Academy of Sciences;
Academy of Music, Dance
and Fine Arts – Plovdiv
email: lozanka.iefem@gmail.com

Asst. Prof. Rumiana Margaritova, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: rumiana_margaritova@yahoo.com

Prof. Rosemary Statelova, DSc
Associate member of the Music
Department,
Institute of Art Studies,
Bulgarian Academy of Sciences
email: ro_stat@mail.bg