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[Enciklopedija na bǎlgarskata muzikalna kultura]

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eine gewisse Unklarheit der Konzeption des Lexikons in nationaler Hinsicht. J. Růžicka ging in des ungarische Musikleben in Cluj ein, jedoch der Belang seiner kompositorischen und künstlerischen Tätigkeit war umfassender und beeinflusste wenigstens indirekt auch das rumänische Musikleben in Siebenbürgen.

V. Cosma konzipiert sein Lexikon als eines vom ausgesprochen biographischen Typus. Das Bild der Musikkultur Rumäniens zerfällt ihm so in eine Reihe von Miniporträts, die er mit reichlicher Dokumentation ausstattet. Neben den Lebensdaten, in denen er kurz den Studienlauf und die Tätigkeit beschreibt und in einer besonderen Rubrik auch staatliche und öffentliche Auszeichnungen der Komponisten und Interpreten anführt, stellt er sich vor allem auf das Verzeichnis der Werke, d. h. der Kompositionen und musikologischen Arbeiten und Aufsätze ein, die er in übersichtlichen Rubriken nach der künstlerischen Funktionalität und Besetzung darlegt. Bei jedem Stichwort findet der Leser auch eine umfangreiche bibliographische Rubrik. Vom rein dokumentatorischen Standpunkt enthält also Cosmas Lexikon alle Attribute eines modernen lexikographischen Werkes, ausgenommen vielleicht nähere Angaben über die Edition, resp. über die Aufbewahrung der Handschriften einzelner Kompositionen. Sollten wir für Cosmas Lexikon einen passenden breiteren Untertitel wählen, dann müßten wir es als **biographisches und bibliographisches Lexikon rumänischer Komponisten und Musikologen** bezeichnen. Durch diese Zielsetzung und diesen Charakter sind aber auch die Grenzen des wissenschaftlichen Profils und Wertes von Cosmas Werk gegeben, das in keiner Hinsicht über die Fakten und über die einfachen sachlichen Mitteilungen über das Leben und Werk der einzelnen musikalischen Erscheinungen hinausgeht. Schon die Profession der Komponisten und Musikologen, die Betitelungen ihrer Werke und Arbeiten deuten an, daß es um Fakten verschiedenen Ranges und Relevanz geht. So zeigt Cosmas Lexikon auch eine gewisse Unvorteilhaftigkeit solcher Arbeiten biographischen und bibliographischen Charakters, die an sich keinen wissenschaftlich klassifizierten und interpretierten und methodologisch einheitlich bearbeiteten Stoff darlegen können. Wer sich also für die rumänische Musik und Musikologie interessiert und sich entscheidet, Cosmas Werk zu benützen, der wird darin nur die erste faktographische Information finden, zu der eigentlichen Belehrung muß er sich zu guten Letzt auf Grund kritischer Erkenntnis oder durch Anhören und Lesen der betreffenden musikalischen und musikologischen Produktion, die natürlich für einen gewöhnlichen ausländischen Leser nicht leicht zu erreichen ist, selbst durcharbeiten.

V. Cosma machte vielversprechende Schritte auf dem Gebiet der rumänischen Musiklexikographie. Mit seinem Lexikon *Muzicieni romani* hat er ihre erste Phase vollendet. In der weiteren Phase sollte sich die rumänische Musiklexikographie auf eine systematische und musikhistorische Bearbeitung der rumänischen Musikkultur orientieren, die einzig imstande ist, ein wissenschaftlich objektives Bild sowohl der heutigen als auch der früheren Entwicklung der rumänischen Musik zu bieten.

Jiří Vystoužil

Enciklopedia na balgarskata muzikalna kultura. Sofia, 1967,

Balgarska akademija na naukite, Institut za muzika, 465 P.

The picture of the Bulgarian cultural life is very obscure for the foreigners. Bulgaria is only known as an attractive tourist-country. The impression for our music is based on the informations given by the well known international dictionaries as "Grove's Dictionary of Music and Musicians" London 1954 Eric Blom (in volume III, page 201–211, F–G there is an item for the Bulgarian folk music), "Die Musik in Geschichte und Gegenwart", Kassel 1952 (volume II, page 453–461 – Bulgarische Musik), "Musiklexikon in zwei Bänden", Leipzig 1966 (Horst Seeger – the first volume A–K Bulgarische Musik, 137–139). These are the main music lexicographical works from which the foreigner can learn something about the Bulgarian music.

It would be reasonable for the purpose of the following item to introduce the history of Bulgaria only in a few lines because in another case it would be quite difficult for a foreigner to understand the present cultural situation of the country.

When the Slavs (in the 5th century) later prabulgarians (in the 7th century) settled on the Balkan peninsula they found several ancient and more modern cultures such as Thracian and Illyrian, Hellenic, Byzantine. These cultures met, flourished and enriched each other. Upon this rich soil one of the most fruitful branches of Slav culture, the Bulgarian folk culture, took shape.

Founded in 681 the Slav-Bulgarian Kingdom had its Golden age in culture during the 10th and later, 12th and 13th century. During the 13th century the Renaissance was going to flourish in the court. This Renaissance was analogous of the Renaissance waves that we can follow in Europe at some of the most developed courts. So that in some way it is a court Renaissance. But the occupation by the Turkish tribes destroyed the blossoming Kingdom. So from the end of the 14th till the end of the 19th century the black Turkish slavery put its heavy brake on the developing of the Bulgarian creative spirit.

In the period of free existence (from the 7th till 14th century) very important steps were taken in the musical life.

The liturgical music after the conversion to Christianity in 864 became one of the most important branches in the cultural life. The typical Bulgarian liturgical songs from the 12th and 13th century were created on the base of the folk music, the so called "balgarski rospev" from this period is one of the oldest expressions in Europe of the establishing of the folk intonations in the liturgical music many years before the husit's and protestant's songs.

All these achievements in the cultural life created before 1396 were destroyed by the Turkish tribes. A few people from the Bulgarian intelegancy managed to escape in Russia, Rumania and so on where they brought the Bulgarian liturgic music. That's why one of the most important problem that is waiting for its solvation by the modern musicologie in Bulgarian is to determine the original sounding of the old Bulg. liturgical music. But the 500 years interpretation is on the way for this successful soluation.

After the liberation the Bulgarian people with new strength began to create their own culture. The main character of this Renaissance was an effort to reach the realism in art.

Our musical creation didn't know any traditions. But the Bulgarian folk music that has been kept for 500 years became the determining power in the formation of the artificial music. "The more national is one music the more international it is." These words of one of the best representatives of the first Bulgarian composers school Dobri Christov are the best charakterisation of the Bulgarian artificial music from the beginning of the 20th century. The chorus song was the main musical form in which this school expressed itself.

A new way of developing determined the second generation from the 20th and 30th years of the beginning of this century. Most of the composers from this school have studied abroad (France, Germany, Prague, Russia). As they are well trained their intentions were our musical creation to reach the level of the European one, again on the base of the Bulgarian folk music.

Together with the composers from the 40th and 50th years many young musicians representatives of the third school, create music that can satisfy the needs of nowadays public.

The publication of the musical dictionary literature in Bulgaria began from the beginning of the 20th century. The first musical dictionary „Short musical Dictionary“ — by Carel Machan was published in 1901 Sofia. A few years later follow Cyril Gjokov's „Full Musical Dictionary“ (1909) and Stela Kutev's „Little Musical Dictionary“ (1911). The value of these informative dictionaries is in the way how they acquainte the Bulgarian reader at that time with general musical terminologie. Later on „Little Musical Dictionary“ by T. Georgiev (1924), „Dictionary of the foreign words in music“ by K. Bogumirov (1926) and „Little musical Dictionary“ by Janko Ivanov (1946) were published. The greatest achievement in this field till 1944 is the „Illustrated Musical Dictionary“ by Ivan Kamburov (1933).

The social conditions of Bulgaria at that time in which the musical art had to developpe the fact that there were no traditions in the musical practice and theory are the very serious reasons that can explain the character of the musical life from this period.

That's why the first lexicografical works have a very naive completative eclectic

character. The musicologists from this time haven't still got a clear methodologie in their way of working.

The Idea of writing of a Bulgarian encyclopaedia was dictated by the storming development of the musical life after 1944. Although many musical-instructive works on the Bulgarian music were published during the last years, still they are not enough to give a full impression of the cultural life in the country. That's why this encyclopaedia countains all the information we have till now for the Bulgarian music. This achievement is an etap in the writing of a history of the Bulgarian musical culture because still we have no full one. The encyclopaedia countains events till the middle of 1962 and only a few newer facts.

The Bulgarian „Institute for music“ was founded in 1948 in Sofia. At that time our musical life needed such an instructive-organisational authority which could control the normal development of the musical life. This structure of the institute was dictated by the instructive-research profil of its.

There sections: musical-folk section, musical-historical section, musical pedagogical section. Another side of the activity of this institute is its big musical-publication achievement. The work on the encyclopaedia began in 1957. Many musicians and musicologists took part in its creation.

Usually most of the modern musical works have two parts: theoretical — historical (subject part) und personal (biographical). Both of them are in alphabetical order. But the Bulgarian encyclopaedia is compiled in a different way. It contains two main parts: systematic and alphabetic. This new way was dictated by the fact that still the Bulgarian musical life has no full history of its own. Thats why the systematic part has the character of a short history of the musical culture in the country. It contains chapters of the Bulgarian folk songs, dances and their interpretation the Bulgarian church music a general history of the development of the musical life from its earliest times till nowadays. The art of the musical interpretation (opera, ope-retta, ballet, chorus art, instrumental interpretator), musical critic and science, musical-popularisations, musical editions, musical libraries, bibliography, archive and museum's work, musical education, art of the amateurs, the Bulgarian radio and television, musical houses and shops, the producing of musical instruments, organisation of the musical life in Bulgaria, institutes and so on.

The metodologie in this part is based on the activerments of the nowadays modern musicologic-mean the background of the historical development with its complicated social events, the development of the musical life is explained. In this way the analyses statare been done there can be accepted by its musical-sociological point of view.

The musical facts aren't only state, but valorised as well. So that in systematic part the different branches of our musical life are shown in a critical way. Every item has a large bibliographical appendix. Except this it is very well illustrated.

The chronological scheme at the end of this part doesn't mean to put a mark of alignment between the social and musical events but it has the function to show the great development and democratisation of the musical art in the years after 1944. This systematic part covers such a large aria shown in a historical aspect because it has the function of a history of the Bulgarian music till the publication of a new full one.

In the alfabetic part we can follow the musical life represented by musical actors, orchestras, choirs, operas, ensembles, organisations, institutes, musical phenomenon and so on. This means that the second part contains a personal chapter which the biographies of musicians and the institutions concern, and a subject part. The last one isn't very large because it explains only Bulgarian typical phenomena. At all the whole encyclopedia is concetrated only on the musical events in Bulgaria. That's the reason why they aren't understood in a wider conception in comparement with the world musical phenomena.

The items of the musical creators are the focus of the alphabetic part of the encyclopedia in the widest sence of this word: composers, musicologists, publicaters, interpretators, opera producers and so on. The life and activity of these phenomena are analysed competently and of the same time in a critical way. At the end a bibliograpy is attached to each of these item.

In the same way the institutions are compiled (musical choirs, magazines, old musical monuments, new editions and many other musical phenomena).

The musical schools and the educational institutes can be accepted as a part between the institutions and the subject one from the alphabetic part. Important fact is that in the subject chapter only such musical phenomena that are typical Bulgarian are explained. For example the typical Bulgarian dances as „choro“ and instruments (ancient and modern) are drawn in their historical development. At all everything that is in the frames of Bulgaria with its ancient and modern cultural life.

The special construction of this encyclopedia unique event in the musical lexicography dictates the repetition of some musical events and facts although in the different parts they are explained from different point of view.

But this is compensate by the good chronological interpretation in the systematic part. Here we can see the new elements that will show the right way of creation of a Bulgarian history of music.

This way of decision of the problem how to compile an encyclopedia of the culture of one nation that has the similar history of development is very appropriate. For example the countries that were under the Turkish yoke and for a long period have interruption in their normal development can't explain their musical culture in a historical way. It must be done on the base of etnomusicologie. That's why this unique case could be one very good model for compiling new encyclopedias of such specific cultures.

Magdalena Manolova

Enciklopeditscheskij muzykalnyj slovar.

Herausgeber B. S. Štejnpress und I. M. Jampolskij. 2. Auflage.

Moskau, Verlag „Sowjetskaja enciklopedija“ 1966. 631 Seiten.

Das gegebene Werk bedeutet zweifellos den Höhepunkt der russischen sowie auch der neuzeitlichen sowjetischen Musiklexikographie. Es stützt sich auf eine kurze, aber mit intensiven Untersuchungen erfüllte moderne Tradition, die 1959 mit der ersten Auflage dieses Lexikons beginnt. Wie die Verfasser selbst betonen, wurde in der zweiten Auflage der Umfang ungefähr zweimal verbreitert und auch der enzyklopädische Charakter vertieft. Es handelt sich dabei nicht nur um wesentliche faktographische Aktualisierungen anhand neuerer vorhandener Lexiken (5. Auflage des Groves Lexikons, 12. Auflage Riemanns, italienische Lexiken der fünfziger Jahre usw.), zu deren faktographischen Genauigkeit übrigens die Verfasser mit Recht wesentliche Vorbehalte haben, sondern auch um eine ernste, die Konzeptionsfragen betreffende Durcharbeitung des gesamten Materials und des musikwissenschaftlichen Gegenstandes. Bei der erreichten Breite (ungefähr 7000 Artikel und über 3100 fremde Termini) ist es natürlich fast unmöglich im Rahmen einer kurzen Rezension das Werk den faktographischen Details nach zu beurteilen.

Schon vom äußerlichen Aussehen aus kann man den Typ des Werkes fast genau bestimmen. Die Artikel sind meistens sehr kurz formuliert (überwiegend ist der Typ eines kurzen biographischen Artikels mit wenigen Zeilen, wobei die Angaben über das Schaffen und die Literatur manchmal länger sind als die faktographischen Auskünfte über das Biographische), viele reproduzierte Photographien und Zeichnungen begleiten wichtigere Artikel fast jeder Art und die Verfasser vermeiden nicht anschauliche und manchmal ziemlich lange Notenbeispiele, was einerseits zwar dem Typ eines Platz sparenden popularisierenden Werkes entspricht, andererseits aber doch den soliden enzyklopädischen Informationswert aufweist. Was den Inhalt anbelangt, so stellt seine Auffassung in diesem Lexikon jene Entwicklungsstufe in der Tradition eines immer neu herausgegebenen Werkes dar, die man auch von anderen Fällen kennt und die man als „Sehnsucht nach einer relativen faktographischen Vollkommenheit“ charakterisieren kann. Man findet in dieser Auflage des Lexikons wirklich sehr viel: eine breite Auswahl von fremden Namen verschiedener Musiker und mit der Musik zusammenhängender Persönlichkeiten; besonders fürs Ausland so wertvolle und anders fast unauffindbare Angaben über russische und den zahlreichen Völkern der heutigen UdSSR angehörige Musiker; Namen und Charakteristiken einiger Organisationen und Institutionen; Titel der Musikwerke (nicht nur der Opern, sondern auch der Vokal- oder Instrumentalwerke, manchmal auch derjenigen, die