

**NEW BULGARIAN UNIVERSITY
MUSIC DEPARTMENT**

TRIFON VELIKOV TRIFONOV

**STYLE AND INTERPRETATION PROBLEMS
IN WORKS FOR WIND ORCHESTRA BY NICHOLAS
BRATANOV, JULES LEVY AND HRISTO TONEV**

**Abstract
for awarding the educational and scientific degree
"Doctor"**

Scientific adviser: Prof. Dr. Georgi Assenov Arnaudov

Sofia, 2020

The dissertation has been discussed and proposed for defense at a meeting of the Department of Music - NBU, which took place on 29.09.2020.

The paper consists of an introduction, two chapters with corresponding subchapters and conclusion in a volume of 153 pp., of which 129 pp. main text and 22 pages with 5 applications related to the creative activity of the author during the doctoral studies.

Included are 5 archival units from the Pernik State Archives.

The musical examples from the considered works are found in the main text and are 19 in number.

In the attached disk to the dissertation are located photos, video lessons of Hristo Tonev and concert performance of "Choral" by Hristo Tonev with the conductor being the author.

The cited literature includes 55 titles of Bulgarian, Russian, English and German, including cytography.

The defense of the dissertation will be held on:

24.02.2021 / 14:00 virtually in zom.us

The materials are available in the office of Department of Music, NBU.

Content of the dissertation

INTRODUCTION	3
CHAPTER ONE: THE BIRTH OF THE WIND ORCHESTRA AND ITS DISTRIBUTION	
1.1. The brass band in world music practice	15
1.2. Development of the brass band in Bulgaria from the Liberation 1878 to the 90s of the XX century – markers	16
1.3. The Bulgarian brass band in the XXI century - repertoire and place in the cultural reality	37
1.4. The brass band of Pernik - the first civil orchestra in Bulgaria	45
CHAPTER TWO: CONDUCTOR'S PROBLEMS IN THE INTERPRETATION OF CONTEMPORARY WORKS FOR WIND ORCHESTRA	62
2.1. The work of Hristo Tonev for brass band. Marches and pieces for brass band. Conducting interpretations	65
2.1.1. A holiday in the Graovo region - song and dance for bagpipe and brass band	73
2.1.2. Choral	85
2.2. The work of Nikolay Bratanov for brass band. Marches for brass band. Conducting interpretations	91
2.2.1. Rodina	97
2.3. The work of Jules Levy for brass band. Dance pieces and folklore arrangements	105
2.3.1. Pirin Rhapsody	110
CONCLUSION	119
CONTRIBUTIONS TO THE DISSERTATION WORK	121
BIBLIOGRAPHY	123
APPENDIX № 1 CREATIVE ACTIVITY OF THE DOCTORAL STUDENT	128
APPENDIX № 2 INTERVIEW WITH HRISTO TONEV (fragments)	130
APPENDIX № 3 INTERVIEW WITH NANYO CHOLPANOV	139

APENDIX № 4 EDUCATIONAL CONCERT SCENARIO	142
APENDIX № 5 TONEVISM	148
APPENDIX № 6 PHOTO DISC, HORAL - VIDEO, VIDEO HIGH SCHOOL LESSONS BY HRISTO TONEV	

INTRODUCTION

The introduction substantiates the relevance of the researched problem. The terminology related to the musical instruments, the orchestra and in particular the brass band is specified. The conditions that impose the need for this research and my personal motivation related to my work as a conductor of the Brass Band at the Municipal Complex "Palace of Culture", Pernik and my problems in finding, arranging, orchestrating and interpreting works for brass band from Bulgarian composers.

The thesis, the goal, the object and the subject of research in the dissertation are defined. The set research tasks are performed.

On 07.01.2008 I was appointed conductor of the Brass Band, Pernik - the oldest civil brass band in Bulgaria. Up until this very moment I was the first clarinetist and concertmaster in it under the baton of maestro *Hristo Tonev*. The position I took on posed many questions and problems: tasks related to the repertoire, style and interpretation of works written by Bulgarian composers for brass band, which I had to solve. This gave me the opportunity to start this purposeful study.

I was still a student when I first got in contact with the so-called mass music with the performances by brass bands. Going through a number of ensembles, I was impressed first of all by the multi-genre face, the color and technical capabilities of the woodwind instruments, the large-scale sound of the brass instruments, the sound combination between these two groups, complimented and decorated by numerous percussion instruments.

The dissertation work was personally inspired by **Hristo Tonev** and is the result of our close friendship and many years of joint work (more than 13 years). The approach to the considered works is first of all from the point of view of their musical interpretation, including them being also a conducting problem.

Specific topics of the dissertation are several works for brass band by **Nikolay Bratanov**, **Jules Levy** and **Hristo Tonev** - current sounding works, some of which are based on themes from Bulgarian folklore ("Graovski Tanc", "Pirin Rhapsody", "Haide

Hopa" by Jules Levy, "Holiday in Graovo - song and dance for bagpipe and brass band", Paraphrase on the folk song "Dilmano, Dilbero", "Caprice Game" by Hristo Tonev, the march "Brothers of Russia at Svishtov" by Nikolay Bratanov), which are included in the repertoire of contemporary Bulgarian brass bands.

The objects of attention are the problems of stylistic and interpretive nature, which appear when working with works for brass band by Bulgarian composers, considered specifically on examples from the works of Jules Levy, Hristo Tonev and Nikolay Bratanov.

The subject of the research are the works written for brass band by Jules Levy, Nikolay Bratanov and Hristo Tonev.

The limitation which I impose to myself is to analyze the following four works: "Pirin Rhapsody", "Rodina", "Holiday in Graovo - song and dance for bagpipe and brass band" and "Choral". I will dwell on the works separately, without claiming to be exhaustive. I will try to bring out stylistic and interpretive problems and offer ideas for their solution.

The goal of the dissertation is to analyze the writings of the three composers for wind orchestra, to delve deeply into the stylistics and issues, in the interpretation of these works and to offer solutions to problems related to the formation of the repertoire of student, amateur and professional brass bands in Bulgaria.

Research tasks:

- ✓ To study the prerequisites for the emergence and development of the brass band in Bulgaria.

- ✓ To gather as much information and evidence of grounds in 1901, The Brass band of Mini Pernik.

- ✓ To look for the original scores of the works included in the development.

- ✓ To search for recordings and other materials documenting concerts with works by the three composers.

- ✓ To make an interpretive analysis of the works included in the research.

✓ To define and consider the conductor's problems related to the style and interpretation of the works by Nikolay Bratanov, Jules Levy and Hristo Tonev.]

✓ To introduce and comment on the point of view of the composer, orchestrator, conductor and scholar Hristo Tonev through an interview with him.

The topicality of the development of this work is necessitated by the need to compose new marches, “Hora’ and contemporary-sounding pieces for brass band, which will give direction to the work of young conductors of these ensembles.

One of **the main issues** is the influence of this music on shaping the image of brass bands in Bulgaria with pieces composed by established Bulgarian composers who wrote works specifically for such ensembles.

Research methodology

The research is conducted through a complex approach. The methodology includes formal and interpretive analysis of works for brass band. The methods for the whole research are: analytical, descriptive, comparative, observative and hermeneutic. Additional methods are described in place before the main text.

Structure of the dissertation

To achieve the set goal and specific tasks, the dissertation is structured in two main chapters, introduction, conclusion with contributions and appendices.

The first chapter is dedicated to more general issues related to the brass band and performance, considered in historical context and in the present, emphasizing the place of the first civil brass band in Bulgaria - The Brass Band, Pernik.

The second chapter focuses on repertoire problems by analyzing four works by three leading composers in the genre.

CHAPTER ONE: THE BIRTH OF THE BRASS BAND AND ITS DISTRIBUTION

This chapter has four subchapters that explore its origins and the development of the brass band in general:

1. The Wind Orchestra in the world musical practice.
2. The Development of the Wind Orchestra in Bulgaria from 1878 to the 90s of the XX century.
3. The Bulgarian Wind Orchestra at the beginning of the XXI century - repertoire and place in the cultural reality.
4. The Wind Orchestra of Pernik - the first civil orchestra in Bulgaria.

The methodology includes: research and archives, conducting interviews and conversations. The Collected and summarized information would be useful for conductors, composers, musicologists, teachers of various music theory disciplines and for amateurs who want to broaden their horizons. The main **scientific questions** which are being answered are:

- -How, where and why the wind ensemble emerges as an ensemble orchestra?
- -Beginning of the orchestral work in Bulgaria.
- -What are the instruments and their number? How do they effect the sound and style of the genre? What kind of interpretational and style problems do they carry?
- -What repertoire do wind orchestras use in different countries and periods of their development?
- -What functions do they perform in society and what are their forms of manifestation?

The origin and development of wind music is traced back from the Ancient East - Egypt, India, Iran, China all the way to our days, paying special attention to their place in the Old Testament, which was written for the duration of 1100 years - in the period from the thirteenth century to the first century BC. The exact answer is given to what exactly the musical instruments represent and their subset of wind musical instruments, which according to the Hornbostel-Sachs classification system fall in the second sublevel on the fourth level *aerophones*.

Organized military brass bands first appeared in the XVII century, France. In Russia, Peter I issued a decree to restructure the imperial military brass bands in the eighteenth century. In the next Millennium, brass bands have been performing music works of Classicism and Romanticism and occupy a central place in the musical life of almost all European countries. They include many works by Mozart, Beethoven, Weber, Schubert, Wagner, Berlioz, Bizet, Rossini, Bellini, Verdi and others. In the XIX century the wind orchestras perform garden concerts outdoors, where besides marches and other applied military ritual music, they perform dances (waltzes, polkas, mazurkas, polonaises) and entertainment music such as (evergreens, film music, salon works). At this time across the ocean, jazz is emerging.

The development of wind orchestras in Bulgaria (military, and later civilian), by placing the following questions:

- -When and who laid the foundations of the first brass band in Bulgaria.
- -What are the tools and the number? How do they affect sonority and what stylistic and interpretive problems emerge from them?
- -What repertoire do brass bands use in different countries and periods of its development?
- -The role of the Bulgarian brass band at the beginning of the XXI century and its place in cultural reality.
- -Where do brass bands still exist?.

The role of the reviews "New Bulgarian Music" is indicated in the Union of Bulgarian Composers to achieve very high professional level of brass bands in Bulgaria in the 70's and 80's of the last century. During the so-called "Golden years" Brass Bands are getting richer repertoire with the works of Jules Levy, Nikolay Bratanov and Hristo Tonev.

The issue of the changes in Bulgaria that are taking place, considered in the XXI century, felt in all spheres of life, including in brass bands is being reviewed. Both the military and the civilian formations are equally affected. Looking from the point of view of the doctoral student from the position - conductor of a Bulgarian

brass band. The obligatory one is described as participation from the brass band at Palace of Culture Pernik.

The emphasis in the last subchapter is the brass band of the city, Pernik. The thesis derived by Hristo Tonev that the orchestra is introduced at Pernik Mines, being the **first civil orchestra in Bulgaria**, founded in 1902 by Pernik State Mines. The scientific approach is historical. The methodology includes a study of archival units and available research on the topic. Some of the information has been collected through interviews and conversations with researchers, conductors and composers who are related to the Brass Band in the town of Pernik - a descriptive method. The scientific questions posed here are:

- What is the situation in Bulgaria during the founding of the orchestra?
- Who and in what way contributes to the creation of The brass band in the town of Pernik?
- What functions does it perform, what needs does it meet, what is its repertoire for this purpose?

Through evidence from State Archives Pernik the creators are indicated as the first musicians and all conductors that worked in the brass band.

Scientific hypothesis: Stylistic and interpretive problems when placing a piece of music in a brass band they are in direct connection with the instruments, the number and the function of the staff.

Conclusion: Outside the army, orchestras are formed as so-called "salon type", comprising strings, wind and percussion instruments. Such is the "Mining Music" to the State mini "Pernik" - the first civil staff orchestra in Bulgaria.

CHAPTER TWO: CONDUCTING PROBLEMS IN THE INTERPRETATION OF CONTEMPORARY WORKS FOR WIND ORCHESTRA

This chapter is most directly related to the thesis of scientific work and gives answers to the main questions in it and the problems that may arise in the interpretation of brass band works and the way they can be solved. It is indicated that the role of the conductor-interpreter in the preliminary work with the score is to decipher the musical text and to penetrate and spread the composer's idea. Errors that would occur when reading the musical the content of the score and in the process of making music and interpretation. Attention is paid to the conductor's rules that guide the rehearsals (group rehearsal and general rehearsal).

Biographical data is presented for the three composers, based mainly on "Encyclopedia of Bulgarian Composers" (UBC, 2003), personal memories of Hristo Tonev, and the autobiographical book "I see life... in pink?" by Jules Levy.

The works written by them are systematized and arranged. Their recordings as conductors and composers are listed. The contribution of each one is emphasized for the development of the brass band genre:

- Hristo Tonev applies the saxophone group in brass bands in Bulgaria. In his orchestral handwriting he shows unusual arrangements and trumpets with trombones in the Brass group, in some cases *con sordino*, in order to achieve a glamorous brass sound in different dynamics. In his conducting skills he is constantly guided by the compositional design of the author and his complete rediscovery, to start from "somewhere" and to reach the culmination of a given work. Hristo Tonev Re-orchestrates, pre-harmonizes and records many of Diko Iliev's Round Dances (Hora).

- The compositional handwriting of Nikolay Bratanov is characterized by the thematic content of the marching works as a melody gushing from melodic Bulgarian themes, masterfully intertwined in his compositions with selected tonalities, aptly harmonized and fingeringly convenient for orchestral performance. Together with Stoyan Svilarov they systematize the service

repertoire of the military brass bands in Bulgaria, which the Ministry of Defense issues in three parts:

- Part I - marches and anthems;
- Part II - marches and people;
- Part III - people and dances and mourning marches.

• Jules Levy is the brightest name in the Union of Bulgarian composers in the brass band genre, although late (21 years after his first composition) began to write about such composition. He is a multi-genre author with remarkable musical a thought firmly rooted in Bulgarian folklore, socially engaged, relevant not only for his time, with an unadulterated all-encompassing sense of humor, using all styles.

Interpretative analyzes of the works:

"Holiday in Graovo - song and dance for bagpipe and wind orchestra" - Hristo Tonev.

In the style of the brilliant play "Paraphrase on the folk song "Dilmano, Dilbero" and "Caprice Game" was written the wonderful work "Holiday in Graovo". In a personal conversation with our famous bagpiper Ventsislav Andonov, his student at Southwestern University, maestro Tonev asks him for thematic material from the Graovo region, which to include in a piece typical of this region. Ventsislav Andonov gives him a slow and a fast part of the well-known Viskyar Round Dance (Horo) from the village of Viskyar, which is located in the mountain of the same name, about 14 km from Pernik and 7 km from Breznik.

In the traditions of the national musical culture folk songs and instrumental music are both built on the principle of question and answer, and there is a development of the theme. In essence, this is a work based on two themes, converted from the folk instrument bagpipe, very apt processed and arranged by Hristo Tonev. By shape the work is in two parts - A and B. He names the first part "Song" and the second - "Dance".

"Song" is in tempo rubato, reminiscent of this culture end 'Melos'. The composer very skillfully handles the most frugal tools in dialogue between wood and brass wind musical instruments. It begins with a brief introduction to the wooden group, with the first

three bars in the flute and the first clarinet written with forte dynamics, in octave, with accents on the first time.

Hristo Tonev's requirements are: "The octave should be intonation pure, to observe the dynamics - no overblown and deformed sound, breathing and introductions to be synchronized and identical, and for accents - the power to be aligned with both instruments so that there are no protrusions tones - as he called them "stakes".

From the seventh bar the soloist joins lined with two - bar chords in trumpets and trombones "Con Sordino" in a wide dashed line, approaching to the style of this Bulgarian region. This is where the first one begins a short sentence followed by the second - a distinctive answer with the characteristic way of singing in Graovo - called shaking. Here Maestro Tonev uses a very interesting technique - take half of the introduction and develop the new one. This makes impression both as a rhythmic pattern and as melodic moves. Then the answer appears. The construction is more absolute identical way. There is a single "e flat" tone that wears variation not only in the mode but also in the rhythm, this "e flat" tone changes the characteristics of the scale (double the dominant used in folk music in this part of Bulgaria). At the first holding of the theme the chord in the orchestra changes at the 2nd time, and the second time with "e flat" the chord is the same, but it starts from the 1st time. In summary: two sentences with an introduction that are repeated twice with a slight nuance of variation.

The second part begins at a tempo moderately fast and is a dance melody - a dance with a multi-layered structure in temporitum. The sonority changes from "Con Sordino" to "Senza Sordino". The aim is to obtain a solid foundation on which the bagpipe can be conveniently placed, while at the same time creating a space in the orchestral score, where a bright melodic line with the typical timbre coloring of the brass band stands out. "This so-called space for the solo singer or instrument is characteristic of Hristo Tonev's works, arrangements and orchestrations"¹ The structure here is identical to

¹ Author interview with Ivan Denov, conductor, arranger and author of works for brass band. Sofia, September 2017.

the first partition. It begins with an orchestral introduction of 4 bars, which are repeated. The rhythmic model of the Graovo dance immediately attracts attention with the characteristic accents of this region, which displace the first strong time, the stagnation of the second time, creating a feeling of unification. This is an accurate quote from the Graovo dance. The accents, very precisely placed by the author, give his style and character. The requirements of the composer-orchestrators are to be the same in strength and duration in the whole orchestra, as the unaccented notes are almost inaudible. This technique is very characteristic for the work of Hristo Tonev and can be clearly traced in the above-mentioned "Paraphrase on the folk song Dilmano, Dilbero".

From number 6 in the sheet begins the first theme of the dance, or if I use the terminology in folk music - the first repeat (principle of the dance - listing of different repeats, which are chronologically consistent and represent a theme that develops over time). Here the performer himself shows his improvisational and technical skills. The second repeat begins with the second part of the first and develops it (again on the principle of question - answer). The third changes the rhythmic step and we can call it as a question-transition to the second theme, which is "live round dance" (Jivo Horo)². The orchestra has an accompanying role in eights, as the rhythmic pattern of the introduction of the dance is preserved, even the previous accents are repeated. The bass has a very interesting ascending line in the second time, which leads to a gradation of dynamics culmination in the last two bars of the repeat. The conductor's task is to make a big build, and at the same time to not overshadow the solo instrument.

From the number 9 begins the second theme of the second part, first in the orchestra, then in the bagpipe. It differs radically from the first theme - it brings new thematic material, entirely in triplets. Very characteristic here is the polyrhythmic structure two to three - the accompaniment is in octaves, while the wooden group is in triplets. It is noteworthy that the ambitiousness of the themes is

² A term used by Ventsislav Andonov.

very small - perfect fourth, due to the limited tonal volume of the bagpipe, which is a ninth. From number 10 the theme is already in the solo instrument, and in clarinets there is a countermelody in the opposite direction of the main theme. In figure 11 we see a development of the theme, which brings variation.

In this piece the echo is very important - the echo of the second part of the first theme is the beginning of the development of improvisation. The rhythmic pattern looks like this: the first two bars of the number 5 are two eighth notes with a quarter with accent, and what is repeated on the number 12 is a quarter with two eighths, the second being typed through a leasednote, again an eighth and a quarter note. These connections are called distance connections, which create a sense of unity of the whole work, there are no separate topics such as a kaleidoscope, but there are intonation and rhythmic connections.

The Coda is in a tutti texture, the orchestra explodes into a bright dynamic culmination. Here, the problems that fellow conductors may face is a disruption of the synchronicity between the soloist and orchestra. The tempo is very fast, conducted in one, accents at first, followed by a subito piano with a great crescendo to forte. In the last four bars there is again a huge dynamic construction, supported by a small drum in tuplets to the final accented eighth note in fortissimo.

The individual instrumental qualities of the bagpiper soloist are of great importance for the construction of the piece.

Stylistic and interpretive problems can occur if the author's instructions regarding tempo, dynamics and precise touches are not followed. In the first movement, the orchestra plays a laying harmony, with the ligatures uniting in two bars. You have to be very careful about the balance. At some concerts the soloist had to be additionally voiced. There are typical Graovo ornaments that should be equated with the bagpipe to obtain the characteristic style of dance. At number 9, clarinets play a countermelody in unison, in the lower register. The requirements for them are: stable intonation (and if you need to, you can reduce the number of playing instruments); quiet dynamics; soft muffled sound. I had the honor to play this work

under the baton of the maestro on the musical stand of the first clarinet, and in 2008 to record it and include it in the first and so far only CD of the Pernik brass band under my direction. For me, it is a textbook for processing, arranging and orchestrating themes from our folklore.

"Choral" - Hristo Tonev

The piece has a special significance for the Brass Band of the town of Pernik. The performance of the piece at the concert, marking the 110th anniversary of the ensemble, it is the last of the conductor's performance. Initially, the piece was a stand-alone work composed for the specific brass band of Pernik. The date of writing, marked on the score, is March 2, 1998.

Later, in 2006, it was included in the symphonic poem for reader and orchestra "Baban", which became the soundtrack to the film of the same name. I use it in the program of all major events, because it meets a very good reception from the audience, involves in-depth conducting and, as it were, each subsequent performance reveals new elements of the musical fabric through which to develop the orchestra.

Hristo Tonev's work is only 40 bars and the first melodic phrase (consisting of 8 bars, solo on the first flugel

horn) frames it by repeating it at the end. The structure is square. It consists of 4-bar phrases that are combined into 8-bar sentences. The melody has a distinctly Bulgarian character. It is made up of smooth gradual moves with maximum rhythmic fragmentation to eighth. The shorter note values that are found are perceived as ornaments. The accompaniment mainly uses triads and quads. The rhythm is regular, in long note values.

The primary interpretive task is to clarify the meaning of the title. The distinct term "chorale" summarizes genre features: chordal texture (usually four-part), slow and steady movement, seriousness / depth of character, the images embody sublimity, spirituality, holiness, express contemplative and sad states. The first meaning of the term is in the sense of an adjective indicating the performing composition (choral – choir like). Hence it should be treated as a vocal work, ie. to be "sung" on each individual instrument. For me, it

is important that the melodic line runs smoothly in *molto legato*. It is important that the note values are performed at their maximum length, especially at the end of phrases, where the musicians instinctively interrupt the sound prematurely to catch their breath. For performers, the 4-bar long phrases in *tempo andante* are difficult, especially observing the necessary manner. Problems for the conductor are:

- Simultaneously leading the melody and introducing the accompaniment.

- The connection with the vocal nature of the chorale, which requires achieving a soft attack of the tone. It is obtained through explanations and analogies for the orchestra, active and critical listening by both the conductor and the performing musicians, as well as with repeated repetitions.

- Great care must be taken that the accents placed by the author do not lead to distortion of the sound and departure from the style of the choir. It must be graded and dosed with taste.

With *molto ritenuto*, *molto decrescendo*, *crown* and *morendo* complete the play. The conductor's gesture should be calm, smooth, to avoid breaking the sound at the last moment. Verbal instructions are also important to direct the attention of the orchestra to a gradual refinement without changing the intonation.

"Rodina" - Nikolay Bratanov

Rodina is a march that is included in the repertoire of almost all brass bands in Bulgaria. After "Bratyata Rusi pri Svistov" it is the most famous march of the composer.

It starts with a four-tact introduction. It consists of three distinct parts. The first is in B flat major, the second is in C sharp major and the last is in B flat minor. All the musicians play at through the entire piece, which is a serious instrumental difficulty. The next challenge in this march is the unification of the strokes and forewords in the introduction and the first part.

It is very important to distinguish between the length of the note values in the introduction and the first 6 bars of the number 1 (starting with octaves and pauses, and then the whole orchestra

continues in quarters). The first theme is built on the variant-variation principle, which we see in the first two bars of number 1 and number 2. The challenge is to achieve dynamic contrasts in the first bar of the topic: *f – sub.p.* From bar 7 of the number 1 begins construction, which is emphasized by the chromatisms in the melodic lines. It culminates in bar 19 and, contrary to the logic of the generally accepted principles of implementation, continues with *molto cresc.* reaches *p* in only one eighth of a note. The second volt of the number 2 represents the transition to the second partition. The second partition is extremely contrasting, not only because of the new key. The song melody in wide musical values is already led by low brass. Woodwinds, fligorns and trumpets play accompaniment in trios as opposed to eights in the horn. A great difficulty is the exact execution of the polyrhythmic models. The conductor must make sure that the eight pauses in the different groups are accurate. One of the ways to make it is to rehearse in groups, then the whole accompaniment is collected and finally the melody is added. Here the following problems arise: the change of signatures, in unison in the low brass - to watch for accurate intonation, balance between melody and accompaniment, to pay attention to the exact location of the note durations - to have a clear distinction between eights, tuplets, semiquaver's and eights with point semiquaver, there are moments when the whole orchestra must pay attention to the the eighth break. In figure 4, the conductor must work out the contrasts in the numerous alternations of *p* and *ff*. The tension is compressed by shortening the note values in the bass. A specific problem is to synchronize the semiquaver in the movable high and heavier low instruments, to be agile, not to weigh. The object of attention is the intonation of the chromatisms, as well as the change of the same degree for a short time. The balance between the groups must be monitored, there must be no overcoming of one or another group, without swelling and distortion of the sound, the solo drum must be absolutely accurate, because it arranges the figure in the whole orchestra. The transition to the third part is similar to the previous one at number three, but the bass is in dim. and downward movement in quarters to prepare the minor key in dynamics *p*. For the first time,

lying harmony appears in the Horns. The melody is already entrusted to a mixed timbre - the brass instruments (bassflugelhorns) are duplicated in unison by clarinets. All these elements contribute to the achievement of softness, uncharacteristic of the march genre. It is necessary to be very careful that this does not lead to a slowing down of the tempo or the prevailing of the percussion instruments, which have to follow the indicated piano dynamics, excessive singing of the long note values. Hristo Tonev, with the permission of the author, added a new accompanying line - unison flute and first clarinet, which is performed during the second performance of the theme. This edition was made especially for the Brass Band in Pernik. The new part combines the thematic material from the introduction and the third part. At number 6, the Horns begin to play in a new rhythm, sharpening the tension. The syncopes must be accurate, there must be no delay in the ligature and the quarter, and the last eighth in the bar must be strong enough to properly position the semiquavers in clarinets and flutes, and not to speed up the tempo. This rhythmic pattern makes a connection with the introduction and the first part. From bar 57 we observe the characteristic for Nikolay Bratanov descending chromatic movement in the melody. The parallel between the second and the third part is the number 7 with the return of the polyrhythm. In number 8, it is further complicated by the introduction of sixteen pauses in the melody.

A new emotional charge is also achieved. The number 9 sounds *f*, prepared by *molto cresc.* in time 72.

At number 10, the theme shifts from bassflugelhorns to wooden and then back to flugelhorns. The ascent of the tessitura provides a glamorous and convincing finish.

"Pirin Rhapsody- Jules Levy

Jules Levy began working in the brass band genre quite late. His first work was the May Holiday March, written in 1976. Already 46 years old, he has a lot of experience as an orchestrator, conductor and composer. "Pirin Rhapsody" was created for a large brass band in the following 1977. There is a "new version" from August 1983.

In the title page the composer describes how to treat the voices in the score:

In this new version of the Pirin Rhapsody, the orchestration is made for a medium-sized brass band, and the parts are duplicated so as to compensate for the lack of instruments. If in one of the orchestras that would perform it, there are other instruments such as "Es" clarinet, string bass or bass guitar, then for "Es" clarinet the part of the I flute can be transcribed - in "Es" system, and for the string bass (or bass guitar) bass part - octave above. The drums are written for three performers, the second of whom plays a jazz instrument, including a large drum with a pedal, a small drum, cymbals, fess cymbals, small tympani, etc.

It consists of three parts - *I. Andante Sostenuto, II. Poco piu vivo, III. Allegro - tempo of "Samba"*. There is no evidence of literal quotations from the Pirin folklore, the melody and the characteristic duet give the composer reason to call the rhapsody "Pirin".

Like Bella Bartok's Romanian Dances, "...the percussion group is one of the main means of bringing the syntactic and general compositional structure of the orchestral work as a kind of rhythm to a higher level."³

Jules Levy begins the piece only with drums, bringing an archaic sound, referring to the basics of music. Figure 1 includes trumpets and flugelhorns *con sordino*, imitating zurns. The first 4 bars play the role of an introduction and no longer take part in the dramatic development. The musical material, which sounds throughout the first part, consists of 14 bars. The sound sequence of the main motive is: re-mi-fa-fa sharp-sol-la. It is built on the so-called "singing"⁴ of sound. Characteristic melodic moves are the ascending small and large seconds. The melody resembles a dimensionless song, although it is organized in size 3/4 to facilitate the collective performance. This is evident from the ligatures in time (from number 1 to number 3).

³ Abrashev, Bozhidar. Symphony orchestration. Sofia: Music, 1986, p. 282

⁴ See: Dzhudzhev, Stoyan. Bulgarian folk music. Volume I. Sofia: Science and Art, 1970, p. 243.

The first trumpet and the first flugelhorn are grouped in unison and the second instruments, respectively, in order to achieve greater density. The shape develops by varying the elements of the invoice. In the beginning, 2 variants of iso sound at the same time, resembling an unconscious folk polyphony (example - the first 4 bars of the number 2). On the second bar of the number 4 the sound volume expands by an octave higher and is joined by flute and oboe. Each of the invoice plans - melody, pedal, background, countermelody, is doubled in several instruments. The musical fabric is variegated with short forshlags, tuplets of semiquavers, groups of 2 demisemiquavers and eights with a dot, ligatures through the bar line. These rhythmic patterns create problems with the simultaneous entry of the vertical. The conductor must solve the following tasks: achieving uniform agility in the short note values; making sense of the same tones as supports in the melody; shaping the phrase with a common breath and logic of the developed in each musical sentence; nuance in the overall strong dynamics; balancing simultaneously flowing lines. The number 7 culminates in a "big tutti" with the participation of a complete brass group. With the gradual shutdown of instruments, diminuendo and poco riterdando completes the section.

The second part *Poco piu vivo* is sharply contrasted, although it remains in the folk spirit, preserving the three-hour meter and size 3/4 of the first part. The sound of the second episode is noticeably different, on the one hand, because of the changed timbre - trumpets and flugelhorns play in a low register *senza sordino*, and on the other hand, because trombones play at the two-voice second interval typical for the Pirin region.

The composer often uses dissonances and builds complex chord complexes. The conductor must direct the performers to fine-tuning and precise intonation in order to conduct the musical line harmoniously, both horizontally and vertically. Melodically it's dominated by gradual movement, but the abundance of chromatic moves, random signatures, and subsequent modulation, require increased attention and concentration. The predominant quiet dynamics support the efforts in the direction of intonation. Only five

bars before number 13 it culminates in *f* and only after 16 bars through *decrescendo* the volume returns to *pianissimo*.

The episode is full of complex rhythmic groups, containing sixteen pauses in unusual places for the musicians of the brass bands (bars 3 and 4 on the number 10, the first two bars on the number 11). Although the parts follow repetitive patterns, division is a specific difficulty to which the conductor must pay special attention. Vertical matching of voices also requires great precision to maintain the complementarity of the rhythm. What matters are: accurate verbal explanations; the auditory control both by the conductor and by each orchestrator; last but not least is the good manual technique.

The development, as in the first part, is again due to the superimposition of different orchestral segments. It starts with a rhythmic pedal in trumpets, flugelhorns and trombones. In bar 5, this function is taken over by the saxophone group, then the bassoon and the tuba lay the base of the vertical, performing the bass part. The next segment is the background entrusted to the beginning of trumpets and flugelhorns, *con sordino*, and then transferred to clarinets and Horns. Only at the end does the author upgrade the musical construction with a melody in piccolo, flute and oboe, lined with the soft low sound of the tenor.

The balance between the individual elements of the invoice is difficult to achieve, as the background, pedal and percussion are entrusted to more and more sonorous instruments than the bass and melody. In addition, the composer did not differentiate the individual voices with different dynamics.

Eight bars before the number 14 begins the third part - *Allegro - Tempo di "Samba"*. The contrast with the previous one is due to many circumstances: the three-time metrum has been replaced by a two-time one; moderate, bordering on a slow pace - from fast; quiet dynamics - from sound; the Bulgarian Pirin melody - from South American, etc.

Percussion instruments play a major role here, as rhythm is the leading musical element. At bar 6 of the number 20, the composer even uses clapping as a special effect. The melody is composed mainly of descending second moves. Analyzing the first

motive, a 7-syllable phrase is found, which is further complicated by improvisation. The ostinato rhythm, based on syncope (quarter - semiquaver - eighth - semiquaver, lined with the next semiquaver - eighth - semiquaver), creates a sense of monotheism. The development is based on:

- 1) complex harmonic moves, causing many modulations (the tonal plan is G dur - C dur - B dur - Es dur - C dur - G dur - C dur);
- 2) solo of different instruments (the sequence corresponding to the descending logic of the musical phrase is interesting - from clarinet through trumpet, bass flughelhorn to bass);
- 3) improvisation;
- 4) complicating the invoice by accumulating density and timbres;
- 5) variant-variation principle.

The problems in this section are primarily related to rhythm. Numerous syncopations, sixteenth pauses (example № 26: two before the number 18 and similarly 7th bar of the number 18 - flute, clarinets, horns), complementarity, which create discomfort for the performers. The conductor must watch for the mathematically accurate division of the note values in each part, because the inaccurate horizontal leads to the impossibility to organize the vertical. The second challenge is the intonation, so that the complex harmonic complexes sound well and the modulations can be performed logically. The articulation marks are also not insignificant.

For example, on number 22 (this is the end of the clarinet solo) the accents create a sense of change in the meter and build a connection at a distance with the triplets of number 32. In addition, the same melodic line is often duplicated in several groups with different technical capabilities. The conductor must make the musicians play nimble, with a clear and precise attack of tone. Group rehearsals and even individual work with orchestra members may be necessary. Four bars before the number 27 the composer introduces a pedal in the orchestral invoice. It is a challenge for the instrumentalists from the low brass to withstand 4 bars without breathing. At number 27 itself, the pedal is moved to clarinets and bassoon. The task of the interpreter is to determine the way of

breathing so that there is no interruption or imbalance of the sound. A specific difficulty for the conductor are the aufтакты. The well-organized and synchronous performance of the orchestra will also depend on the clear and correct presentation.

The title of the work "Pirin Rhapsody" clearly indicates the genre, and its structure fully corresponds to the definition of rhapsody: "... instrumental work in free form, which alternates episodes of different nature and contrast"⁵. Meaning the work consists of three contrasting episodes, not three contrasting parts - as is the usual practice in Bulgarian rhapsodic pieces for wind orchestras, as the third part is treated as a separate piece and this changes the character of the genre. In this spirit there is an arrangement of the spectacular third part, which Hristo Tonev arranges. It is known as "Samba in Pirin Rhapsody". What were the reasons for Hristo Tonev and do modern interpreters have the right to change the author's intention and perform the samba as a separate piece? In my opinion, in this case this is not appropriate and not right, because it changes the meaning of the author's idea - the inclusion of samba in the Pirin rhapsody expresses the processes in modern globalization, in the "music of the world", to which Bulgarian folklore belongs. (a topic for thought for the ethnomusicologists researchers).

For Hristo Tonev, "the most titled in the works of Jules Levy's brass band is undoubtedly" Pirin Rhapsody "in three parts. It's first big performance was in Azerbaijan with the Representative Military Brass Band of Baku. Jules Levy himself says that the best performance is by the Radio Moscow Symphony Orchestra"⁶.

Conducting a problem in the work can be the observance of the fun style of performance in all three parts of the rhapsody. Usually in the third part of the rhapsody the main mistake that all orchestras make is very forceful tone extraction. Jules Levy himself at a dress rehearsal of the brass band of PJI wants the conductor

⁵ Rhapsody. - In: Music encyclopedia online, <http://www.musenc.ru/html/r/rapsodi8.html> (checked on 19.01.2020).

⁶ Tonev, Hristo - my interview taken in 2013. Personal archive of the doctoral student.

Hristo Tonev to reduce the sound of the power moments, to lighten all the technical passages. Almost all conductors and performers are fascinated by the theme and tempo of the part, which creates conditions for involuntary deformation of the sound.

The analyzes of the mentioned works offer a model for working with a small brass band and such with missing instrumental groups. The recommendations can also be useful from the point of view of the fact that the number of brass bands in Bulgaria is drastically decreasing.

CONCLUSION

The results of the research were realized by searching and researching both scientific and musical literature, as well as recordings, by performing the works, by interviews and conversations and recording videos with Hristo Tonev, by searching archival units from the State Archives of Pernik. The development provides an exact answer to what exactly are musical instruments and their subset of wind musical instruments, which according to the Hornbostel-Sachs classification system fall into the second sub-level of the fourth level of aerophones. An exact definition of where, how and why the brass band emerges as an ensemble is proposed. Its development from ancient times to the present day, its functions in society worldwide, with an emphasis on its role in the Bulgarian cultural reality, is examined in detail. Attention is paid to the number, instruments, repertoire, as well as to the stylistic and interpretive issues arising from the work with a brass band. The origin of the oldest civil brass band is explained in detail, the founders, the first orchestrators, the conductors who worked in this almost 120-year-old ensemble are listed. Information has been collected about the composers included in the scientific work - Jules Levy, Nikolay Bratanov and Hristo Tonev. The interpretive analyzes of the works also convey my point of view when working with a small brass band and missing instrumental groups.

I think that the goals and tasks that I set at the beginning of my research, related to the research tasks in my doctoral thesis, have been fulfilled, namely:

- To study the prerequisites for the emergence and development of the brass band in Bulgaria.
- To gather information and evidence about the founding in 1901 of the Brass Band at Mini Pernik.
- To search for the original scores of the works included in the development.
- To search for recordings and other materials documenting concerts with included works of the three composers.
- To make an interpretive analysis of the works included in the research.
- To define and consider the conductor's problems related to the style and interpretation of the works by Nikolay Bratanov, Jules Levy and Hristo Tonev.
- To introduce and comment on the point of view of the composer, orchestrator, conductor and scholar Hristo Tonev through an interview with him.

The conclusions made and the proposed solutions will help in shaping the repertoire of student, amateur and professional brass bands in Bulgaria, and will provide guidance in the interpretation of works by Bulgarian authors.

REFERENCE ON THE CONTRIBUTIONS TO THE DISSERTATION WORK

1. For the first time a study is made, which examines the factual and analytical development of the Pernik brass band as part of the musical culture of the city.
2. The performed analyzes and conductor-musical prescriptions can be useful both for the performers and for the trainees in the field of orchestral-wind formations and performance.
3. The developed thesis has the ambitions to add scientific and musicological facts and to arouse interest in the ensemble playing in a brass band, which will revive historically justified prerequisites and to provoke again the need for general and specialized musical education through and wind instruments. - individual and ensemble.

4. An interview was made, in several parts, by the conductor, public figure, pedagogue and composer Hristo Tonev, which complements the research and allows for further research. An interview was also conducted with the musician Nanyo Cholpanov, which complements the doctoral thesis with facts.

5. An example version of "Lesson for wind instruments" is made, which is a ready product and could be used by any teacher, as well as to make future joint appearances in front of adolescents - students, high school students, children in Pernik and the surrounding area. This is an opportunity to develop a common musical culture.

6. The mentioned concert performances are an essential part of my doctoral dissertation.

7. The appendices are an essential part of the work and state the factual basis for further research.

PUBLICATIONS ON THE TOPIC OF THE DISSERTATION

1. The wind orchestral practice through the eyes of Assoc. Prof. Hristo Tonev. - In: Young Scientific Forum for Music and Dance, 2014. Ninth Scientific Conference for PhD and Postdoctoral Students with International Participation. Sofia: NBU, 2014.

2. The brass band of Pernik - the first civil orchestra in Bulgaria. - In: Young Scientific Forum for Music and Dance, 2015. Tenth Scientific Conference for PhD and Postdoctoral Students with International Participation. Sofia: NBU, 2015.

REPORT OF A SCIENTIFIC CONFERENCE ON THE TOPIC OF THE DISSERTATION

"Holiday in Graovo - song and dance for bagpipe and brass band" by Hristo Tonev. - In: *II "Scientific Forum for the Arts", Scientific Conference with international participation: XIII "Young Scientific Forum for Music and Dance", II "Young Scientific Forum for Theater, Stage and Visual Arts"*. Sofia, NBU, June 16, 17, 2018.