

3. The monograph “Ivan Deliradev and his chrestomathies for folklore choir”, author Rada Slavinska. AMTII “Prof. Asen Diamandiev”, Plovdiv, 2023, ISBN 987-619-7682-20-5, reviewers: Prof. Zlatina Deliradeva, Prof. PhD Tsvetanka Kolovska, Assistant Prof. PhD Vladimir Vladimirov

The monograph “Ivan Deliradev and his chrestomathies for folklore choir” authored by Rada Slavinska presents a research of the life and the works of the author of the foundational materials for instruction about conduction of a folklore choir, the multi-year instructor on the subject of “Conduction of a folklore choir”, “The science of the choir”, “Choir practice” and “Singing in a folklore choir” in AMTII “Prof. Ivan Diamandiev” – Assistant Prof. Ivan Deliradev. The volume consists of 216 pages, including 42 photos – demonstrating various stages of the Deliradev’s life – situated over 17 pages. The referenced works consists of 35 titles. The scientific method in the research is based on the methods of analysis, synthesis and systematization, comparison, interviewing as the goal is to prove the high value of the created by Deliradev instructional materials and his outstanding competency in the matter of arrangements for folklore choir.

The theme of the monograph has not been reviewed so far. Neither the persona of Ivan Deliradev has been mentioned in publications, neither the methodological and instructional materials in regards to conduction of folklore choir is researched and systemized so far. This logically determines the separation of the material into two parts – life (biography) and proofs confirming the value of created by Deliradev chrestomathies.

The first part is biographical. Followed is the life path, musical and conductor growth of Ivan Deliradev, the conditions and prerequisites for his interest in the repertoire of the folklore choir, his realization as a conductor and his pedagogical experience, his interests in various areas, particularly those assisting in creating help materials for the instruction. Eight individuals were interviewed – persons, directly related to life, his activities as a conductor and instructor, that help to completely picture his image.

The second part is research. Deliradev’s chrestomathies are reviewed in various contexts – as part of the general development of the folklore majors, as a significant methodological contribution towards the instructional materials, as a systematic high-value choir repertoire. Before we review in details the chrestomathies, the development of the folklore choir activities is traced, as well as the major “Conducting folklore groups”, as well as the increasing need for specific instructional and methodological materials. Each one of the four volumes of the Chrestomathy for folklore choir is researched as a representative snippet of the genre “song for folklore choir” in combination with specific conduction issues and proof of the statement that even without theoretical “underpinning”, practically the chrestomathies present an exceptionally detailed, long-considered and based on huge practical experience and knowledge, methodological manual about conduction of a folklore choir.

4.1. “Messa Liliium” – music by Rada Slavinska; CD with performance by the Choir of the little boys – Plovdiv, with conductor Lili Slavova and jazz band “White, green, red”, soloist Alex Chobanov, 1999

Messa Liliun is the first catholic mass, created by a Bulgarian composer in 1997. It includes the full Latin text of the classical mass and the mandatory for the religious service six parts. In the music are intertwined folklore song quotes and folklore instrumental motives, as well as jazz elements. In the preparation of the CD, two contemporary groups were included – “The little boys choir” – Plovdiv with conductor Lili Slavova and jazz formation “White, green, red”. The concert premiere was on May 23rd, 1999 with the participation of the folklore quartet “Vai-dudulei” lead by Vichka Nikolova and a string quartet. Later in the same year, BNT creates a musical movie “Messa Liliun”, that broadcasted for first time on December 25th, 1999. Parts of the mass consistently remain in the repertoire of various choir formations in Bulgaria and abroad.

4.2 **“Rumellian concert for piano and orchestra” – music by Rada Slavinska**, “Act Music”, Plovdiv, 2005, ISBN: 954-8879-07-7, published in two issues: partiture with volume of the paper body 138 pages and clavier extract with volume of the paper body 55 pages

The “Rumellian concert for piano and orchestra” is created in 2005 and premiered on April 16, 2007, performed by the piano player Simona Genkova in the Festive Hall of SWU “Neofit Rilski”. The music is tightly linked to the Bulgarian folklore and the non-even timing, while the general spirit and clavier treatment remind the style of Pancho Vladigerov. The entire partiture demonstrates deep knowledge of the clavier issues and the specifics of the symphonic orchestra. The author’s clavier extraction allows for the concert to be performed also in a two-piano variant.

5.1. 13.06.2010 – Concert of the Girl’s choir formation “Evmolpea” **conducted by Rada Slavinska** in the 46th International festival of the chamber music. Ethnographic museum, Plovdiv, 11 o’clock.

The concert-matinee is included in the program of one of the most prestigious and old Plovdiv festivals – The international festival of the chamber music. The concert program is split into two parts – completely a Capela three- and four-vocal folklore program that includes eleven pieces from some of the most esteemed authors of adaptations and second part – multi-lingual, mostly a Capela, that includes twelve pieces from various periods.

5.2 20.12.2017 – “At a gathering for Christmas”, concert of GCF “Evmolpea” with **conductor Rada Slavinska**, Drama theatre, Plovdiv, 18 o’clock

The Christmas concert is in two parts. The first demonstrates “reenactment” of the authentic gathering, in which the choir performs ten poly-voice arrangements, embedded into the theatrical play. Helping the authentic “taste” are the soloist performances of the students – folklore performers Damian Iordanov (kaval), Vasil Atanasov (caba gaida), Ivaylo Kostadinov (tambura), Blagoy Tropchev (gaida) and Ivaylo Vasilev (folklore singer). Already recognized

folklore singer Dimiter Arnaudov plays the role of a lead singer and the performances of the of the Male graduates choir of the 2019, with instructor Rada Slavinska, contributes to the Christmas atmosphere with favorites carols accumulated over the years.

5.3. “Gloria in excelsis” – CD of the Girl’s choir formation “Evmolpea” with concert and studio recordings, **conductor Rada Slavinska**.

The CD contains studio and concert recordings of the choir “Evmolpea”, recorded in the 2009 under the conduction of Rada Slavinska. The CD was created for advertising purposes and includes twenty one pieces by various composers and periods, as well as on various languages – church-Slavonic, German, English, French, Latin. All pieces are linked to church masses and have been performed by the choir in numerous religious venues as well on concert stages in Bulgaria and Europe.

6. **“Let’s stay quiet”, monograph by Rada Slavinska**. UBC, Sofia, 2022. ISBN 978-619-90891-2-5. Reviewers Prof. Ph.D Momchil Georgiev and Prof. Ph.D Iulian Kuiumdjiev”. Volume of the paper body – 202 pages.

The monograph “Let’s stay quiet” authored by Rada Slavinska is the first complete biographic research of the big Bulgarian composer Krasimir Kiurkchiiski. On the basis of the profound research to a large extent are filled and clarified the biographical inaccuracies regarding his life that are mentioned with various publications. For first time are created detailed catalogues of his works, published is a chronograph of his life. The facts are assembled during a period of two years – from incidental mentions of his name. Selected are citations from articles and reviews of leading musicians and researches, that were published in the sixties, seventies and eighties of the 20tieth century, which fully describe the reactions of the musical society towards the phenomenon “Kiurkchiiski”. With the monograph a gap has been filled in the Bulgarian musical research regarding the persona, life, the complete musical heritage and the significance of this great Bulgarian composer. The monograph is presented by the Prof. Ph.D Iulian Kuiumdjiev on May 30th, 2022 in NPC on the prestigious festival Sofia musical weeks.

7. “The songs of Krasimir Kiurkchiiski for folklore choir – specifics and significance”, dissertation works. AMTII “Prof. Asen Diamandiev”. Plovdiv 2022. ISBN 978-619-7682-00-7. Volume of the paper body – 301 pages.

In the dissertation works “The songs of Krasimir Kiurkchiiski for folklore choir – specifics and significance” by Rada Slavinska for first time in Bulgaria researches the works for folklore choir of Krasimir Kiurkchiiski. Encompassed are all discovered by that time – 143 in all – works of the composer for folklore vocal formations. Based on multi-aspect analysis, comparisons and synthesis of similar phenomena, the presented is a maximally plausible finalized conclusion for the composer’s “compositional handwriting” and for his approach

towards the authentic original source (specifics). – factors, affecting the contemporary development of the songs for folklore choir and denoting a new level in the adaptations of the Bulgarian musical folklore (significance).

Based on the maximally integrative fullness of the research, catalogues were created using the researcher's own criteria, that allowed for detailed conclusions about the works and the "compositional handwriting" of Kiurkchiiski, as well as juxtaposition with the other composers in the genre. The complete research proves the importance of the works for folklore choir of Krasimir Kiurkchiiski and describes the new level in the arrangement of the folklore songs. About p. 9. Articles and reports, published in the specialized publications in the area of the fine arts.

9.1. Slavinska, Rada – "The term 'arrangement' and its variety" – Spring academic readings 2015; Academic publication AMTII, ISSN 1314-7005, pages 163-169.

In the scientific publications, reviews and articles, regarding problematics of the songs for folklore choirs, the term "genre of arrangement" has achieved popularity. The terms 'adaptation', "rework", "arrangement" and others are often used as synonyms.

The search for variety in the thesaurus and the strive for avoidance of repetitions in the expression, particularly in the translated works, creates unclarity in regards of the term "arrangement". Labeling as "arrangement of a folklore song" all of the compositions, that are based on folklore, we consciously ignore and belittle one of the important for the Bulgarian national school genres. The paper generalizes the variety of terms and defines their meaning.

9.2 Parallels Harmonies in "Shopska sjuita" of Kosta Kolev

Kosta Kolev is an author of couple of thousands orchestra, round dance and folklore ensembles works, which are the most performed once in Bulgaria for the period 70-80s. His legacy is an emblematic prototype of folklore orchestra, containing a full range of folklore instruments, recreating to the utmost perfection the uniquely harmonised sound of the Bulgarian folklore music. Composed at the end of 60s, "Shopska sjuita" turned to be one of the most significant works of Kosta Kolev. Its theme, intonation & general spirit of the sound are all inspired by the specific for Shopski region songs & instrumental arsenal. The sjuita is a quatrain, including the whole spectrum of dances from that region: Daychovo horo, Kjustendilsko horo, Horo (shopsko), as well as Chetvorno horo.

The very typical for Bulgarian folklore-instrumental style sense of unpredictability lives through unceasing line of theme variation. In the general development of the sjuita itself could be caught parallel harmonies with in the spirit of the original prototype of part 1, which for instance is the folklore song "Ergen odih".

9.3 A characteristic feature of Milcho Vasilev's compositional style applied In his solo songs with keyboard accompaniment

At the present day, the name of Milcho Vasilev is placed among the most distinguished musicians with interests in the sphere of folklore arrangement. The arranged by him folklore songs with keyboard accompaniment illustrate typical features of his compositional style, mainly expressed through his pieces for folk orchestra – virtuosity, rhythmical variety and enrichment, dense texture, rich invention toward improvisation, often aleatoric moments, search for enlargement of the form, avoiding stereotypes. All this is combined with formidable knowledge on keyboard texture specifics.

9.4. BAGPIPE REMINISCENCES IN THE BULGARIAN CULTURE

A number of articles and research papers have been published about the bagpipe and the art of bagpiping, but till today the mystery of this instrument has not been fully revealed. For Bulgaria, the bagpipe embodies the specifically national and the traditional. The presence of the instrument in the daily life, inevitably results in reminiscences in various cultural domains. One of the prominent examples about the Bulgarian worldview of the bagpipe as a voice of the Bulgarian soul in the context of the national psychology, is the documentary "Is the bagpipe an instrument?" directed by Asen Shopov. Starting with the first steps of the creation of the Bulgarian national culture in the period of the Revival, the image of the bagpiper appears as a mandatory part of the image of the Bulgarian. This can be traced in the watercolor paintings, in which the ethnographer, historian and geographer Felix Kanitz illustrates his journals about Bulgaria in the mid-XIX century, in the lithographs of the Vienna-educated Nikolay Pavlovich, and in the works of the artist Anton Mitov. In the Bulgarian cultural history as an "absolute classic" shines the remarkable painting of Nikola Obrazopisov "Village horo in Samokov region", where in the center is depicted a local bagpiper. The bagpiper image appears even without the instrument in the most famous work of Ivan Markvichka - "Ratcheniza". The bagpiper reminiscences appear in various works in fine arts, poetry, literary prose. The depictions of the effect of the bagpiping art in the "Windmill" by Elin Pelin, in the story "Enemies" or in the novel "The harvester" by Jordan Jovkov even today stun with the profound understanding of the Bulgarian national psychology. There are no bagpipers depicted on church walls before XV century. Maybe because of the bagpipe sound vital energy and the feeling of heathen and heretic it carries, it does not fit into the Christian doctrine of humility. What exactly is in the bagpipe that presents so many questions? On a first sight, it is a simple instrument, that however, in fact is a reduction of the most complicated instrument - the organ. If this question can be considered esoterically and by all means we try to find a hidden message, we could make the surprising assumption, that the bagpipe is the only instrument imitating the human voice-producing apparatus. If we also look for other hidden messages, we can notice that for thousands of years, the bagpipe construction has not changed, that the bagpiper continues to hug the bag close to his heart, that the making of the bagpipe is similar to a ritual sacrifice, that the sound of the bagpipe continues to excite. In the contemporary daily life, for the Bulgarians the stylized image of the bagpipe in its various demonstrations, is not just a part of the archaic folklore heritage, but bonding and socializing phenomenon.

9.5 THE MUSICAL FORM BUILDING THE IN THE FOLKLORE CHOIR SONGS OF KRASIMIR KIURKCHISKY

Abstract: The composer Krasimir Kiurkchiisky is one of the prominent figures in the 20th century Bulgarian musical culture. While leaving a rich legacy in a variety of classical genres, he never severed the intonational, metro-rhythmic and tonal connection with the Bulgarian folklore. In the genre “folklore choir song”, Kiurkchiisky is considered the ultimate innovator, with an enormous contribution in this direction. His adaptations are mainly harmonization, but the harmony is so unconventional, that often these feel as composed, only because of the unconventional way they sound. In these works, he almost always searches for ways to enhance the musical form in a variety of ways. The intensive support for the process dynamics on all levels of the compositional logic, related to the musical form building, is one of the most fundamental indicators for the individuality in the Kiurkchiisky’s creative style. In his desire to stay as close as possible to the authenticity of the original image, the composer avoids the addition of his own melody structures. As a result, in his works, the formally structured composed episodes that enhance the form are rarity. Sources, combining measureless and measured episodes, typical for the performance manner of some popular entertainment songs, inspire in the composer’s mind more active development and complication of the musical form, accumulation of voice polyphony, compaction of the choir music structure and reinforcement of the phonism of the techniques that are used. Expanded samples are the foundation for some of the most representative of Kiurkchiisky’s choir works, as these are by themselves inherently bi- and tri-partite and these touch the boundary layer of the interaction and evolution in the Bulgarian folklore song, characterized not only by the unfolding of the ambitus and the tonal interactions, but also by the unfolding of the form and the search for the dramaturgical anonymous composer construction, as an emanation of the aestheticization. Kiurkchiisky follows the natural line of the folklore source, reinforcing with its harmonic language or diluting by the polyphonic expression, the accumulated in the origin dramatism. Considering the approach used to create the form, generally, his songs could be classified in two big groups: 1) Songs, in which the form is built exclusively on the basis of the melodic essence – usually, the small verse forms; 2) Songs, in which the construction follows the poetic and philosophical message and the evolution of the original. There is no clear distinction between these two groups, but as a rule of the thumb, in the expanded – measureless, with mixed metric structure and some of the measured Kiurkchiisky’s songs for folklore choir, it can be observed that there is a search for the culminating moments in concordance with the poetic culmination and the integral construction of the musical form following the dramaturgy of the text.

9.6. Arrangement, adaptation and song for a popular choir

The popular choir is one of the relatively new formations in the Bulgarian musical history. Originating in the mid-20th century, its naming continues to evoke discussions up to now. Some researchers propose for it to be named “folklore choir”, others – “quotidian”, some others – “choir with open sound-extraction”, but in fact this doesn’t cause divergence, because all these definitions are in fact overlapping. The works for popular choir have their specifics, which are reflected mostly in the freedom of the melismatic notations, but like the name “popular choir”, also the arrangement of the of the authentic folklore didn’t begin with the origination and popularizing of this symbiotic singing formation. The qualification “popular choir” isn’t new to the Bulgarian musically historical processes. For the first time it appears like official definition in the name of the founded by Dobri Hristov in 1923 “Sofia Popular Choir”. In their

arrangements, the composers from the First and the Second generation pre-determine the only correct direction – the Bulgarian music school must be based on the Bulgarian national music, but in that some of the most prominent traits of our authentic singing folklore remained unfelt. From the mid-20th century till today, the “popular choir” I considered to be a group of folklore(popular) singers. This new formation most fully embodies the idea for preserving the folklore through actual and acceptable means, as the songs for popular choir most completely combine the various elements of the authentic Bulgarian musical folklore – including even the means for sound-extraction, the specifics in the ornamentation and the speech dialects. The folklore song arrangement is an old process, also linked to the Bulgarian Renaissance. In fact, pulling out the song from its direct daily context is the first intentional interference and rework of the authentic material. With the inclusion of the folklore songs in the curriculum and the textbooks, some of the basic parameters of the folklore song get changed. Drawn into the process of the specific “arrangement” are also the folklore researchers, who complete the transformation of the song from a mouth-related, verbal, narrative, sound artistic work into a notation artefact. Such initial arrangement of the authentic sources is also unconsciously applied by the composers in the genre “song for a popular choir” when they take the foundation for their works from the direct contact with the singers. The conscious, intonationally linked to the folklore positioning of the Bulgarian composers in the role as European artists, forms their self-consciousness when they approach our musical heritage initially through the arrangements and subsequently through the intonational or citational link with the folklore, and finally through the absolute personal expression, in which the tangible link with the folklore stops being a priority.

9.7 The exemplary songs of Ivan Valev in the context of the folklore choir conducting instruction

The research paper explores some aspects of the folklore choir conducting instruction, in relation to authoring instructional books and the inclusion of Ivan Valev's songs in it. Summarized are the specific traits of the composer's compositional style, that have made some of his works to be considered exemplary.

9.8 SPECIFIC TRAITS OF THE ACADEMIC FOLKLORE CHOIRS IN AMDFA

The academic folklore choirs are a particular kind of vocal formations. The assembly of similar singing ensembles is a result of instruction on the subject of “Performing in folklore choir” that in its present kind exists only in the Academy for musical, dance and visual arts “Prof. Asen Diamandiev” in Plovdiv. As a result of comparisons with various definitions and criteria about this formation, discussed in the present paper, the following precise definition can be formulated: “The academic folklore choir is a coeducational, youth, chamber, three-four vocal, acapella, intermittently active instruction-educational choir formation with open sound-extraction and with a folklore repertoire”.

9.9. Slavinska, Rada – “Milkovitsa from the viewpoint of Zoia Mikova”, Bulgarian folklore, BAS, Year **XLVIII**, **2022**, **book 1**, ISSN 0323-9861 // pages 117-119

The article presents an in-depth scientific review for the monograph “Milkovitsa” by Zoia Mikova. Encompassed are the various sections of the scientific research and its contributions. In a synthesized way are drawn the accents in the folklore research of this specific Bulgarian region, of its contemporary life and the variety of forms.

9.10. Slavinska, Rada – Review, V. Kolovska, Zvetanka. ”New methods for musical instruction and education and its integration into the preparation of the future music teachers”. AMTII “Prof. Asen Diamandiev” , 2022, ISBN 978-619-7682-06-9, pages 157-160

The review synthesizes and analyzes the contribution elements in the monography scientific research of Zvetanka Kolovska regarding the new methods of musical instruction and education, foundational for the contemporary instruction of music in the Bulgarian schools. Special attention is paid to accent of the researcher Kolovska about the integration of these methods in the preparation of the future music teachers – part of the methodological treasure of instruction in the AMTII.

9.11. Slavinska, Rada – Foreword, In: Hristov, Dimitar, ”Contemporary trends in the conducting work for orchestra of folklore instruments”, Bulgarian composer, 2020, ISBN 978-619-90891-1-8, pages 7-13

The foreword of the book about the Ph.D thesis by the composer and conductor Dimitar Hristov aims for its presentation in front of a wide audience. Accented are the contribution moments and reactions to these by the research reviewers. Special attention is paid to the personal attitude towards the author and the knowledge about his integral personality.

9.12 Slavinska, Rada – “Non-metric issues of the manual recreation” – Spring science readings 2013, academic publication AMTII, ISSN 1314-7005 // pages 164-167

The issue for the manual recreation of the non-metric songs, continues to be “terra incognita” in the methodological units for conducting instruction. In the hands of the instructor is left the individual interpretation of the requirements for the realization of this representative part of the processed Bulgarian folklore songs – the specifics in the reading of the conditionals for the documenting of these pieces, the systematization of the repeatable elements, the concretization of the differences in the documented in the same way ornaments, the clarification of the melodically stylized construction with its supporting elements and many others. In the report are reviewed the fundamental problems, accompanying the realization of the non-metric Bulgarian choir songs based on authentic originals and the ways for their interpretation.