

BULGARIAN VIOLA REPERTOIRE: A HISTORICAL PERSPECTIVE AND
PEDAGOGICAL ANALYSIS

BY

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DISSERTATION

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ABSTRACT

Bulgarian musicians have written many colorful and imaginative viola works. These works have been influenced by the composers' backgrounds: the region in Bulgaria where they were raised, their ethnic roots, their teachers in Bulgaria and abroad, and the political and cultural climate in Bulgaria at the time they were composing. Bulgarian classical music is inspired by both Bulgarian folk music and the compositional traditions of western Europe and Russia. These pieces span a wide range of styles and genres, are musically and technically accessible to young viola students, and therefore are valuable pedagogically.

Viola repertoire written by Bulgarian composers is mostly unknown in the United States. Studying it presents an opportunity to discover and explore modal, rhythmic, and timbral features not commonly found in western European pedagogical materials. Irregular meters (5, 7, 9, or 11 beats per measure), non-western scale patterns, double stops with drones, and specific tone color effects also make this music appealing for concert presentations.

The goal of this document is to provide information and resources about Bulgarian viola music to string teachers and students outside of Bulgaria, with the hope that this repertoire will become part of the teaching and performance curriculum. This document begins with an overview of the folk and classical traditions in Bulgaria that led to the creation of viola repertoire. The following section describes research procedures and music collections. The third chapter is an analysis of selective repertoire organized by level; for each piece, information about the composer and historical background of its composition is first introduced, and then its musical and pedagogical features are described, supplemented by excerpts from the score. Appendices include an English translation of Bojidar Dobrev's *Works for Viola and Chamber*

Ensembles with Viola by Bulgarian Composers and spreadsheets with information about the collected viola music.

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CHAPTER 1: INTRODUCTION TO THE STUDY

Bulgarian musicians have written many colorful and imaginative viola works. These works have been influenced by the composers' backgrounds: the region in Bulgaria where they were raised, their ethnic roots, their teachers in Bulgaria and abroad, and the political and cultural climate in Bulgaria at the time they were composing. Bulgarian classical music is inspired by both Bulgarian folk music and the compositional traditions of western Europe and Russia. These pieces span a wide range of styles and genres, are musically and technically accessible to young viola students, and therefore are valuable pedagogically.

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The goal of this document is to provide information and resources about Bulgarian viola music to string teachers and students outside of Bulgaria, with the hope that this repertoire will become part of the teaching and performance curriculum. My main research objectives were the following: 1) To collect a number of Bulgarian works for solo viola and for viola with piano/orchestral accompaniment; 2) To compile information about their composers, instrumentation, dates of origin, significant historical background, and pedagogical features; 3) To prepare a representative set of works from various genres, styles, and technical levels by working with Bulgarian teachers and performers; and 4) To facilitate their introduction into the

repertoires of American students by analyzing and grading them in alignment with the 2009 String Syllabus of the American String Teachers Association.¹

Before proceeding to an analysis of works, it is important to understand the background of musical practice and how folk and classical traditions in Bulgaria led to the creation of the Bulgarian Viola School. This overview constitutes the rest of this chapter, following which I detail the research procedures that I employed. Then, I provide musical and pedagogical analyses of fifteen representative works before offering concluding comments.

1.1 Overview of Bulgarian Music

Classical music has developed rapidly in Bulgaria since the late 1800s. During the reign of the Ottoman Empire (1396-1878), folk music and church music were the primary musical activities and methods of preserving culture.² The first initiatives in classical music performance, composition, and musicology in Bulgaria took place in the nineteenth century, during a period of national cultural revival known as the “Vazrazhdane.” Bulgarians gained access to Slavic and western European classical music practices and were eager to create their own national style. Early works were a synthesis of Bulgarian folk music and western European genres and styles. Communist rule from 1944 to 1989 brought state support of the arts and education, but composers had to write within the dictates of social realism or face persecution. Subsequently, as governmental control loosened, composers began to experiment with twentieth-century compositional techniques.

¹ David Littrell, ed., *String Syllabus, Vol. 1* (American String Teachers Association, 2009).

² Formal training for the Orthodox Christian Church services took place in the Rila Monastery’s school of singing, established in 1790, according to Timothy Rice, James Porter, and Chris Goertzen, eds., “Bulgaria” in vol. 8 of *The Garland Encyclopedia of World Music* (New York: Garland, 2000), 904.

A significant stimulus in classical music development was the first violin school, established in the town of Shumen in the mid-1800s.³ Viola education and repertoire are closely associated with the growth of the Bulgarian Violin School. Prior to 1950, pieces for viola consisted of transcriptions of music written for the violin and other instruments. A turning point in the development of viola repertoire was the creation of the first viola method books by Stefan Sugarev, the founder of the Bulgarian Viola School, in the 1950s. At the same time, violists-composers Marin Goleminov and Leon Souroujon were writing idiomatic, original works for viola, which inspired and influenced other composers. Today, the Bulgarian viola repertoire exists in a variety of styles (Romantic, nationalistic, and contemporary), genres (sonatas, concertinos, suites, and miniatures), and levels of difficulty (from elementary to professional).

1.2 Folk Music Before 1878

Musical culture flourished freely in villages through vocal and instrumental folk music and dance. Music was connected to every aspect of a community's social life; it accompanied seasonal and daily events, including labor and harvest, working bees (*sedyanka*), weddings, rituals, and holiday celebrations.⁴ Due to the mountainous terrain, villages developed and preserved diverse folk traditions in relative seclusion, influenced by their geographic, socioeconomic, and ethnic conditions.⁵ Bulgaria can be divided into six main ethnographical regions based on its folk music practices: the *Shop* or Sofia region (west), Pirin-Macedonia

³ Hungarian violinist Mihail Shafran established the violin school in Shumen in the 1850s, according to Blagomira Paskaleva Lipari, "The Influence of Bulgarian Folk Music on Petar Christokov's Suites and Rhapsodies for Solo Violin," (diss., Louisiana State University, 2004), 5.

⁴ Mercia MacDermott, *Bulgarian Folk Customs* (London: Jessica Kingsley Publishers, 1998), 53.

⁵ Lydia Litova-Nikolova, *Bulgarian Folk Music* (Sofia: Marin Drinov Academic Publishing House, 2004), 7.

(southwest), Rhodopes (south), Thrace (central plains and southeast), Dobrudzha (northeast), and Northern Bulgaria (northwest).⁶

While some characteristics were shared between regions of the country, each had specific melodic, harmonic, and rhythmic features that distinguished its music from other areas. The southern part of Bulgaria preserved older instrumental practices and musical styles, while the north was affected by population migration and may have had more access to modern influences from the West.⁷ Asymmetric meters, complex rhythms, and faster tempos were more common in western Bulgaria. Eastern regions favored greater embellishment and more legato singing and playing.

Musical style and form

Bulgarian folk melodies had a narrow range, typically based on the trichord, tetrachord, or pentachord, with seconds, thirds, and augmented seconds as common melodic intervals; often the lowest pitch was a whole step below the tonic. The minor tetrachord (four pitches spaced by the intervals: whole step, half step, whole step) was the most frequently used structure; the harmonic tetrachord, also known as *makam Hidzhas*, (half step, augmented second, half step) created an exotic-sounding melody.⁸ In the Rhodope Mountains, anhemitonic pentatonic scales, which have five pitches stretching across the octave, were more prevalent, as well as seven-tone scales.⁹ Because it was built on the older modal systems, village folk music lacked the harmonic tension and release created by the emphasis of dominant and tonic relationships in the European major/minor keys.¹⁰

⁶ According to MacDermott, 54. Other references divide Bulgaria into eight or more regions and sub-regions.

⁷ *Garland Encyclopedia*, 895.

⁸ Venelin Krüstev, *Bulgarian Music*, trans. Jean Patterson-Alexieva (Sofia: Sofia Press, 1978), 50.

⁹ *Garland Encyclopedia*, 896.

¹⁰ The major and minor systems were known but were used primarily in urban areas.

The texture of folk music was predominantly monophonic. When performing with others, singers sang in unison and often antiphonally, with two groups or soloists alternating or repeating verses.¹¹ Two-part diaphonic singing was prevalent in the *Shop* and Pirin regions in southwest Bulgaria. The first voice typically rose up, called (*oka*), or cried out (*izvikva*), and the second part sustained, followed (*slaga*), or trailed behind (*vlachi*).¹² The upper voice was often accompanied by a drone, which followed the changes in the melodic line. In the *Shop* region, parallel seconds were created when the drone held the tonic or sunk a step below the fundamental.¹³ The dissonant intervals were emphasized to produce bell-like sounds. In slow harvest songs, the first part sang the melody with embellishment or *tresene* (vocal trills or shaking), while the second part sang the unornamented melody line.¹⁴ The drone voice in Pirin diaphony often sustained the tonic or produced a movable drone on two pitches, creating an abundance of seconds and thirds.¹⁵ Other areas had similar traditions, where the texture of two-part songs was heterophonic or featured a continuo pitch.

Vocal and instrumental folk music was either metrical or improvisatory in nature and was based on the strophic song.¹⁶ Metrical songs were performed for dances.¹⁷ Song structure followed the syllables and emphasis of the words, with two phrases of similar length. Four-measure phrases were the most common, but three, five, and six-measure phrases and unequal-length phrases were also found.¹⁸ A variety of non-metrical, improvisatory pieces with slow

¹¹ Donna A. Buchanan, "Bulgaria II: Traditional Music" in vol. 4 of *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001), 575.

¹² Timothy Rice, *Music in Bulgaria: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2004), 30; Krüstev, 51.

¹³ Krüstev, 52.

¹⁴ Krüstev, 52.

¹⁵ *Grove Dictionary*, 576-77.

¹⁶ *Garland Encyclopedia*, 891.

¹⁷ In literature on Bulgarian folk music, the term "song" typically refers to vocal music and "tune" is used for instrumental folk music.

¹⁸ *Garland Encyclopedia*, 891.

tempos (*bavni pesni*) included agricultural work songs, ballads and lyric songs, and recitative-like laments.¹⁹ Melodic lines were sustained and *rubato*, allowing for an extension in ornamentation, range, harmonic variety, and expression. Instrumental pieces based on slow songs or shepherd's melodies were called *svirni* or *bavni melodii* (slow melodies).

For centuries, songs and instrumental solos were passed down orally and by imitation, developing and changing over time. When classically-trained musicians began transcribing folk music, they found non-metered pieces difficult to notate due to *rubato*, florid embellishments, and untempered tuning. The first attempts at writing down asymmetrical dance patterns resulted in notations in symmetrical patterns of duple and triple meters.²⁰ Dobri Khristov (1875-1941) was a leading researcher of Bulgarian folk music and one of the first to recognize its underlying rhythmic structure.²¹ While most dance music was in duple meter, the most popular dance being the straight *horo*²² or *pravo horo* in 6/8 meter, often groups of two and three beats were combined to form heterometric patterns.²³ Many *horo* used asymmetrical meters, such as the *Paidushko horo* in 5/8, *Daichovo horo* in 9/8, *Veleshko horo* in 10/8, and *Kopanitsa horo* in 11/16.²⁴ In the *rachenitsa*,²⁵ the most popular asymmetrical dance, seven beats counted as *one-two-one-two-one-two-three* were felt by the dancers as three uneven beats: short, short, long. The subdivisions were typically notated as eighth or sixteenth notes in very fast tempos

¹⁹ *Grove Dictionary*, 577.

²⁰ Timothy Rice, "Bela Bartok and Bulgarian Rhythm" in *Bartok Perspectives*, ed. Elliott Antokoletz, Victoria Fischer, and Benjamin Suchoff (New York: Oxford University Press, 2000), 202.

²¹ *Garland Encyclopedia*, 906.

²² The *horo* (plural *horo*) is the national dance of Bulgaria, in which dancers hold hands in a circle. Steps, tempo, rhythm, and style vary across the country and according to the seasons of the year. Michel Cartier, "Bulgaria," *Viltis* (1960): 13.

²³ *Grove Dictionary*, 578.

²⁴ Donna A. Buchanan, "Bartok's Bulgaria; Folk, Music Collection and Balkan Social History," *International Journal of Musicology* 9 (2006): 67.

²⁵ In the *rachenitsa*, dancers waved their hands or handkerchiefs while moving freely as individuals, pairs, or groups.

(metronome marking 400-600). Patterns taken from Khristov's table of additive rhythms include the following:²⁶

5/8 or 5/16 = 2+3 (*Paidushko horo*) or 3+2
7/8 or 7/16 = 2+2+3 (*Rachenitsa*) or 3+2+2
8/8 or 8/16 = 3+2+3
9/8 or 9/16 = 2+2+2+3 or 2+3+2+2 or 3+2+2+2 or 2+2+3+2
10/8 or 10/16 = 3+2+2+3
11/8 or 11/16 = 2+2+3+2+2
12/8, 13/8, 14/8, 15/8, 17/8 were also used.²⁷

Vocal and instrumental genres

Metrical and non-metrical music was both sung and played on instruments.

Instrumentalists drew their inspiration from vocal music and its accompanying text, creating sets of variations on the melodies. Very rarely were instrumental and vocal genres mixed or combinations of instruments performed together.²⁸ Musicologist Timothy Rice describes the differing roles of female-based vocal and male-based instrumental music in society:

The major functions of song in Bulgaria [were]: 1) to describe the activity it accompanie[d], implicitly stating that this is the correct way to do things, 2) to record events that [had] important implications for the culture, 3) to state publically and communally the values of the society, and 4) to entertain through verbal humor and choice description.... [Instrumental] music, on the contrary, [had] fewer and different functions: primarily personal diversion as when a shepherd play[ed] flute while watching his flock, and public recreation as an accompanist to eating and dancing.²⁹

²⁶ Buchanan, "Bartok's Bulgaria," 69.

²⁷ *Grove Dictionary*, 578.

²⁸ Donna Buchanan, "Metaphors of Power, Metaphors of Truth: The Politics of Music Professionalism in Bulgarian Folk Orchestras," *Ethnomusicology* 39, no. 3 (1995): 388.

²⁹ Timothy Rice, "Aspects of Bulgarian Musical Thought," *Yearbook of the International Folk Council* 12 (1980), 48.

Singing and instrumental performance were gender-based activities, derived from men's and women's distinct responsibilities in family and society.³⁰ Women's hands were occupied with agricultural work, sewing, cooking, and cleaning. Girls learned songs from older women in the household and formed duets or trios with friends to practice their repertoire. Harvest songs were performed with an open throat and created a focused sound that projected to nearby farm plots. A woman's voice was characterized as being reedy (*piskliv*) and clean (*chist*), or buttery (*mazen*) and thick (*debel*). When women sang antiphonally "a 'reedy' group was often juxtaposed with a 'buttery' group."³¹

Men spent their time herding animals, leaving their hands free to play instruments. Their herds' bells blended with the timbre of the popular flute-like instruments, the *kaval* and *duduk*. Boys learned to play through their own experimentation and by imitating others, without formal instruction. The *kaval*, a wind instrument with considerable technical possibilities and a three-octave range, was versatile for both solo and ensemble playing, particularly fast triplets and virtuosic passagework.³² The *duduk* was easier to play and often accompanied community dances. The *gayda* (Bulgarian bagpipe) had a drone for playing two voices; the *gayda* and *tapan* (drum) were important instruments for outdoor *hora* (ring dances), weddings, and other celebrations.³³

The two most common string instruments were the *gadulka* and *tambura*. The *gadulka* was a wooden, pear-shaped instrument held vertically and played with a bow. Its 3 or 4 strings (more rarely, 5 or 6) were tuned in combinations of fourths, fifths, and octaves, and it had up to 10 sympathetic resonating strings. Three-string *gadulkas* used tunings of $E^4 A^3 A^4$ (Gabrovo

³⁰ Rice, *Music in Bulgaria: Experiencing Music, Expressing Culture*, 14.

³¹ *Grove Dictionary*, 576.

³² Ivan Kachuleff, *Bulgarian Folk Musical Instruments*, trans. Thomas Roncevic, ed. Walter Kolar (Pittsburgh: Tamburitza Press, 1978), 11.

³³ *Grove Dictionary*, 574.

tuning); $D^4 E^4 A^4$ (Lingurski or Ghysy tuning); or $A^3 E^4 A^4$ (Thracian tuning) (order of strings when viewed from the front).³⁴ Timbre was affected by a left-hand finger technique in which the strings were not pressed all the way to the fingerboard; fingernails stopped the lower string and fingertips stopped the upper strings. Harmonics, which have been described as imitations of the *kaval*'s sound, could be produced by touching the open strings at the nodes.³⁵ The plucked *tambura* had between two and twelve strings, with unison tunings for melodic and drone functions. On a four-stringed instrument, the upper two strings were melodic and the lower were drones. The most common tunings were $G C C C$; or $F C C C$, where three of the four were tuned in unison.³⁶

Instruments varied from region to region. For example, the *tambura* was found in Pirin and the Rhodopes, and the *gadulka* was played in the rest of the country. The *Shop* style of playing the *gadulka* was “characterized by sudden exchange of staccato and *detache* strokes, double stops, triplets, and by the highly expressive, wide vibration to embellish repeated and slow notes in the not-danced melodies.”³⁷ What we refer to today as *portamento* and *sul ponticello* were also commonly used. Preferences in tunings, ranges, sizes, and number of drones developed in particular areas over time and led to different versions of the most widely-used instruments, as well as the creation of some instruments known only in specific sections of Bulgaria. Even though Bulgarians have insisted that their music was kept free from Turkish influences, some folk instruments, including the *kaval*, *tambura*, and *tapan*, were likely introduced to Bulgaria by Roma and Turks during the Ottoman occupation.³⁸

³⁴ Donald Addison, “Bulgarian Folk Instruments” (M.A. Thesis, University of California, Los Angeles, 1971), 175.

³⁵ Addison, 188; Vladislav Andonov, personal interview, May 2011.

³⁶ Kachuleff, 13.

³⁷ Lipari, 18.

³⁸ Timothy Rice, *May It Fill Your Soul: Experiencing Bulgarian Music* (Chicago, University of Chicago Press, 1994), 22-23.

Most Bulgarians did not have a theoretical understanding of the rhythmic, melodic, and harmonic patterns that characterized their music. However, these elements were deeply ingrained in their lives, due to the significant role that folk music played in society. The folk tradition's powerful foundation exerted a tremendous influence on the development of classical music in Bulgaria.

1.3 Classical Music in Bulgaria

Before Bulgaria's independence in 1878, Czech, Russian, and other Slavic musicians and pedagogues were welcomed to urban areas to create choirs, bands, and orchestras, and to introduce music education into the schools.³⁹ Singing became a required part of elementary school education in 1875, which laid the foundation for students' future role as Bulgaria's first generation of professional musicians.⁴⁰

Liberation from the Ottoman Empire in 1878 provided opportunities and conditions for the accelerated development of a classical music tradition. Bulgarians felt that foreign rule had hindered the advancement of culture and art and secluded them from mainstream western society. They were eager to make up for lost time and cultivate an artistic voice that would reflect the identity of the people. After studying in the newly-formed music schools, students continued their education abroad and returned home to become the first Bulgarian pedagogues, performers, and composers.⁴¹

Bulgarian composers are typically referred to as belonging to one of five generations, according to both the time they lived and their musical aesthetics. Early composers had the

³⁹ Marta Simidhtchieva, "An Annotated Bibliography of Works for Cello and Orchestra by Bulgarian Composers Written Between 1925 and 2000" (diss., Florida State University, 2005), 3.

⁴⁰ Krüstev, 61.

⁴¹ Lora Lipova, "Sonatas for Violin and Piano by the Bulgarian Composers Pancho Vladigerov, Lubomir Pipkov, Dimitar Nenov, Veselin Stoyanov, and Marin Goleminov" (diss., Florida State University, 2007), 2.

difficult task of creating genres new to Bulgaria but used for centuries in the rest of Europe. Succeeding generations expanded and developed musical form and style from the foundations of their predecessors.

The first generation wrote works with simple harmonies and basic musical construction but exerted tremendous influence on future composers.⁴² As teachers and band-masters played a leading role in the country's early classical music life, the first compositions were school songs with Bulgarian texts set to European melodies and arrangements for brass bands.⁴³ Attempts to foster a national identity began with the harmonization of folk songs. In its simplest form, traditional European tonalities were used, but some composers realized their folk tradition's implication of modal harmonies and non-western chord progressions in their arrangements.⁴⁴ Emanuil Manolov (1860-1902), Dobri Khristov, and Georgi Atanasov (1882-1931) were the first significant composers, writing school songs, choral and solo-song arrangements, and opera, often in folk style.⁴⁵ The first Bulgarian symphony was written by Nikola Atanasov (1886-1969) in 1912.⁴⁶

During this period, instrumental music flourished as institutions were started and composers began writing for emerging performers and ensembles. The National Opera and Sofia Philharmonic, founded in 1908 and 1924 respectively, added a new dimension and higher level of sophistication to musical life.⁴⁷ The first solo violin recital by a Bulgarian violinist, Petko

⁴² Simidhtchieva, 4; Krüstev, 63-65.

⁴³ Krüstev, 61.

⁴⁴ Diana J. Flesner, "Through the Prism of the Wellspring: From National, to Societal, to Individual in Marin Goleminov's String Quartets" (diss., University of Illinois at Urbana-Champaign, 2009), 15.

⁴⁵ Krüstev, 62-65.

⁴⁶ Krüstev, 93.

⁴⁷ Simidhtchieva, 4; Krüstev, 106; *Grove Dictionary*, 569.

Naumov, was performed in 1903, with Nedialka Simeonova, Vladimir Avramov, Petar Khristoskov, and others following suit in the ensuing two decades.⁴⁸

Due to the establishment of the State Music Academy in 1921 (first created as a private school of music in 1904), the main institution for professional musical training, and subsequent educational opportunities in Germany, France, Austria, and Italy, Bulgarians were quickly becoming well-educated in western European performance practice and exposed to new repertoire. One such individual was Pancho Vladigerov (1899-1978), Bulgaria's most internationally recognized composer and a classically-trained pianist. Vladigerov experimented in a number of genres that were new to Bulgaria. Among the firsts were a sonata (for violin and piano) in 1914, a concerto (for piano) in 1918, and a violin concerto in 1921.⁴⁹ He wrote in a late Romantic style with highly expressive melodies, emulating the traditions of Sergei Rachmaninoff, Richard Strauss, and other European and Russian composers.

Other leaders of the second generation are known for their creative synthesis of folk and western elements, interwoven into their own unique style. Modal coloring, irregular beat patterns, and folk-like melodies of their own creation evoke traditional Bulgarian music in the western genres of chamber music, symphonies, suites, rhapsodies, concertos, and solo works.⁵⁰ Progressing past the initial period of harmonization and direct quotation of folk songs, composers transformed, reshaped, and synthesized folk melodies in the style of Russian models.⁵¹ The most complex use of folk material occurred without quotation, when a composer was able to evoke the folk spirit of the Bulgarian people through melodic, harmonic, rhythmic, textural, and timbral features.

⁴⁸ Lipova, 5-6.

⁴⁹ Mario Dimitrov, "The Violin Concerto and its Development in Bulgaria" (diss., Louisiana State University, 2006), 15, 21.

⁵⁰ Krüstev, 112.

⁵¹ Flesner, 16.

In 1933, a group of second-generation composers inspired a surge in creative activity with the founding of the *Contemporary Music Society*, now known as the *Union of Bulgarian Composers*. Their goal was to bring Bulgarian music and culture into the context of the broader European twentieth century while respecting their predecessors' heritage.⁵² Marin Goleminov (1908-2000), Lyubomir Pipkov (1904-1974), Petko Staynov (1896-1977), Dimitar Nenov (1901-1953), and Veselin Stoyanov (1902-1969) all contributed to the development of a Bulgarian national style of classical music. Pedagogical writing for strings was fostered by Parashkev Hadjiev (1912-1992), Leon Souroujon (1913-2007), and Petar Khristoskov (b. 1917).

Due to the country's political climate, folk music played a predominant role in the second generation of compositions. After World War II, music in Bulgaria was "nationalized," its growth guided by the Communist Party. State support of music spurred the creation of many classical, folk, and popular music groups.⁵³ However, the dictates of socialist realism prohibited music with western influences. Contemporary works resembling current western European classical music were criticized as examples of "formalism," and their creators were isolated and often persecuted. Music was to be understood by all and needed to be simple, accessible, and to show "the happiness and success of the Bulgarian people."⁵⁴

Many composers were silent during the first years of the Communist era, finding their own way to write within the constraints of the new ideology.⁵⁵ Music based on events from Bulgarian history or legends was a "safer" alternative to producing government-approved mass songs and heroic-themed symphonic works. Pieces with the titles "Fairy Tale," "Lullaby," "Harvest," and "Song" or with references to historical dates and events were common, although

⁵² Elisaveta Valchinova-Chendova, ed., *Encyclopaedia of Bulgarian Composers*, trans. Vladimir Molle (Sofia: Union of Bulgarian Composers, 2003), 11-12.

⁵³ Krūstev, 183-4.

⁵⁴ Dimitrov, 37.

⁵⁵ Simidtchieva, 5.

most composers did not make significant changes to their style.⁵⁶ One example, an original work for viola from the 1950s, is Goleminov's *Little Suite for Solo Viola*, which displays various aspects of typical Bulgarian life through its movements: *Ballade, Tongue Twister, Girl's Sorrow*, and the *Merry Rebeck*. The music depicts images of a fight against Ottoman domination, storytelling and jokes among peasants, worries of a young reaper, and an exuberant dance.⁵⁷

With the death of Stalin in 1953 and the relaxation of governmental restrictions in ensuing years, Bulgarian folk elements were interwoven with more experimental compositional techniques.⁵⁸ Leading composers during this time included Lazar Nikolov (1922-2005), Aleksandar Raichev (1922-2003), Konstantin Iliev (1924-1988), Simeon Pironkov (1927-2000), Ivan Spasov (1934-1996), Vasil Kazandzhiev (b. 1934), and Krasimir Kyurkchiyski (1936-2011).⁵⁹ Nikolov and Iliev, who ran into trouble with the socialist regime for their use of the twelve-tone technique, showed that the Bulgarian musical style could be expressed through means other than late Romanticism and folk traditions. While Iliev combined folklore with contemporary musical language, Nikolov rejected folk culture as a necessary foundation for the national style.⁶⁰ Although their works were rarely performed before the 1960s, they inspired and forged a path for a new generation of composers born in the second half of the century.

Once Communism fell in 1989, composers were free to explore twentieth-century and avant-garde methods without reproach from the government. The music of the third through fifth generation of composers is the most internationally-influenced and also the most disseminated; due to modern technology and contemporary music societies, commissions,

⁵⁶ Simidtchieva, 6.

⁵⁷ Yosif Radionov and Zornitsa Radionova, *Bulgarian Masterpieces*, CD program notes, 7.

⁵⁸ Simidtchieva, 7.

⁵⁹ Valchinova-Chendova, 117, 132, 154, 193, 214, 224, 242.

⁶⁰ Dimitrov, 49-50, 54-55.

performances, and recordings of Bulgarian music have been promoted throughout the world.⁶¹ Following the trends that inspired anti-Romantic, analytical, and radical expression as early as the late 1970s, these composers have developed their own individual styles.

Fourth-generation composers include Velislav Zaimov (b. 1951), Stefan Dragostinov (b. 1948), Yovcio Krushev (b. 1957), and Mihail Pekov (b. 1941), many of whom are still writing today.⁶² Besides Dragomir Yosifov (b. 1966) and Svetoslav Karagenov (b. 1967), the majority of the youngest composers currently live outside Bulgaria: Iasen Vodenitcharov (b. 1964) in France, Adrian Pavlov (b. 1979) in Germany, Martin Georgiev (b. 1983) in England, and Peter Kerkelev (b. 1984) in the Netherlands.⁶³

Viola music

The canon of viola literature has grown with each generation of composers. Original works by Marin Goleminov, Vasil Lolov, Aleksandar Raichev, Leon Souroujon, Aleksandar Tekeliev, Filip Pavlov, Dimitar Sagaev, and Velislav Zaimov have become an integral part of the viola repertoire. They represent a diverse range of styles and exhibit a wide variety of influences, including elements from the folk tradition, western European forms and features, and reflections of the prevailing political circumstances. In addition, violists are exposed to great Bulgarian classical works through skillful transcriptions, including music by composers who never wrote for the viola.⁶⁴ Such an abundance and variety of pieces would not exist had it not been for the inspiration of dedicated viola pedagogues, performers, and students.

⁶¹ Simidhtchieva, 7.

⁶² *Union of Bulgarian Composers* website, accessed spring 2012, <http://www.ubc-bg.com/>.

⁶³ Velislav Zaimov, personal interview, May 2012.

⁶⁴ Some of the most popular pieces by Vladigerov, Goleminov, Zlatev-Cherkin, and others exist in transcriptions for a wide number of solo instruments, including viola.

1.4 Important Figures of the Bulgarian Viola School

Stefan Sugarev (1907-1958) is described as “a zealous propagandist of the viola art” in Bulgaria.⁶⁵ He is recognized by current scholars as the founder of the Bulgarian viola school and a pioneer in developing materials and repertoire for violists.⁶⁶

Sugarev was born in Samokov on April 25, 1907, the son of a teacher, Todor Khristov Sugarev.⁶⁷ He and his two brothers graduated from high school in Kyustendil with studies in violin, piano, and chamber music. In Paris, he enrolled in history courses at the Sorbonne and violin lessons at the Schola Cantorum de Paris (1926) and returned to Bulgaria in 1930 to continue his music education with violinist Sasha Popov at the National Music Academy. After concertizing throughout Europe, Sugarev joined the Sofia Opera as a violist and in 1936 was the solo violist for the King’s Military Symphony Orchestra (now known as the Sofia Philharmonic).⁶⁸ He was the first to perform a solo viola concerto in Bulgaria.

Sugarev began teaching in the mid-1940s, following the establishment of the National Academy of Music’s first viola class by Kosta Kirov in 1938.⁶⁹ As the Academy’s first string department head, he trained a considerable number of performers and teachers and authored several books for viola, including *Pieces for Viola* (1955),⁷⁰ *Exercises for Viola* (1951), *First School for Viola* (1961), and editions of the Hoffmeister and Vanhal concertos.⁷¹ As an early advocate of the viola, he was forging a path into uncharted territory; better materials and more

⁶⁵ “String Instruments Department,” *National Academy of Music “Pancho Vladigerov,”* accessed spring 2012, <http://www.nma.bg/en/lpage/882071/7/20/26>.

⁶⁶ Yosif Radionov, personal interview, May 2011; Andonov interview, 2011.

⁶⁷ Johan and Christian Sugarev, “Answers,” e-mail to author, 13 February 2012.

⁶⁸ Sugarev, “Answers.”

⁶⁹ “String Instruments Department,” <http://www.nma.bg/en/lpage/882071/7/20/26>.

⁷⁰ *Pieces for Viola*, transcribed and arranged for viola by Stefan Sugarev (Sofia: Nauka i Izkustvo, 1955). Works include transcriptions of Suites I, II, and III by Bach; Passacaglia by Poshon; two Idylls (in C Major and Bb Major) by Rolla; and Concerto for Bassoon and Orchestra in Bb Major by Mozart.

⁷¹ These materials are currently not in use and largely unavailable.

accurate editions of these pieces have since been published.⁷² However, Sugarev's promotion of the viola and his influence on subsequent musicians was of utmost importance.⁷³

Bulgarian works for other instruments (most often violin and cello) began to find new life on the viola. Although some were not as idiomatic on viola as their original instrumentation, they demonstrate the growing interest in the viola and an expansion in the variety of available repertoire. Sugarev himself arranged and edited a number of Bulgarian works for the viola, including Goleminov's *Concerto for Viola and Orchestra* (originally for cello) and *Prelude*, Hadjiev's *Song and Joke*, and Zlatev-Cherkin's *Sevdana*.⁷⁴ Between 1957 and 1989, transcriptions and original works were compiled into several volumes of viola music by Bulgarian composers and edited by violists Emil Abadjiev, Vladislav Andonov, Bojidar Dobrev, Nedelcho Kisimov, Veliko Penev, and Aleksandar Neinski.

Two of Sugarev's most prominent students were Neinski, who also wrote a pedagogical method book, *School for Viola*, published in 1963, and Stefan Magnev, performer and professor of chamber music.⁷⁵ Other distinguished violists on the National Music Academy faculty have included Zahari Chavdarov, Petar Stefanov, Dimitar Bozduganov, Abadjiev, Dimitar Chilikov, Ognyan Stanchev, and Georgi Stoyanov.⁷⁶ Vladislav Andonov and Stefan Jilkov currently teach at the Academy, where they are active performers and promoters of the Bulgarian viola repertoire.

⁷² Andonov interview, 2011.

⁷³ Sugarev died at the age of 51, while swimming in the Black Sea. His students continued the development of the viola school.

⁷⁴ Bojidar Dobrev, *Works for Viola and Chamber Ensembles with Viola by Bulgarian Composers: Catalog* (Dobrev, 2003).

⁷⁵ Andonov interview, 2011.

⁷⁶ "String Instruments Department," <http://www.nma.bg/en/lpage/882071/7/20/26>.

CHAPTER 2: RESEARCH PROCEDURES

This project is an outgrowth of research I began six years ago on pedagogical materials from eastern Europe. I spent three weeks in Bulgaria for each of the summers of 2007, 2008, 2009, 2011, and 2012. During my visits, I heard and played Bulgarian solo and chamber music and worked with prominent Bulgarian performers and composers. I started collecting viola music in 2008 for my students and me to play. I currently have fifty-four pieces, including most of the repertoire for solo viola and viola and piano that is currently in print, as well as several manuscript and out-of-print scores.

The personal contacts I developed in Bulgaria provided information about composers, pieces, and features of Bulgarian music. Since none of the current literature written in English about Bulgarian music specifically addresses viola repertoire, my main sources of information were Bulgarian performers, teachers, and composers. My investigation was done through interviews, lessons, and immersion in Bulgarian culture.

As preparation for my research in Bulgaria, I studied the history of Bulgarian music with Donna Buchanan, musicology professor at the University of Illinois and a specialist in Bulgarian folk music, in the spring of 2009. This course included learning to identify folk elements characteristic of the various geographic regions of Bulgaria, which have greatly influenced many Bulgarian classical composers.

2.1 Collecting Repertoire

Bookstores, libraries, and publishing companies were my primary collection sources. I began purchasing viola music in the summer of 2008 while visiting the Union of Bulgarian Composers (UBC) in Sofia. Many works have been published by the UBC and are sold in its bookstore. After I expressed an interest in playing Bulgarian pieces, violist Yosif Radionov,

composer Velislav Zaimov, and high school viola student Iva Raykova provided me with copies of viola pieces they had in their personal libraries. I was able to buy five books of compilations directly from Musica Publishing House. Finding editions by Nauka i Izkustvo, a significant music publisher that has not been in business since the 1980s, proved more difficult. I enlisted the help of Yosif Yossifov and Virginia Petrova, students at the National Music Academy, who were able to find a number of their out-of-print editions in music libraries in Sofia.

For the first three years of my collecting activities (2008-2010), I received recommendations from Bulgarian players about well-known pieces and composers. However, I did not know how representative this assortment was, until I obtained and translated a catalog of the complete works for viola by Bulgarian composers, written by Bojidar Dobrev in 2003.⁷⁷ This catalog gave my research a renewed focus, because it provided information about composers, pieces, and published editions, and helped me locate the works I had not yet found.

With the assistance of Hristo Alexiev, a student at the University of Illinois, I translated Dobrev's *Works for Viola and Chamber Ensembles with Viola by Bulgarian Composers* into English (Appendix A). The catalog contains original pieces and transcriptions for solo viola, viola and piano/orchestra, and ensembles with viola (of non-traditional instrumental combinations) known at the time of its publication. In addition to composers, pieces, and publication information, it has facts about original instrumentation (if the work is a transcription), first performances, and recordings. This translation is intended to make information on Bulgarian viola music available to English-speakers.⁷⁸

⁷⁷ The catalog is currently out of print while Dobrev is writing a new edition. After almost two years of pursuing a variety of sources, I was given a copy by Nedyalcho Todorov in May 2011.

⁷⁸ The accuracy of the information in the catalog has not been confirmed, but the discrepancies I found are cited in footnotes in Appendix A.

2.2 Developing the Collection

For this project, viola music was organized into three collections: the complete repertoire as listed in the Dobrev translation (Appendix A); my personal collection of works (Appendix B); and selective representatives (Appendix C and with analysis in Chapter 3). The following pages describe my development of the basic collection, as well as the selection criteria and analysis of the pieces chosen for Chapter 3.

Basic collection

The spreadsheet in Appendix B is a list of the fifty-four pieces I have collected for solo viola and viola with piano. In addition to the information provided by Dobrev's catalog, I included my estimate of the ASTA difficulty level of each work and a brief description of their musical and pedagogical features. I also have several pieces that were written after Dobrev's catalog was published in 2003. Pieces are arranged in alphabetical order by composer and include the following information:

Composer and years of composer's life

Name of piece (English translation)

Instrumentation

Date written

Style/background/pedagogical features: a brief description of style characteristics or influences and an overview of technical and musical features

Estimated ASTA level: difficulty level based on the American String Teachers Association String Syllabus, which defines six grades (Grade 1 = simplest and Grade 6 = most difficult)⁷⁹

Publisher and edition and/or editor: including title of volume if part of a compilation of works; only one publishing source is listed for each piece, although some pieces can be found in more than one collection; a more complete list of publishing information is listed in Appendix A

Transcription/Original: original instrumentation and transcriber, if known

⁷⁹ See pages 22-23 for a description of each level.

Selective representatives

From my fifty-four collected works, I selected and analyzed fifteen, which were chosen to represent a variety of composers, musical periods, styles, and influences. I also considered their pedagogical value, difficulty level, and the commendation they have received from teachers, students, and audiences in Bulgaria.

In order to learn more about these pieces, I conducted interviews and took lessons with Bulgarian violists who have performed and taught this repertoire and who are experts in the style of Bulgarian music.⁸⁰ Professor Yosif Radionov has been an invaluable source of historical and personal insights about Bulgarian composers. During the five years of my research, he has provided music scores, recordings, and performance advice on Bulgarian repertoire he has taught, performed, and recorded (including Goleminov's *Suite for Solo Viola* and *Harvest*, Souroujon's *Images Espagnoles* and *Berceuse*, Zaimov's *Sonata for Viola and Piano*, and others).⁸¹ During the past two years, Professor Vladislav Andonov, who teaches high school and college-age viola students, spent a significant amount of time discussing the Bulgarian viola repertoire and gave me a lesson on Raichev's *Aria for Solo Viola*.⁸² I received a copy of Dobrev's *Works for Viola and Chamber Ensembles with Viola by Bulgarian Composers* from Nedyalcho Todorov, who also, in addition to Simeon Kirkov, gave me technical and interpretive

⁸⁰ Institutional Review Board approval for interviews in Bulgaria was secured on May 13, 2011. A copy of the IRB letter is included in Appendix D.

⁸¹ I interviewed and took lessons with Yosif Radionov in May 2011 and May 2012, in Kyustendil and Sofia. Radionov is a well-known violin and viola soloist and chamber musician. He is currently head of the violin department at the National Academy of Music "Pancho Vladigerov" and former concertmaster of the Sofia Philharmonic.

⁸² I interviewed Vladislav Andonov in Sofia in May 2011 and May 2012. Andonov is viola faculty at the National Academy of Music "Pancho Vladigerov" and a member of the Eolina Quartet.

suggestions for playing Vladigerov's *Song*.⁸³ Nadya Petrova, teacher of young violists, and Prof. Stefan Jilkov kindly allowed me to observe lessons of their students in May 2011.⁸⁴

In addition to violists, a number of other musicians in Bulgaria were extremely helpful during this project. Cellists Geoffrey Dean and Anatoli Krastev, clarinetist Rosen Idealov, and violinists Gergana Ilcheva and Rosa Mircheva provided information about Bulgarian's music history, composers, and pedagogical repertoire through lectures, performances, and/or interviews.⁸⁵ Composer Velislav Zaimov gave me scores of his compositions and an analysis of his *Sonata for Viola and Piano*.⁸⁶ During his term as president of the Union of Bulgarian Composers, he also helped me locate music and information about its publication. Viola students Christian and Johan Sugarev provided me with information about their grandfather, Stefan Sugarev.

Pedagogical and musical analysis

To support the pedagogical analysis, I relied on the grading system defined in the American String Teachers Association's *String Syllabus*. The following descriptions were taken from the 2009 edition:⁸⁷

Grade 1: Materials are designed to develop the most basic skills. The left hand remains in first position with few alterations of finger placement. The keys of G, D, A, and C

⁸³ Nedyalcho Todorov, who I interviewed in May 2011 in Kyustendil, is violin and viola faculty of the Academy of Music and Dance in Plovdiv. I spoke to violist Simeon Kirkov in May 2012 in Kyustendil; he has been a member of the Luxemburg and Liege Philharmonic Orchestras.

⁸⁴ Nadya Petrova is viola faculty at the National Music School in Sofia, and Stefan Jilkov is viola faculty and head of the String Department at the National Academy of Music "Pancho Vladigerov."

⁸⁵ Geoffrey Dean, cellist, is the founding music faculty member and Fine Arts Program coordinator (since 1996) at the American University in Blagoevgrad. Anatoli Krastev is a prominent cellist and pedagogue; he currently teaches at the National Academy of Music and performs internationally. Clarinetist Rosen Idealov teaches at the National Academy of Music, as well as the National Music School. I interviewed Gergana Ilcheva, violin faculty at the National Music School, in May 2011 in Sofia. Rosa Mircheva is a violin teacher of young children in Kyustendil.

⁸⁶ Composer Velislav Zaimov met with me in May 2012 in Sofia. He is currently faculty at the National Academy of Music and vice president of the Union of Bulgarian Composers. See pp. 92-93 for more information about Zaimov.

⁸⁷ Littrell, *String Syllabus, Vol. 1*, 24, 29, 32, 36, 42, 47.

major are the most commonly employed. Simple rhythmic patterns are played with *martele*, *detache*, *legato* strokes, and short slurs.

Grade 2: All the notes of the first position may be used but rapid changes of finger placement are avoided. This grade includes some shifting and easy double stops, and uses more varied rhythmic patterns including dotted rhythms and irregular groupings. More varied bowings and special techniques such as *spiccato*, *loure*, *tremolo*, harmonics, trills, and *vibrato* are also introduced.

Grade 3: The ability to play in the first three positions and to shift from one to another is assumed. This level includes 2 and 3 octave scale studies. Clef changes, double stops, and harmonics are possible, and improvisation is introduced. Pieces require a greater degree of dynamic control, more sophisticated bow strokes, and musical expression.

Grade 4: Grade 4 serves two functions: as a follow-up to Grade 3 (“student-level” pieces), and as a precursor to Grade 5 (artist level pieces). The first five positions are used freely; a few higher notes may be added. Double stops and chords appear frequently. Bow strokes used include *spiccato*, *sautille*, and *staccato*. A high level of musical sophistication and interpretation required.

Grade 5: This is artist level music, but not the highest level of technical difficulty. The entire range of the viola is used and mastery of all bow strokes is assumed. Many works listed at one level are also appropriate for another.... Many of those listed for Grade 4 can be continued through Grade 5 and Grade 6.

Grade 6: This selection of repertoire from every period will be useful to those who wish to explore the literature and build a repertoire of variety and breadth. This level is appropriate for students at the highest artistic and technical level.

Chapter 3 presents my representative selection of works, organized alphabetically within levels of difficulty: elementary (ASTA Grades 1 & 2), early intermediate (ASTA Grade 3), intermediate (ASTA Grade 4), and advanced (ASTA Grades 5 & 6). Levels 1 and 2 are combined because materials of both grades are often contained in the same volume. Works in Grades 5 and 6 are considered artist-level pieces, grouped together in the advanced section.

For each piece, I first introduce information about the composer and historical background of its composition and then describe its musical and pedagogical features, supplemented by excerpts from the score. The description ends with a pedagogical summary, a concise account of what technical and interpretative challenges the work contains and how it

might be educationally beneficial for a student. Appendix C shows which left and right-hand techniques are reviewed, focused on, and prepared for in each piece; since rhythm is so crucial to many works, I added this as a musical category.

I have taught most of the Grade 1-4 pieces described in Chapter 3 to pre-college viola students.⁸⁸ The key issues that came up during their learning process contributed to the content of my analysis section.

⁸⁸ Khristoskov's *Harvester's Song* and Zlatev-Cherkin's *Sevdana* are the only works in the Grades 3 and 4 sections that I have not taught to students.

CHAPTER 3: ANALYSIS OF REPERTOIRE

A detailed description of selected repertoire is found in this chapter. Pieces are organized by level and chosen to represent works from a range of composers, periods of musical history, and a variety of influences.

3.1 Elementary Repertoire (ASTA Grades 1- 2)

Few Bulgarian materials exist for the elementary violist. Most Bulgarian teachers use German, Russian, and other international method books or violin music for beginners.⁸⁹ Since students are not required to play Bulgarian compositions for their yearly exams until high school, they are often not exposed to local repertoire before they reach the intermediate level. However, several Bulgarian folk songs and simple pieces are found in compilations and pedagogical method books.

Light Pieces for Viola, edited by Aleksandar Neinski and Nedelcho Kisimov is a book for beginners that contains both Bulgarian and foreign works.⁹⁰ Materials progress from simple melodies on one string, using the high-2 pattern (a major third above the open string) and quarter and half notes, to those of early Grade 2 level, which contain slurs, dotted rhythms, and simple double stops. All pieces are in first position with few changes of finger pattern. Bulgarian compositions in this volume include Tsvetanov's *Children's Pieces* (*Grandma Bear* and *Little Rabbit*), Hadjiev's *Little Gayda Player*, Krasev's *Trop-Trop*,⁹¹ and the Bulgarian folk song *Calling to Draganka*, arranged by Kisimov.

Little Gayda Player by Parashkev Hadjiev (Example 1) refers to the Bulgarian bagpipe, a folk instrument commonly played for *hora*, weddings, and other outdoor events. The gayda has

⁸⁹ Gergana Ilcheva, personal interview, May 2011.

⁹⁰ Aleksandar Neinski and Nedelcho Kisimov, eds., *Light Pieces for Viola* (Sofia: Nauka i Izkustvo, 1973).

⁹¹ "Trop-Trop" is the sound of dancing the *hora*.

both melody and drone pipes, making it possible to play double stops. In this piece, the drone is imitated in the left hand of the piano part, while the viola plays a simple melody on the D string. The viola part contains simple rhythms and slurs and emphasizes the use of the fourth finger. The four-measure coda is played on the G string; it begins with a *sforzando* and diminuendos to the end.

Example 1: *Little Gayda Player* by Parashkev Hadjiev in *Light Pieces for Viola*, Neinski and Kisimov, eds., estimated ASTA Grade 1

6. ГАЙДАРЧЕ

ПАРАШКЕВ ХАДЖИЕВ

A method book for beginning students is Sugarev’s *First School for Viola*.⁹² The first volume starts with the open strings and introduction of notes in first position with pizzicato. Interspersed with the sequential introduction of new techniques and exercises are short folk melodies and simple solos and duets by Bulgarian and international composers. Sugarev incorporates standard viola etudes and pieces from the European classical tradition as well as melodies that would have been familiar to Bulgarian children. The following example is a *pravo horo* or “straight dance,” a popular, simple Bulgarian folk dance. Its arranger, Dobri Khristov,

⁹² Stefan Sugarev, *First School for Viola* (Sofia: Nauka i Izkustvo, 1961).

was a highly regarded Bulgarian musicologist, theorist, and first generation composer, and his transcriptions have been included in method books for various instruments.

Example 2: *Pravo horo*, arranged by Dobri Khristov, in Sugarev's *First School for Viola*, estimated ASTA Grade 1+

Народна песен — Добри Христов
Обработка

5 Бързичко

Aleksandar Neinski wrote a pedagogical book, *School for Viola* (1963), similar in structure and content to Sugarev's volume.⁹³ Toward the end of the book he introduces 5/8, 7/8, 9/8, and 8/8 meters and provides short folk songs using common traditional Bulgarian asymmetrical rhythms (Example 3).⁹⁴

⁹³ Aleksandar Neinski, *School for Viola* (Sofia: Nauka i Izkustvo, 1963).

⁹⁴ Since young American students infrequently encounter irregular meters, teachers will find it helpful to introduce them away from the instrument. Singing and clapping the subdivisions can be done first on even eighth notes (one-two-three-four-five for 5/8 (2+3)), then accenting the groupings of notes (**one-two-three**-four-five) and (**one-two-one**-two-three), and finally by clapping only the larger groupings (ONE-TWO, longer on "two"). The next step is playing these patterns on open strings. When students start a piece containing heterometric groupings, they should be asked to play all the eighth-note subdivisions; for every quarter note, they will play two eighth notes of the same pitch, dotted quarters will be played with three eighth notes, etc. The teacher and student can play the piece together, one playing the subdivisions and other as written, and then switch roles. This will enable the student to feel both the underlying eighth-note pulse and the larger rhythmic patterns.

Example 3: Folk Song in 9/8 meter, in Neinski's *School for Viola*, estimated ASTA Grade 2



Sugarev and Neinski collaborated to write *Compilation of Pieces and Etudes for Viola*.⁹⁵ Duets by Goleminov and etudes by Sugarev are mixed with a variety of etudes, solos, and duets by non-Bulgarian composers. The difficulty level is estimated to be ASTA Grade 2.

⁹⁵ Stefan Sugarev and Aleksandar Neinski, eds., *Compilation of Pieces and Etudes for Viola* (Sofia: Nauka i Izkustvo, 1957).

3.2 Early Intermediate Repertoire (ASTA Grade 3)

Several works for the late elementary/early intermediate student are found in transcriptions from violin and string quartet to viola, as well as an original composition by Vasil Lolov. The following works are estimated as ASTA Grade 3.

Harvest (1948) for viola and piano – Marin Goleminov⁹⁶
Estimated ASTA Grade: 3
Length: approx. 3½ minutes

As one of the most well-known and prolific second-generation composers, Marin Goleminov (1908-2000) played a significant role in developing Bulgaria's national voice through his example of blending folk elements into his own unique compositional style. He was born in the southwestern town of Kyustendil (in the *Shop* region) into a family of amateur musicians who supported his interest in learning a variety of classical instruments, including cello, violin, viola, clarinet, contrabassoon, and trumpet.⁹⁷ At the State Academy, he earned degrees in violin, theory, and composition with Todor Torchanov, Dobri Khristov, and Nikola Atanasov, respectively.⁹⁸ In Paris he studied composition with Vincent d'Indy and Paul Dukas while taking in a rich cultural atmosphere filled with the contemporary music of Ravel, Debussy, Poulenc, Stravinsky, and Prokofiev. Goleminov returned to Bulgaria in 1934 and held a variety of chamber music, orchestral, and teaching positions: he was the second violinist of the Avramov String Quartet⁹⁹ (1935-38), the first conductor of the chamber orchestra for Radio Sofia (1936-38), and professor of orchestration, composition, and conducting at the State Academy (1943-

⁹⁶ Marin Goleminov, "Harvest," *Pieces for Viola by Bulgarian Composers* (Sofia: Nauka i Izkustvo, 1973), 3-7.

⁹⁷ Flesner, 2.

⁹⁸ Lipova, 8.

⁹⁹ Stefan Sugarev was violist of the quartet.

74).¹⁰⁰ Throughout his life, he was involved in an ongoing discussion about national style; his article “On the Foundations of the Bulgarian Music” (1937) is one example of his views.¹⁰¹

A significant portion of Goleminov’s five symphonies, four operas, four symphonic poems, two ballets, eight string quartets, and numerous instrumental, chamber, and vocal works have become staples of the Bulgarian repertoire. His music is diverse and can be divided into three compositional periods. His first pieces were influenced by western European composers and his attempt to assimilate their practices with Bulgarian folklore. Some display influences from Orthodox and pagan traditions. *The Bells of Rila*, a symphonic poem, imitates the sounds of bells in the Rila Monastery, and the *Starobulgarski String Quartet* is based on old Slavonic religious chant.¹⁰² The fire-dancing ritual, an important part of Bulgaria’s past, is depicted in his dance drama *Nestinarka*.

Goleminov’s middle period works (1945-1963) tend to be simpler and reflective of Bulgarian history or folk subjects as a result of Communist policies. *Harvest* was written during this time and exhibits characteristic clarity and accessibility within a folk-inspired theme.

Goleminov’s individual personality and talking style characterizes his final period with short fragments, asymmetrical phrases, disjunct intervals, and an expansion to more dissonant harmonies. He had completely assimilated the folk idiom into his music, and it is not possible to separate it from his own individual style.

Performance considerations

Harvest is a transcription of the second movement from *Five Sketches for String Quartet*, a set of miniatures in which each movement has a subject based on folklore: *Children’s Game*, *Harvest*, *Dance*, *Fairy Tale*, and *Horo-esque*. *Five Sketches* became extremely popular and was

¹⁰⁰ Flesner, 6-9.

¹⁰¹ Lipova, 9.

¹⁰² Lipova, 9; Flesner, 13.

arranged for a variety of instruments and ensembles. Dimitar Khristov, a well-known counterpoint professor, dubbed the quartet “the Bulgarian *Eine Kleine Nachtmusic*.”¹⁰³ Composer Stefan Lazarov described it as “transitory impressions, vivid, picturesque, and prolific with simple, economical design and sharp, delicate strokes.”¹⁰⁴ Perhaps *Harvest* was heavily influenced by the vivid summer landscapes painted by the artist Vladimir Dimitrov - Maestora (the Master).¹⁰⁵ It is picturesque, portraying the singing of women in the fields.

Harvest has two contrasting sections organized in modified ABA form. The “A” section is slow (Lento, ♩ = 63) and sustained, imitating unpulsed, improvisatory working songs.¹⁰⁶ The lively melody in 5/8 meter in the “B” section is typical of the songs that were sung on the way to the field or during rest breaks. The *Sostenuto* section (♩ = 192) should be played lightly, with a transparent quality, while the *Piu vivo* is much heavier and faster (♩ = 360) (Example 4).

Example 4: Goleminov, *Harvest*, mm. 36-54

¹⁰³ Yosif Radionov, personal interview, May 2012.

¹⁰⁴ Flesner, 51.

¹⁰⁵ Radionov interview, 2012.

¹⁰⁶ See footnote 94 for suggestions on teaching 5/8 meter.

Melodies are simple and repetitive, but Goleminov adds vocal-like ornamentation in slow sections, seen in the longer dotted notes followed by 32nd notes (measures 22, 25, and 27 in Example 5).¹⁰⁷ The influence of *Shop* folklore is evidenced by the upward leaps of sevenths and octaves in diminuendo at the ends of phrases (measures 10-11 and 13-14 in Example 5). Leaps of smaller intervals are in crescendo with a *sforzando* indicated on the arrival note (measures 27-28 in Example 5 and 37-38 in Example 4). In both cases, the last note should be played short and on the same string as the previous pitch, when possible. Violist Yosif Radionov suggests that performers change fingers between the two pitches in diminuendo and use the same finger in crescendo, but he notes that fingerings can be varied for repetitive passages.^{108 109} Bow distribution on the crescendos and diminuendos must be practiced so that the arrival notes have the proper sound. This means saving bow carefully for the crescendo and *sforzando* without wasting bow on the glissando; the glissando should be short.¹¹⁰ In diminuendos, final pitches need to have enough bow to sound clearly.

Example 5: Goleminov, *Harvest*, mm. 9-28

¹⁰⁷ Teachers can guide their students to subdivide this rhythm into 16th-note pulses, as well as feel the gesture as part of one quarter-note beat.

¹⁰⁸ According to Yosif Radionov, the edition edited by V. Penev contains a misprint in fingering: the first beat of measure 28 should be played with the first finger; other fingerings can be changed.

¹⁰⁹ Radionov interview, 2011.

¹¹⁰ Radionov interview, 2011.

Pedagogical Summary

Bow control is the most significant pedagogical challenge in the Lento sections of *Harvest*. Very long, smooth strokes are required for the opening bars, and bow speed needs to be varied to create effective crescendos and decrescendos. The sustained lines are also useful for developing vibrato and phrasing. Changes in tone color may be explored between sections contrasting in dynamics and character. Written-out ornaments may initially look rhythmically complex to students (dotted 8th + two 32nds), but the rhythm patterns are consistent and repetitive. The 5/8 sections provide opportunities for greater understanding of asymmetrical meters and their subdivisions. The entire piece can be played entirely in the first and third positions except the glissandi to harmonics. These upward leaps are very useful for practicing accuracy on shifts to higher positions.

Rondino (1957) for viola and piano – Parashkev Hadjiev¹¹¹
Estimated ASTA Grade: 3
Length: approx. 1½ minutes

Parashkev Hadjiev (1912-1992, Sofia) was one of the country's best-known pedagogues and a leading proponent of music and culture in Bulgaria during the second half of the 20th century. He earned degrees in piano and composition at the State Academy of Music, with additional studies in Vienna and Berlin.¹¹² He was a prolific opera composer and wrote numerous chamber and symphonic pieces, children's songs, choral works, and arrangements of traditional songs, many of which are used for pedagogical purposes. His four *Sonatas for Violin and Piano* are among the finest examples of Bulgarian chamber music, displaying the characteristic blend of Bulgarian and pan-European elements. He wrote two concertinos for

¹¹¹ Parashkev Hadjiev, "Rondino," *Pieces for Viola by Bulgarian Composers* (Sofia: Musica Publishing, 1989), 3-7.

¹¹² Valchinova-Chendova, 102.

violin and piano/orchestra, *Album of 20 Little Pieces for Violin and Piano*, and other miniatures for violin with young students in mind.

Performance Considerations

Rondino follows common models from western classical music: sonata-rondo form, 2/4 meter, and conventional tonic/dominant functions within the key of A major. The melodies of each section resemble folk music in their simplicity and narrow range, and they repeat frequently with minor changes in dynamics, rhythm, and articulation (Example 6). Influences from the Bulgarian folk tradition are most apparent in the development and coda, where melodic patterns are paired with drone pitches. In measures 61-68, fifths and sixths are created between alternating *F#’s* and *E’s* with *A’s* sustained below. Both this passage and the following measures (69-75) display the *Shop* region’s characteristic emphasis on the interval of the second: even though the *F#’s* and *E’s* may appear innocent in the solo line, the piano repeats chords with prominently held *F#’s* through the section. In the next phrase, the grating of *D#’s* against *E’s* (within an A major chord) highlights the minor second.¹¹³

¹¹³ This dissonance is even more pronounced in the original version because the open E string is played against the *D#’s* and fingered unison *E’s*.

Example 6: Hadjiev, *Rondino*, mm. 1-29

Musical score for Example 6, mm. 1-29. The score is in 2/4 time, key of D major, and marked "Vivo". It features a piano part with dynamics "f" and "p", and a violin part with dynamics "f" and "simile". The composer's name "ПАРАШКЕВ ХАДЖИЕВ" is written above the staff.

Example 7: Hadjiev, *Rondino*, mm. 63-74, score

Musical score for Example 7, mm. 63-74. The score is in 2/4 time, key of D major, and features a piano part with sustained chords and a violin part with melodic lines.

I first discovered *Rondino* for violin and piano in the *Young Violinist's Repertoire Book 4*¹¹⁴ several years before my first trip to Bulgaria. It quickly became a favorite recital piece for my elementary students because of its lively melody with repetitive variants in register, rhythm, dynamics, and articulation, as well as the incorporation of simple shifts and double stops, harmonics, and left hand pizzicato. Unfortunately, the transcription for viola is not as idiomatic or colorful as it is for violin.¹¹⁵ As a result of arranging the piece in the same key as the original (A major), the range is smaller; parts repeated in different octaves for violin are iterated identically on viola (Example 6, measures 25-32). Double stops formed with the melody and an open string drone in the original require two stopped pitches (measures 61-68 and 105-120) or are left out entirely for the viola (measures 69-76 and 94-96 have an E string drone in the violin part). In addition, a secure understanding of third position and the ability to shift quickly are prerequisites, since the upper two strings of the viola are used almost exclusively. The added challenges can be applied pedagogically: a violist will require a higher level of facility in order to capture the spirit and ease that will come more naturally to a violinist playing this piece.

Pedagogical Summary

This piece is useful for practicing treble clef and changes between clefs, third position and simple harmonics extending just beyond third position, double stops with a consistent lower pitch, and left hand pizzicato. Very simple rhythms (eighths, quarters, and half notes), bowings and articulations (*detache*, accents, and slurs up to four per bow), and dynamics (contrasting sections in loud and soft and one *fp*) are employed.

¹¹⁴ Parashkev Hadjiev, "Rondino," *Young Violinist's Repertoire Book 4*, ed. Paul de Keyser and Fanny Waterman, (Faber Music, 1986), 22-25.

¹¹⁵ The level for the violin version is estimated as ASTA Grade 2. I am making an arrangement for viola a fifth lower than the transcription described in this section. An exact transposition down a fifth from the violin edition would keep the range, shifts, and double stops similar to the violin part and would be estimated as ASTA Grade 2.

*Sonatina for Viola and Piano (1957) – Parashkev Hadjiev*¹¹⁶
Estimate ASTA Grade: 3-3+
Length: approx. 7-8 minutes

Performance Considerations

As in the *Rondino*, Hadjiev uses a traditional western European framework. The *Sonatina in D Major* is in three movements. The first movement *Allegro*, in sonata form, is in cut time with a metronome marking of $\text{♩} = 108-120$. A mixture of modal and classical harmonies is used. In the exposition, the opening theme is in D Dorian mode, with the second theme in F major. The recap begins with the same pitches (one octave higher), but the second theme is now presented in D major and the coda, based on the thematic material of the opening, is transformed into D major, as well. As a result, the movement begins and ends with two different key signatures, and some accidentals are employed during transitions, modulations, and in the development section.

Example 8: Hadjiev, *Sonatina*, 1st movement, mm. 63-80 (recapitulation with 4th position passage and beginning of 2nd theme in D major)

The image displays a musical score for the first movement of Parashkev Hadjiev's *Sonatina*, specifically measures 63-80. It consists of four staves. The first three staves are in bass clef, and the fourth is in treble clef. The music features various fingerings, including a 4th position passage marked 'mf' and a beginning of a 2nd theme in D major.

¹¹⁶ Parashkev Hadjiev, *Sonatina for Viola and Piano*, ed. Veliko Penev (Sofia: Musica Publishing, 1976).

The *Adagio* middle movement is in ABA form. Its gentle A major melodies are reminiscent of a lullaby. The time signature is 3/4, ♩ = 52-54.

Example 9: Hadjiev, *Sonatina*, 2nd movement, mm. 1-13¹¹⁷

Adagio (♩ = 52 --- 54)

The musical score consists of two staves. The first staff begins with a piano (*p*) dynamic and features a melody with fingerings 2, 3, and 4. It includes a *Sul G* marking. The second staff continues the melody with a *Sul D* marking and a mezzo-forte (*mf*) dynamic.

Marked *Vivace* (♩ = 168-176) and in 2/4 time, the last movement in D major evokes the energy and spirit of a folk dance. The melody begins in the piano¹¹⁸ and is passed back and forth between instruments. The viola accompaniment features repeated open string double stops, possibly imitating the *gadulka*, and the melody is played with an A string drone (Example 10). A contrasting middle section has longer, sustained lines in F Dorian mode before returning to variants of the opening theme.

Example 10: Hadjiev, *Sonatina*, 3rd movement, mm. 12-25

The musical score consists of two staves. The first staff features a melody with a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The second staff continues the melody with fortissimo (*ff*) and fortissimo (*f*) dynamics.

¹¹⁷ Measure 11 contains a misprint; the indicated marking should be *Sul G* instead of *Sul D*.

¹¹⁸ The piano is given ornaments of half-step grace notes.

Example 11: Hadjiev, *Sonatina*, 3rd movement, mm. 45-58

The image shows a musical score for two staves. The top staff is in 4/4 time, marked *mf*, and includes the instruction "Sul C". It contains a melodic line with several eighth-note phrases, some with fingerings (1, 2) and a *cresc.* marking. The bottom staff is also in 4/4 time, marked *pp*, and includes the instruction "Sul C". It contains a lower melodic line with fingerings (2, 3, 2) and a *cresc.* marking.

This work was also originally written for violin, but one might not guess by looking at the viola score. Veliko Penev’s arrangement covers the range of the viola and fits comfortably under the fingers of a young student. First through third positions are used most frequently, with a few simple passages in upper positions (Examples 8 and 11). In the first movement one prolonged passage each in fourth and fifth position is used; the shifts up are small and the passages have a narrow range with mostly whole and half step intervals. The second and third movements explore lines remaining on one string (*sul C* and *D*), which require several short trips to fourth and fifth. Frequent shifts between first and third positions appear to be intentional to encourage facility and familiarity with the fingerboard. The melody undergoes modulations between some phrases of the third movement, often when the viola is given one or more beats of rest and then must begin in a different position. If students have trouble finding the first note in the new key, they can practice playing it in first position to hear the note, singing the pitch before playing, and/or tuning with open strings.

Although rhythm is more varied than in the *Rondino*, including longer note values, ties, and dotted rhythms, Hadjiev does not use complex rhythms or values faster than eighth notes. Bow control and bow distribution is developed in the middle movement and in the held notes and off-the-string strokes in the third movement. Dynamic range is also expanded – from *pp* to *ff*,

with more crescendos and gradual changes. In addition, Hadjiev incorporates fermatas, ritardandos, and tempo changes within movements.

Pedagogical Summary

Sonatina employs first through third positions with a few passages in fourth and fifth. Because it was specifically written for students and contains pedagogical, idiomatic fingerings, this would be an appropriate first piece for students ready to extend their range beyond third position. It contains a variety of familiar rhythms and bow strokes. All double stops utilize an open string, which allows for careful tuning and as well as an occasion to discuss melodic balance and evenness between the two strings. Modal themes and chromatic alterations call attention to intonation. Lyrical lines, tempo changes, and a wide range of dynamics provide opportunities for interpretation and expression, and students can practice vibrato on sustained notes.

***Rondo (1974) for viola and piano – Vasil Lolov*¹¹⁹**

Estimated ASTA Grade: 3

Length: approx. 3 minutes

Violinist, teacher, and composer Vasil Lolov (1913-1992) studied violin and composition at the State Academy of Music (Bulgaria) and Berlin Conservatoire. An active chamber and symphonic performer, he founded the Lolov Quartet in 1943, was a member of the Sofia National Opera Orchestra and Plovdiv Symphony Orchestra, and served as chief conductor of the State Symphony Orchestra in Burgas and the Plovdiv Opera.¹²⁰ Lolov joined the chamber music faculty of the State Academy in 1962. He wrote *Concertino for Violin and Orchestra*, *Concerto for Violin and Piano*, *Studies*, and other violin and chamber music works, as well as two original pieces for viola, *Rondo* and *Lullaby Song*.

¹¹⁹ Vassil Lolov, "Rondo," *Pieces for Viola by Bulgarian Composers* (Sofia: Musica Publishing, 1989), 9-13.

¹²⁰ Valchinova-Chendova, 164-165.

Performance Considerations

Lolov drew inspiration from the folk tradition, and imitations of native instruments and melodic patterns permeate his *Rondo*. Born in Yambol, in the southeastern part of the country near the border with Turkey (Thracian region), he may have been influenced by the immigration of the population between Turkey and neighboring countries, as well as the music of the *Shop* region, where he lived during the composition of this piece. Rondo form provides the structure for the work, but folk characteristics are apparent from the opening notes.

Sections with symmetrical phrases are contrasted with those having an uneven number of measures. Material associated with the “B” section, including the piano introduction and piano interludes, has irregular phrase lengths, while the “A” and C” sections contain combinations of eight-measure phrases. The “A” section is comprised of three such phrases in ABA form. The viola part begins with an octave leap in glissando to a harmonic (the octave above the open string); the melody is in G Aeolian mode (natural minor) within a one-octave range. Mordents in both the viola and piano parts ornament the line. The second phrase (measure 12) is based on the Phrygian tetrachord (*A Bb C D*) with a drone on the pitch *G* (and *D* at the end of the line); this creates a double stop of a major second at the beginning of the phrase.

Example 12: Lolov, *Rondo*, mm. 1-16 of the “A” section

The musical score for Example 12 is presented on two staves. The top staff is for the viola and the bottom staff is for the piano. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo marking is 'Vivo'. The score includes various performance instructions: 'gliss' (glissando), 'f' (forte), and 'V' (mordent). The composer's name 'ВАСИЛ ЛОЛОВ' is written above the staff. The score shows measures 1 through 16, with a repeat sign at the end of measure 16.

Consecutive up-bows occur frequently in the *Rondo* (Example 12, measures 4-5, 6-7, and 12). Students will have to put space after the first up-bow stroke and start the second from the string for clean articulation.¹²¹

The “B” section (mm. 25-42) is comprised of two 7-bar phrases with a 4-measure extension. The first three measures of this melody, which has been borrowed by the piano to open the piece, is now fifth higher and requires a crescendo on the held open-string double stop. *E-* and *B-naturals* add harmonic variety to a line built on short, ornamented scalar patterns. A shortened “A” section returns, followed by a 5-bar piano transition (with material from “B”).

Example 13: Lolov, *Rondo*, mm. 25-38

The most non-western harmonies are found in the “C” section (mm. 56-99). Lolov expands his tonal possibilities by using several different combinations of note patterns, including the augmented second, to produce many modal colors (Example 14). This passage is an example of the gray area that exists between Bulgarian tradition and foreign influences: some of the pentachords could be analyzed using the Turkish *makam*, but most Bulgarians do not

¹²¹ If coordination is a challenge, the bowing can be practiced air-bow, on open strings, and at a slower tempo.

acknowledge Turkish influence in their musical heritage.¹²² Students can practice the finger patterns of each phrase by playing the notes in consecutive scale order (for example *F, G, A, B-flat, C* in measures 56-57 and *B-natural, C, D, E-flat* in measures 60-61).

Example 14: Lolov, “*Rondo*,” mm. 56-70 of the “C” section



This section is characteristic of the *Shopsko horo*, running triplets in duple meter (which sounds like 6/8 meter).¹²³ The sound of the *gadulka* is further invoked by instructions to play portions of the melody *sul ponticello*.¹²⁴ This bow stroke can be practiced first on open strings, with the bow close to the bridge. Early memorization of the phrase (learned first with normal bow placement) will enable the student to watch their bow location as the fingered notes are gradually added.

A variation on the main melody of section “A” separates two passages of triplets (mm. 72-86). This is the only portion of the piece where fifth position and treble clef is used. The student will have to transition from phrases with duple patterns to those in triple, although eighth

¹²² Geoffrey Dean, personal interview, May 2012.

¹²³ Radionov interview, 2011.

¹²⁴ According to Vladislav Andonov, only measures 60-63 should be marked *sul ponticello*. The *sul ponticello* marking in measure 78 is a misprint.

notes and triplets do not occur back-to-back. The remainder of the piece, aside from a short coda, contains exact repetitions of “A” and “B”.

Pedagogical Summary

Rondo uses first through third positions, with one higher passage (in treble clef) and glissandi to harmonics the octave above the open string. Basic transitions between eighth notes and triplets give the opportunity to reinforce duple and triple subdivisions. Double stops and dynamics are simple, and repetition of sections encourages consistency, as well as an understanding of rondo form. The most prominent aspect of the *Rondo* is its unusual modal harmonies, which can help students focus on intonation and the relationships of the finger spacing within changing melodic patterns, particularly in augmented seconds. *Sul ponticello* introduces ideas of tone color and requires quick shifts in the bow’s contact point.

3.3 Intermediate Repertoire (ASTA Grade 4)

The following six pieces are intermediate-level works for solo viola and viola and piano.

This repertoire is commonly studied by young Bulgarian violists.

Harvester's Song and Malka Toccata for solo viola from "12 Caprices for Solo Violin, op. 1" (1954) – Petar Khristoskov¹²⁵

Estimated ASTA Grade: 4

Length: approx. 4 minutes and approx. 2-2 ½ minutes

Violinist Boyan Lechev, in his preface to *Caprices for Solo Violin*, identifies violin virtuoso Petar Khristoskov (b. 1917) as “one of the most prominent, outstanding, and artistically manifested Bulgarian music performers, also known for his competent, demanding, and goal-oriented teaching.”¹²⁶ Most of Khristoskov’s works are for violin, viola, piano, or small chamber ensemble and require excellent technique.

Born in Kniajevo, a small village outside Sofia,¹²⁷ Khristoskov studied with renowned violinist Sasha Popov at the State Academy of Music and Gustav Havemann and Hans Malke at the Berlin Academy of Music.¹²⁸ He concertized in Vienna, Salzburg, Berlin, and Munich before returning to Bulgaria, where he was appointed concertmaster of the Sofia Philharmonic and professor at the State Academy of Music. He founded an internationally recognized piano trio with pianist Dimitar Nenov and cellist Konstantin Popov.

In his compositions, Khristoskov brought his knowledge of the violin and the influences of virtuosic western European violin music to the fore. His *12 Caprices for Solo Violin, op. 1* and *24 Bulgarian Caprices for Solo Violin, op. 24* are based on the caprices of Paganini and

¹²⁵ Petar Khristoskov, “Three Caprices: *Dance, Harvester's Song, Malka Toccata*,” *Pieces for Viola by Bulgarian Composers* (Sofia: Musica Publishing, 1989), 10-16. *Dance* is a level 5 piece and is therefore not included in this section.

¹²⁶ Boyan Lechev, preface to *Caprices for Solo Violin*, by Petar Christoskov, trans. Lyubov Shtilianova (Sofia: Musica Publishing, 2000), 3-4.

¹²⁷ Kniajevo is now a part of Sofia.

¹²⁸ Lipari, 7.

feature the upper range of the instrument, rapid string crossings, chords, and double stops. Lechev asserts, “written in typically Bulgarian national intonation¹²⁹ and rhythm, varied in character and contents, of refined melody and highly accessible, the caprices filled a substantial gap in artistic instrumental literature and rapidly gained popularity.”¹³⁰ Valued for instructional purposes and performance, they are often played for examinations and competitions by young Bulgarian violinists.¹³¹

Khristoskov’s music displays prominent influence from the *Shop* folk tradition. His solo caprices have programmatic titles with folk themes, for example *Daychovo Horo*, *Rachenitza*, *Ballad*, *Kukeri* (masked dancers), *Shopi’s Feast*, *Gadulka*, *Winged Horse*, and *Nestinarka* (ritual fire dance). The village of his youth enjoyed musical customs rich in modal harmonies, irregular meters, ornamentation, improvisatory style, and typical *Shop* melodic structure, features that are abundant in his works.

Harvester’s Song and *Malka Toccata* are among the most accessible caprices to intermediate students. They are part of Khristoskov’s first set of solo caprices for violin, which were transcribed for the viola by the composer. He also wrote several original works for viola: *Improvisation and Presto*, op. 14 (1955), *Introduction and Presto* (1956), and *Shopska Fantasia* (1968) for viola and piano, and *Capriccio No. 1* (1962) for solo viola.¹³²

Performance Considerations

Harvester’s Song exists in two forms: for solo viola as a direct transposition (down a fifth) of the ninth violin caprice of op. 1 and for viola with piano accompaniment, as published in the compilations of Bulgarian viola works edited by Veliko Penev. Similar to Goleminov’s

¹²⁹ “National intonation” is referring to melodic quality.

¹³⁰ Lechev, 4.

¹³¹ Lechev, 4; Andonov interview, 2011.

¹³² Dobrev, 24.

Harvest, it has two sections of contrasting character and tempo in rounded binary form. Yosif Radionov described the first section, *Andante cantabile*, as a “strange mixture of song and dance.”¹³³ It consists of a simple melody on the pitches *C, B, A*, and *G*, built on the A Aeolian (natural minor) scale. Eighth notes are grouped 3+2+3 in 8/8 meter, with the emphasis on the last long beat. Typically *Shop* is its monotonous and narrow-range melodies, where the lowest note is a whole step below tonic. While ornamentation is sparse throughout the section, glissandi on larger leaps require accurate same-string shifts (mm. 9-10, 16, 41-42, 49, 113-114, and 121).¹³⁴

Marked *Piu mosso* and *agitato* and transposed up a fourth, the second iteration of the melody increases in emotion and intensity. A drone emphasizing 2nds, 3rds, and unisons requires the performer to use more left-hand pressure, as well as a contact point closer to the bridge for a sharper sound.¹³⁵ Unison *D*s and major 2nds played on the A and D strings (mm. 18-24, 27-30)¹³⁶ demand large left-hand stretches. The piano accompaniment also contains chords with clusters of 2nds and minor 3rds contrasting with open intervals of fifths and octaves in the bass.

The final statement (Example 15) is the loudest, most plaintive, and “very expressive, exposing the heart and soul of the person.”¹³⁷ The melody is grouped in two-bar phrases with the emphasis on the first note of the second measure. Again, double stops of unisons, 2nds, and 3rds are produced, but now from a drone on open *A* paired with the pitches from the viola’s original material. Playing unison pitches on adjoining strings creates a distinctive timbre.

¹³³ Radionov interview, 2011.

¹³⁴ These refer to measure numbers for the solo viola edition. In the viola and piano edition, the equivalent measures are 13-14, 20, 45-46, 53, 124-125, and 132.

¹³⁵ Radionov interview, 2011.

¹³⁶ In the viola and piano edition, the measures are 22-28, 31-34.

¹³⁷ Radionov interview, 2011.

Example 15: Khristoskov, *Harvester's Song*, mm. 33-42, solo viola version (mm. 37-46, viola and piano edition)

The image shows a musical score for a solo viola. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. Above the staff, the tempo is marked 'Tempo I' and the dynamic is 'ff'. The music features a series of eighth notes, many of which are grouped with slurs and have accents. The bottom staff continues the melody with similar rhythmic patterns and dynamics. The overall style is characteristic of a rachenitsa, a traditional folk dance melody.

The second section (Example 16) is a lively *rachenitsa* in 7/8 meter,¹³⁸ marked *Allegro grazioso*. It boasts a larger melodic range, more varied dynamics and articulations, and embellishments of trills and mordents. Even though it is centered in D major, double stops with drones, harmonics, and vocal ornamentation¹³⁹ are reminders of a strong folk presence. The performer is required to use a combination of *spiccato*, *marcato*, and *legato* bow strokes: small sharp strokes in *pp*, more bow and flatter hair in the louder parts. Bow distribution is important in the first line of the section: students will need to travel to the tip of the bow before measure 54 (m. 66 in the viola and piano edition). By stopping the bow while shifting in measure 54, bow can be saved for the crescendo on the high *A*; the glissando will be short (Example 16).

¹³⁸ See page 6 for information about the *rachenitsa*.

¹³⁹ The viola ornaments resemble *Shop* vocal techniques, where the singer ascends from a lower tone into the head register, sometimes producing a yodel-like effect; according to Donna Buchanan, e-mail to author, 29 January 2013.

Example 16: Khristoskov, *Harvester's Song*, mm. 50-70, solo viola version (mm. 63-83 viola and piano edition)

The musical score for Example 16 is written for solo viola in G major and 8/8 time. It consists of four staves of music. The first staff begins with the tempo marking "Allegro grazioso" and a dynamic of *mp*. The second staff features a dynamic of *mf* followed by a crescendo leading to *f marcato*. The third staff includes a dynamic of *pp dolce* and a *ritardando* marking. The fourth staff starts with "a tempo" and includes dynamics of *mf* and *p*. The score is filled with eighth-note patterns, trills, and various articulations.

Pedagogical Summary

The 8/8 and 7/8 time signatures in the *Harvester's Song* are useful for feeling additive rhythms as a combination of long and short beats, as well as the subdivision of longer values into eighth-note pulses. The work remains in first through fourth positions except for glissandi to higher positions at the ends of phrases. A physical challenge of the piece is the stretch between seconds and unison pitches on adjoining strings, difficult double stops on the viola because of its large size. During the open-string and fingered drone passages, the performer should be encouraged to shift smoothly and to bring out the melodic line. Bow length, tilt, attack, and sounding point must be varied to successfully execute the articulations, dynamics, ornaments, and harmonics.

Performance Considerations

Malka Toccata (Little Toccata) is a perpetual motion piece in which the viola provides both the melody and accompaniment. Like *Harvester's Song*, very short melodic patterns within a narrow range provide the primary material for the piece (measures 1 and 5). The melody is repetitious and is varied by slight pattern alterations, transpositions, changes in tessitura, and transitional passages.

With a tempo marking of *Allegro moderato*, the caprice has a very clear duple pulse, and the rhythmic momentum is underscored by the melody line and indicated accents. The changing pitches are typically written on the first and second halves of the beat, followed by three repeated notes on a different string. When Khristoskov varies the pacing of melodic material, the listener perceives a shift in rhythmic energy (Example 17). Accents in measures 20, 24-28, and 30 emphasize chords changes (Example 18 on page 52).

Example 17: Khristoskov, *Malka Toccata*, mm. 3-6

The image displays a musical score for three staves, representing measures 3 through 6 of the piece. The notation is written in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a continuous, rhythmic pattern of eighth notes, with some measures featuring a dotted eighth note followed by a sixteenth note. The second and third staves continue this pattern, with the third staff starting with a measure rest (indicated by a '0' above the staff) before the eighth-note sequence resumes. The overall texture is dense and repetitive, characteristic of a perpetual motion piece.

Malka Toccata is an alternative to etudes for studying fast *detache* bow strokes and string crossings.¹⁴⁰ For a relaxed right hand position, the stroke will be concentrated in the middle to upper third of the bow. The violist must play with a loose wrist and elbow, using the forearm (not upper arm). The first note in each group of four (first three beats of each measure in Example 17) is slightly elongated and creates the impetus for the three subsequent accompanimental notes. Teachers can demonstrate several strategies for practicing the piece, including isolating the melodic lines, playing the melody and accompaniment together as double stops, and practicing string crossings using open strings.

The Toccata's tonal center is D natural minor (Aeolian mode), but modulations to other keys (A, G, C, C#, D, F#, B, A, D) are conspicuous.¹⁴¹ One interesting passage consists of the melody in double stops of parallel fourths (measures 24-27), likely imitating a *gadulka* tradition of playing in fourths. A modulation from D Dorian mode to F# Dorian mode (up a major third) creates more intonational challenges for the performer (Example 18). Double stops are used in other passages as the addition of a drone to the moving melodic line, for example measures 20-23 and 30-31. Near the end of the piece (mm. 34-36), Khristoskov marks a passage *8va (ad libitum)*. Two measures of natural and artificial harmonics followed by pizzicato chords conclude the work.

¹⁴⁰ Students often find pieces focusing on specific technical skills more fun than etudes. Numbers 12 and 42 of Mazas' *Etudes Speciales*, op. 36 develop techniques similar to those found in *Malka Toccata*.

¹⁴¹ Modulations include the following keys: A (m. 5), G (m. 14), C & C# (m. 18), D (m. 19), F# (m. 26), B (m. 28), A (m. 30), D (m. 32).

Example 18: Khristoskov, *Malka Toccata*, mm. 26-27



Pedagogical Summary

Malka Toccata is beneficial for developing speed and clean string crossings. Students are challenged to bring out the melodic line in the double stops and over the accompanimental figures with precise intonation. First through fourth positions are used exclusively, including a passage (mm. 34-36) in which the option to play an octave higher is given. This caprice features abundant double stops, and also utilizes harmonics. Because endurance is needed to play the continuous 32nd notes, students will have to keep a relaxed left hand position and use a *detache* bow stroke with loose wrist and elbow in order to play cleanly and without physical strain.

Lullaby Song for viola and piano (1973) – Vasil Lolov¹⁴²
Estimated ASTA Grade: 4
Length: approx. 3½ minutes

Performance Considerations

Lullaby Song is an original work for viola and piano, reflecting the working life of the Bulgarian people. Its title refers to an afternoon sleep, when laborers were tired after a day of hard work in the fields.¹⁴³ When playing this piece for the first time, I was struck by the idiomatic writing for the viola and the richness of the piano score.

¹⁴² Vasil Lolov, “Lullaby Song,” *Pieces for Viola by Bulgarian Composers* (Sofia: Nauka i Izkustvo, 1973), 13-16.

¹⁴³ Andonov interview, 2011.

Lullaby Song is a classic example of the use of Bulgarian vocal ornamentation and folk intonation interwoven with features of late Romanticism. Built on the Aeolian mode pitched on *A* within an octave range (*G* to *G*), the melody has a soulful, haunting quality. Quintuplets and sextuplets in the viola line and triplet figures in the piano part are characteristic embellishments from traditional vocal music. Regular eight-measure phrases, triple meter, and traditional harmonies within the natural minor scale are features borrowed from the western European tradition.

Melodic material is derived from several motivic cells, which are varied and developed in a somewhat improvisational manner. After the eight-bar piano introduction, the viola enters with a simple melody spanning the range of an octave. Emphasis of the second beat in the 3/4 time signature gives it a sarabande-like feel (Example 19).¹⁴⁴ The piano's opening material returns in the viola part (m. 17) but soon expands in a new direction with increasing agitation. Double stops are written that feature the melody with an active accompanimental line, and an *accelerando* and *crescendo* through measures 22-28 lead to the climax in measure 29. A brief *forte* section, centered in C major, is heroic in character before it begins winding down to a recap of opening material. The return of modal harmonies gives an impression of heaviness. Even measures 45-50, double stops marked *forte*, seem to portray resignation (Example 20).

¹⁴⁴ The performer should put slight space between the notes in measures 12 and 16 to bring out the second beat.

Example 19: Lolov, *Lullaby Song*, mm. 13-26

Musical score for Example 19, measures 13-26. The score is written in bass clef and consists of three staves. The first staff contains measures 13-15 with fingerings 0, 1, 2, and 0. The second staff contains measures 16-18 with fingerings 4 and 5, and the instruction "accelerando e cresc.". The third staff contains measures 19-21 with fingerings 3 and 1, and triplets of 3 notes.

Example 20: Lolov, *Lullaby Song*, mm. 42-59

Musical score for Example 20, measures 42-59. The score is written in two staves: the top staff in bass clef and the bottom staff in treble clef. The top staff includes markings "rit.", "f", "a tempo", and fingerings 2, 4, 3, 1, 3, 3, 1, 4, 0. The bottom staff includes markings "rit.", "a tempo", and fingerings 8, 3, 1. The instruction "Sul G" is written at the end of the bottom staff.

Pedagogical Summary

This miniature is an ideal recital piece for an intermediate student proficient at sustained bow strokes and smooth bow changes. The legato melody can be used for studying nuances in phrasing through the control of bow speed, weight, and contact point. Expression can also be developed through subtle variations of tempo and vibrato. Double stops are featured in a variety of contexts: the melody shifting between the upper and lower voices, drone pitches against the melody, moving notes in both lines, and parallel thirds. A *sul G* passage near the end of the piece extends briefly into fifth position; otherwise, the viola part mainly employs first through third positions.

Song (1954) for viola and piano or viola and string orchestra – Todor Popov¹⁴⁵ ¹⁴⁶
Estimated ASTA Grade: 4+
Length: approx. 4½ minutes

Todor Popov (1921-2000) was born in Dryanovo (Northern Bulgaria region). In his youth, he studied voice and guitar, taught himself violin, viola, and piano, and began composing and conducting.¹⁴⁷ He graduated in 1949 with a degree in composition at the State Music Academy, studying with Hadjiev, Goleminov, Veselin Stoyanov, and Pancho Vladigerov. During his university years, he was active in communist activities, which enabled him to secure sought-after government-supported musical positions after communist rule was established. He continued his education at the Moscow Conservatory from 1952 to 1957 and returned to Bulgaria to teach Harmony and Musical Instruments at the Academy and serve as music editor for the Bulgarian National Radio.

Popov is primarily known for his vocal works: choral, solo, and mass songs (marches and lyrical songs). Many of his pieces were devoted to themes of the Communist Party and inspired by the atmosphere and characteristics of the youth song, which he absorbed from his participation in World Youth Festivals.¹⁴⁸ In addition, he arranged folk songs and composed instrumental, chamber, orchestral, and film music. Popov's main compositional focuses were melody and harmony. In general, his melodies are lyrical, smooth, and feature step-wise motion; he often reused melodic material with little modification.¹⁴⁹ He preferred tertian harmonies with unconventional chord progressions and extended chords (7ths, 9ths, and 11ths).

¹⁴⁵ Todor Popov, "Song," *Pieces for Viola by Bulgarian Composers* (Sofia: Musica Publishing, 1989), 25-29.

¹⁴⁶ The edition contains some errors/inconsistencies in fingerings and instructions about which string to play on.

¹⁴⁷ Matthew Thomas Caine, "Todor Popov: A Historiography and a Conductor's Analysis of his Choral Cycles," (diss., University of South Carolina, 2010), 18-19.

¹⁴⁸ Krūstev, 202, 195.

¹⁴⁹ Caine, 26.

Performance Considerations

Although *Song* was originally written for violin and piano, its popularity is evidenced by transcriptions for viola, cello, and bass with piano/string orchestra. The work is currently played most often by violists.¹⁵⁰

Even though the tempo is marked “Andante,” Yosif Radionov suggested to me that “moving” or “moderato” may be a better indication, because the tempo should be flowing and not too slow.¹⁵¹ The development of melodic material is improvisatory in nature and the form of the work is somewhat ambiguous. The opening melody consists of four regular four-bar phrases. This material returns in measure 46 harmonized with double stops, but new melodic ideas are incorporated as the piece concludes. Passages interspersed between the main themes have a larger range; they are highly embellished and conversational in nature (Example 21). The lower pitches in measures 21-22 and 24-25 (up to the pick-up to m. 26) should be regarded as a different voice than the surrounding material.¹⁵²

Example 21: Popov, *Song*, mm. 19-29

¹⁵⁰ Andonov interview, 2011.

¹⁵¹ Radionov interview, 2011.

¹⁵² Radionov interview, 2011.

Aeolian mode forms the piece's harmonic basis, although chromatic alterations are abundant; the performer must be comfortable with frequent changes and extended tetrachord finger patterns. The interval of the augmented second, characteristic of the Northern Bulgaria region, is found in several of the embellishments. The piano score is filled with rich, chromatic chords and arpeggiations.

The viola part exhibits vocal qualities: a simple melody within a narrow range and generous ornamentation, including turns, trills, and runs. There should be a breath after the fifth bar with a slight accent on the downbeat of measure 6, giving it “a little Gypsy” feel.¹⁵³ The upward runs often resemble scalar passages, sometimes with added or altered pitches; for example, measure 19 displays part of the D harmonic minor scale; the fourth beats of measures 28 and 29 contain the E major scale with an added D-natural (Example 21); and measure 30 is a two-octave D Dorian scale.¹⁵⁴ A two-octave descending chromatic scale, beginning on the *A* above the open string, is marked glissando and is played using one finger until reaching first position, where it may be finished by employing different fingers (Example 22).¹⁵⁵

Example 22: Popov, *Song*, mm. 36-37



¹⁵³ Radionov interview, 2011.

¹⁵⁴ Common strategies for teaching these types of patterns include practicing in rhythms (long-short-long-short, short-long-short-long, and groups of 3, 4, or more notes quickly with space between each cluster), playing the passage backwards, and using the add-a-note technique (start with the first two pitches and add a note with each repetition until the whole run can be played without hesitation).

¹⁵⁵ Radionov and Andonov interviews, 2011.

Pedagogical Summary

Popov's *Song* is highly recommended by many Bulgarian teachers as a great pedagogical piece for intermediate violists. Students must be adept at playing scalar and arpeggiated passages with a variety of finger patterns, including augmented seconds and a descending chromatic scale in glissando. *Sul D* and *G* passages require smooth shifts over a legato line. First through fifth positions are used freely, with a few higher notes (up to a high *D* two octaves above open *D*). The double stops can all be played in first position. A wide range of dynamics is useful for teaching control of bow weight and speed, and the lyrical lines and improvisatory passages encourage interpretation of expression and phrasing.

Scherzo (1979) for viola and piano – Pencho Stoyanov¹⁵⁶
Estimated ASTA Grade: 4
Length: approx. 2 minutes

Eminent professor of composition and music theoretician, Pencho Stoyanov, was born in 1931 in Sofia. He studied composition at the State Academy of Music with Hadjiev and Vladigerov and at the Moscow Conservatory with Aram Khachaturian. In Paris he attended Olivier Messiaen's classes as a scholarship student.¹⁵⁷ As faculty of the State Academy of Music and Sofia University, jury member of composition competitions in Europe, and master class clinician, Stoyanov influenced numerous composers and musicologists who now teach at universities throughout the United States, Europe, and Asia. His compositions have won awards in Poland, France, and Bulgaria. His writing "reflects tendencies characteristic for contemporary Bulgarian music as witnessed by his music's social involvement, optimistic democratic pathos or original contemporary composition style."¹⁵⁸

¹⁵⁶ Pencho Stoyanov, *Scherzo for Viola and Piano* (Sofia: Dobrev, 2001).

¹⁵⁷ Valchinova-Chendova, 255-256.

¹⁵⁸ Valchinova-Chendova, 256.


Performance Considerations

Scherzo, an original composition for viola and piano, is a prime example of a Bulgarian classical work with twentieth-century style features. Even though the key signature and main motive indicate a basis of C major, frequent chromatic alterations and modulations into distant keys (G#, F, E, A-flat, F#, and C#) cause surprising shifts in tonality. Harmonic progressions deviate from standard Romantic practices when repeating passages occur in transpositions of a half step, whole step, or augmented second (Example 23). Teachers can help their students identify the changes of key and have them play the scale associated with each chromatic passage. An understanding of interval relationships will also be reinforced as they determine the half steps, whole steps, and other intervallic patterns within each sequence.

Example 23: Stoyanov, *Scherzo*, mm. 31-47

In addition to contemporary harmonic features, Stoyanov plays with the rhythm to create the impression of changing meter. Marked *Allegro molto vivace* in 3/8 time,¹⁵⁹ the piece has a playful yet propelling momentum. Overlapping phrases and a quick tempo infuses energy and excitement. The first twelve bars have a clear three-beat pulse with a dominant first beat. However, while the piano has the opening melody, the viola is accompanying with pizzicato

¹⁵⁹ 3/8 is not a common traditional Bulgarian meter.

notes emphasizing the off-beats (measures 1-4). *Hemiola* is used throughout the piece (measures 13-16, 60-61, 79-80, 136-138, 142-147, 165-66, 175-78, and 181-82), where notes are grouped and accented to sound like the meter is 2/8 (Example 24). A prevalent rhythmic pattern is . When string crossings over this grouping are required (e.g., measures 66-70 and 130-139), the student should practice for smoothness and clarity of notes using natural arm weight and a small amount of bow (near the middle).

Example 24: Stoyanov, *Scherzo*, mm. 175-end (score)



The musical score consists of three systems. The first system shows a short excerpt with piano (*p*) and crescendo (*cresc.*) markings. The second system begins at measure 180, marked with forte (*f*) and crescendo (*cresc.*). The third system continues with fortissimo (*ff*) markings. The score includes violin, viola, and piano parts.

In general, the lively character will be conveyed by short strokes on the separate notes and a slightly biting articulation on accents, beginnings of slurs, and notes in the lower register for cleanness and rhythmic definition. Measures 85-106, 112-114, 119-128, and 167-171 are the viola's only cantabile passages. Stoyanov uses artificial harmonics (measures 91-92, 99-100, and 102-106) to further contrast the dialogue between these smooth, lyrical lines and the sharp, cutting articulations of the surrounding material (Example 25).

Example 25: Stoyanov, *Scherzo*, mm. 99-119

Pedagogical Summary

Stoyanov's *Scherzo* is a great introduction to playing in twentieth-century styles. It has discernible tonal melodies and patterns but requires comfort with accidentals and quick-changing finger patterns in the first three positions; it is particularly useful for studying half position and small, fast shifts. One of the main challenges is finger and bow velocity, so fingerings should be sought that will make it easier for the student to create a smoother line and alleviate awkward string crossings.¹⁶⁰ String crossings over slurs will require focused sound (a small amount of bow and heavy right arm) and clear left-hand articulation. In addition, *Scherzo* is valuable for teaching *hemiola*, accents and entrances on off-beats, and artificial harmonics.

¹⁶⁰ The Dobrev edition has some fingerings, but additional position changes will be necessary.

Fairy Tale, op. 46, no. 2 (1950) for viola and piano – Pancho Vladigerov¹⁶¹
Estimated ASTA Grade: 4
Length: approx. 3 ½ minutes

The most internationally recognized Bulgarian composer is Pancho Vladigerov (1899-1978). He and his twin brother, Luben, were born in Zurich, Switzerland and raised in Shumen, a town in the northeastern part of Bulgaria. Their family moved to Sofia in 1910, where Pancho studied piano with Henrich Visner and took composition lessons from Dobri Khristov. Both brothers received scholarships to the *Staat's Akademische Hochschule fur Musik* in Berlin.¹⁶² Between 1914 and 1944, Pancho presented recitals with Luben, a violinist, in Europe, the United States, and Bulgaria. In 1932 he accepted a position teaching piano, chamber music, and composition at the State Academy of Music, which is now named after him.

Vladigerov was one of the most important figures of the second generation of composers. He was among the first to integrate western European principles of music with national tradition, reaching beyond the simple compilation of folk elements.¹⁶³ However, his use of Bulgarian folk material differed from Goleminov, who thoroughly absorbed the folk idiom into his style; Vladigerov treated folk instrument imitation and intonation as an “exotic spice.”¹⁶⁴ He emulated the styles of the late Romantic period, with Richard Strauss and Sergei Rachmaninoff as his models. He was also musically influenced by his maternal grandfather, a Russian Jew, who was an amateur composer and violinist.¹⁶⁵ Virtuosity, rich sonorities, chromatic and dissonant chords, emotional intensity, and impressionistic qualities characterize his works, which reflect the multiple influences of cultures and styles he absorbed and assimilated in his music.

¹⁶¹ Pancho Vladigerov, “Fairy Tale, op. 46, no. 2,” *Pieces for Viola by Bulgarian Composers* (Sofia: Musica Publishing, 1989).

¹⁶² Lipova, 8.

¹⁶³ Dimitrov, 22.

¹⁶⁴ I first heard this description from Prof. Donna Buchanan in 2009, and many Bulgarian musicians made similar comments about Vladigerov’s style during my trips to Bulgaria.

¹⁶⁵ Radionov interview, 2011.

Vladigerov's *Violin Sonata* (1914), *Piano Concerto* (1918), for which he was given the Felix Mendelssohn Award, *Trio for Violin, Cello, and Piano* (1916), and *Violin Concerto* (1920) were the first of these genres written by a Bulgarian composer. Although he wrote for all genres, his largest output was compositions for piano. Due to years of performing with his brother, he also produced a significant body of violin repertoire. His most performed and emblematic work is the rhapsody *Vardar*, op. 16 (1922) for violin and piano (orchestrated in 1928).¹⁶⁶ His works for viola are transcriptions of piano, violin, and orchestral pieces, as he arranged many of his popular works for a variety of instrumental combinations.

Performance Considerations

Vladigerov wrote a violin and piano version of *Fairy Tale* from his "Pictures" for piano, op. 46, but it is played more often by violists, in a transcription by Penev. Fairy tales, while absent from Bulgarian oral tradition, are prevalent in German and Russian culture and tell a story featuring imaginative, often magical, folkloric characters. Vladigerov's piece resembles the narrative quality of a tale: the melodies are accessible and quickly become familiar to the listener because of their derivation from a common motivic source. Yet, the mixture of E Dorian and Aeolian modes and colorful chord progressions in the piano accompaniment give the work an exotic quality. Passages of parallel seventh and ninth chords, lavish chromaticism, and thick harmonies typify the piano score. Chromatic alterations are less abundant in the viola melodies, with the most common changes being between *F* and *F#*, *A* and *A#*, and *C* and *C#*.

Examples of harmonic and timbral creativity can be seen from the first measure:

Vladigerov gives the upper voice of the piano the introductory melody accompanied by a progression of rolled seventh chords ($E^{4/2}$ as the opening chord), while the viola plays an *E*

¹⁶⁶ *Vardar* quotes Dobri Khristov's song "In the Bulgarian Tongue." Vladigerov thought he was quoting an anonymous folk song, which was a common feature in his music. Khristov was not happy that Vladigerov used his composition without his permission.

harmonic. The viola takes over the melody in a mixture of artificial and natural harmonics (Example 26), possibly imitating the sound of the *kaval*. Variations of the main melodic ideas are repeated in different pitch and dynamic ranges, with added embellishment, and in double stops. The piece concludes with a variety of tone color effects in the viola line, including chromatic double stops, dramatic dynamic changes, and *sforzando* tremolo, all played *con sordino* (with mute) (Example 27). The piano resolves to an E major triad with the viola playing a harmonic on the 3rd of the chord.

The melody in harmonics at the beginning of the piece (mm. 5-8 in Example 26) should be prepared carefully with clear tone and accurate intonation. Students can practice the shifts with the solid pitches alone (all first fingers, except on natural harmonics) and then with both first and fourth fingers firmly but gently on the string (melody will sound a fourth higher). Once the harmonics are played as written, students will find it valuable to take each pitch and move back and forth between the previous and/or following harmonic. Since the span between the stopped note and harmonic is different in each position, this type of practice will help the left hand to feel the distance that each finger needs to move during shifts and will eventually result in a smooth line through the entire succession of harmonics. In addition, students' tone will benefit from bowing fairly close to the bridge with a consistent contact point, bow speed, and weight.

Example 26: Vladigerov, *Fairy Tale*, mm. 1-12 (score)

АНЧО ВЛАДИГЕРОВ
оп. 46. № 2

Andantino ($\text{♩} = 80$)

The musical score consists of four systems, each with a piano (p) and violin (v) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The score includes various dynamics such as *p*, *mf*, *mp*, *f*, *sf*, and *cresc.*, as well as articulation like slurs, accents, and a *rit.* (ritardando) marking in the final measure.

Example 27: Vladigerov, *Fairy Tale*, mm. 55-end

Pedagogical Summary

Fairy Tale is a useful piece for exploring timbre, tone color, and expression. A melodic passage of artificial and natural harmonics requires precision of intonation and shifting, as well as adjustments in bow weight, speed, and location for a clear and accurate execution. Bowing and vibrato must be cultivated to produce lyrical, smooth lines. Students will be guided by tempo changes and expressive markings in developing a sensitive interpretation. The mute is used for the final two lines, when wide shifts in dynamics are requested. Double stop passages differ in contexts: measures 37-40 present the melody with drone, while measures 57-61 highlight a colorful harmonic progression. First through fifth positions are used with frequent small shifts.

***Sevdana (1944) for viola and piano – Georgi Zlatev-Cherkin*¹⁶⁷**

Estimated ASTA Grade: 4

Length: approx. 5-6 minutes

Vocal pedagogue and composer, Georgi Zlatev-Cherkin (1905-1977), was born in Ruse, in northern Bulgaria. He studied piano with Ivan Torchanov and music theory with Dobri

¹⁶⁷ Georgi Zlatev-Cherkin, *Sevdana* (Sofia: Dobrev, 2001).

Khristov, Nikola Atanasov, and Pavel Stefanov at the State Academy of Music.¹⁶⁸ In 1929, he received his degree from the State Academy of Music and Dramatic Art in Vienna, studying voice and composition. He remained in Vienna as a voice teacher before returning to the Academy of Music in Sofia as lecturer (1940). He became full professor in 1944 and served as dean of the opera studies faculty from 1960 to 1974. In addition, he taught singing at the Peking, Tientsin, and Shanghai conservatories (1955-1958).

Zlatev-Cherkin wrote operettas, cantatas, solo songs, choral music, and instrumental pieces. Several of his songs and instrumental works, including *Pastoral* (for flute and piano), *Sevdana*, and the song cycle *Bachelor Songs*, are considered “emblematic musical-poetical repertoire for Bulgarian performers.”¹⁶⁹ Stefan Popov, a great Bulgarian cellist whose opinion was widely respected, called *Sevdana* the “best Bulgarian piece.”¹⁷⁰

Performance Considerations

Sevdana is based on a love poem, and its title is derived from “Sevda,” a Turkish word meaning “love.” Its original instrumentation was for cello and piano. Zlatev-Cherkin’s wife was the sister of legendary violinist Nedialka Simeonova, who liked the piece and wrote a version for violin.¹⁷¹ Arrangements for many instruments exist now (double bass, French horn, etc.), but the violin transcription is most often played.

The edition for viola of *Sevdana* was made by Stefan Sugarev. It is set in the same key and therefore results in a smaller range than the violin arrangement. The first half of the piece is an exact transcription of the violin part down an octave. However, when the opening melody returns later in the piece an octave lower for the violin, the tessitura is too low for the viola to

¹⁶⁸ Valchinova-Chendova, 311.

¹⁶⁹ Valchinova-Chendova, 311.

¹⁷⁰ Radionov interview, 2012.

¹⁷¹ Radionov interview, 2011.

play an octave lower; the viola is obligated to repeat the material (mm. 42-55) in the same range as the initial statement (mm. 3-16).

The indicated tempo of *Sevdana*, “Широко” or *Shiroko*, is translated into English as “Broadly,” and the piece is usually played very slowly, with long, connected, lyrical lines. The span of expression and dynamic markings encourages changes in the intensity of vibrato and tonal density. *Pianissimo* parts should be played with an airy sound close to the fingerboard while *fortissimo* sections require a heavy stroke nearer the bridge. The artificial harmonics in the coda, although marked *pianissimo tranquillo*, must be played closer to the bridge for clarity (mm. 56-59). Combinations of long and short note values require that forethought be given to how much bow will be used and where the bow needs to start on long notes. Sustained notes in crescendo passages and in the upper range of the instrument will benefit from faster vibrato (for example, mm. 30-37), while long tones at the ends of phrases can be played with vibrato diminishing in speed and intensity (mm. 6-7, 16-17, 23-24, 45-46, 54-55, 66-67).

The piece’s structure resembles rounded binary form with the addition of a coda. Each section ends with a dramatic passage, which allows the performer a great deal of freedom in timing and interpretation. The cadenza-like passage in measures 37-40 of Example 28 is the climax of the work and offers the greatest opportunity for *rubato* playing.¹⁷² However, all lines can be played with a certain amount of flexibility in phrasing.

¹⁷² David Hayes, “Bulgarian Violin Pieces for the Studio,” *American String Teacher Journal* 58, no.4 (2008): 42.

Example 28: Zlatev-Cherkin, *Sevdana*, mm. 32-40

In B minor, with modal twists, the melody contains frequent augmented second intervals, which may be brought out expressively by the performer. The opening phrases, for example, lead to triplet figures in measures 6, 9, and 11; the first note of the each triplet can be subtly emphasized with bow speed and vibrato, and more so when it is an augmented second (Example 29). The scale in measures 37-40 (shown in Example 28) displays the pitches of the *hijaz kar makam*, a combination of half step, whole step, and augmented second intervals: $C\# D E\# F\# G\# A B\# C\#$ (half step, augmented 2nd, half step, whole step, half step, augmented 2nd, half step).

Example 29: Zlatev-Cherkin, *Sevdana*, mm. 1-11

Pedagogical Summary

Sevdana is an ideal piece for practicing expression, tone, and vibrato. Slow, sustained lines, a wide range of dynamics, and artificial harmonics provide opportunities for experimentation with speed, weight, and contact point. Bow distribution must be planned for long note lengths and to accommodate a mixture of short and long values. Smooth bow connections are paired with frequent small shifts between the first four positions. *Tranquillo, piu vivo*, and cadenza-like sections require adjustments in tone color and decisions about interpretation, as well as an understanding of tempo changes and *rubato*. Furthermore, varying vibrato speed and intensity will enhance phrasing and expression.

3.4 Advanced Repertoire (ASTA Grades 5-6)

An abundance of pieces exist at the advanced level. Most of the pieces written with twentieth-century compositional techniques as well as much of the solo viola repertoire belong to this category. I have selected only a few works, which I feel highlight the immense variety of material that has been written for the mature artist.

*Little Suite for Solo Viola (1951) – Marin Goleminov*¹⁷³
Estimated ASTA Grade: 5-6
Length: approx. 10 minutes

Performance Considerations

One of the first pieces originally written for viola, *Little Suite* was transcribed for violin in 1952 and is a popular recital piece for both instruments. It is arranged in four movements of alternating tempi with programmatic titles: *Ballade* (slow), *Tongue Twister* (fast), *Girl's Sorrow* (slow), and *Merry Rebeck* (fast). Goleminov based this music on folklore but not pure quotation; folk elements are most apparent in the third and fourth movements.¹⁷⁴ The writing is idiomatic and shows that Goleminov was knowledgeable about the viola and its capabilities.

The first movement, *Ballade*, is labeled *Moderato mosso*, $\text{♩} = 69-72$, in common time. Ballads and epic recitatives were common in the *Shop* oral tradition, the typical subject being the legendary figure Krali Marko or other heroes in the fight against the Ottomans. However, this work is more expressive than the typical ballad. Yosif Radionov feels that its language is very Romantic and suggests that the performer pretend it was written 70 years earlier. He draws comparisons between this movement and Ysaye's sonatas. As a result of Goleminov's studies in

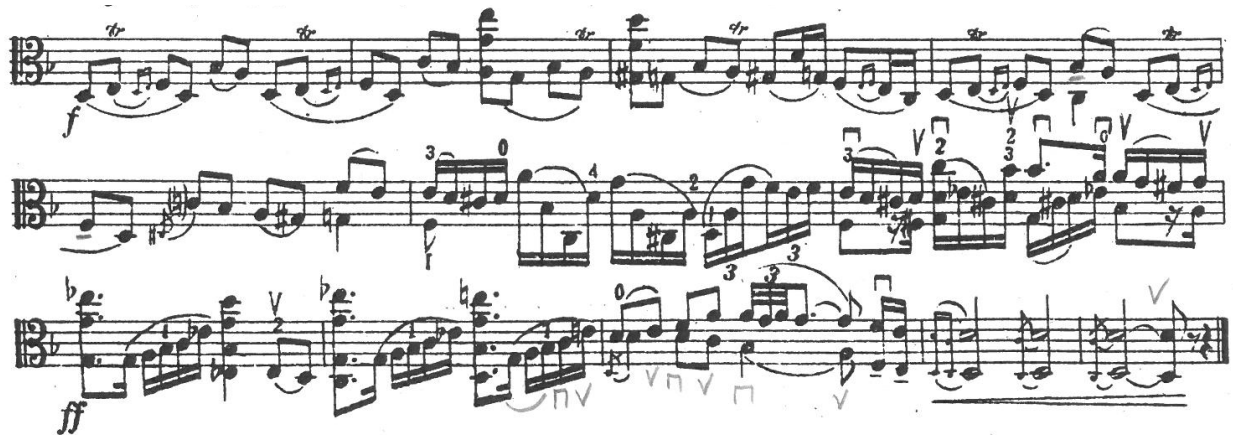
¹⁷³ Marin Goleminov, *Little Suite for Solo Viola* (Sofia: Nauka i Izkustvo, 1951).

¹⁷⁴ Andonov interview, 2011.

Paris, “the influence of the last Romantics and impressionists was very pronounced at this time.”¹⁷⁵

The movement is in sonata form with repeated exposition (mm. 1-11) and a recapitulation that remains identical to the opening until the last four measures (Example 30). The melody begins on the C string with trills and grace note ornamentation. The rhythm resembles that of slow, unpulsed, vocal music; frequent quintuple figures, as well as larger groups of nine and ten notes, are typical of the folk tradition.¹⁷⁶ The final bars, featuring powerful octaves with grace notes a whole step below the *D* tonic, are reminiscent of the vocal effect, *tresene* (Example 30). On the other hand, three and four-note chords, double stops, and disjunct intervals typify virtuosic string texture.

Example 30: Goleminov, “Ballade” from *Little Suite*, mm. 28 (recap) - end

The image displays a musical score for three staves, likely representing different string parts. The top staff begins with a forte (*f*) dynamic and features a melodic line with trills and grace notes. The middle and bottom staves contain complex chordal textures with various fingering numbers (0, 1, 2, 3, 4) and dynamic markings such as *ff* and *f*. The notation includes slurs, accents, and specific performance instructions like 'tr' for trills and 'gr' for grace notes. The key signature has one flat, and the time signature is 3/4.

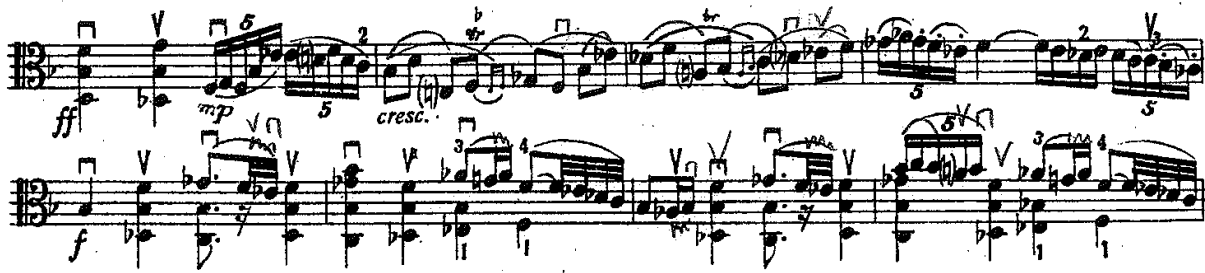
The movement is challenging due to its complexity of expression and technical difficulties. Large string crossings within slurs, chords and double stops with unusual finger patterns, fast shifts, accidentals, and rhythmic groupings changing between 2, 4, 5, 6, 9, and 10

¹⁷⁵ Radionov interview, 2011.

¹⁷⁶ Dimitrov, 34.

notes per beat are all contained. Yet it must still be played fluidly, with an improvisatory quality, and the phrasing should bring out the broken chords, conversational lines, and changes in harmony. Trills must be clearly articulated and the sixteenth notes “not too nervous.”¹⁷⁷ In the opening theme (and in similar recurrences), the violist should crescendo over the first two beats, expressively emphasize the third beat, and diminuendo to the fourth beat (Example 30, mm. 28 and 31). Radionov suggests the changes in bowings marked in Example 31 (mm. 14-22); while keeping a legato line, the separate notes can be given more expression. At the end of the movement, additional changes of bow help create a bigger sound (Example 30).

Example 31: Goleminov, “Ballade” from *Little Suite*, mm. 13-20



The second movement, *Skoropogovorka*, is translated as *Tongue Twister*. It is an *Allegretto* movement ($\text{♩} = 104$) in 2/4 time. Yosif Radionov relates its unsymmetrical phrase structure and agitated manner to Goleminov’s speech patterns. Both Goleminov and his son spoke in very short fragments which Radionov describes as “very ridiculous to hear and difficult to understand.”¹⁷⁸ This movement sounds like a “very nervous and spirit-full dialogue between two persons.”

¹⁷⁷ Radionov interview, 2011.

¹⁷⁸ Radionov interview, 2011.

The introductory bars exist in two versions: as a four-note chord followed by double stops played *arco* or as all *pizzicato* chords (measures 1 and 3 and returning in measure 50) (Example 32). Violist Vladislav Andonov recommends the *arco* version for a more powerful sound.¹⁷⁹ When pizzicato chords are played, the left hand fingers must press hard on the string, and the right hand must pull all the strings firmly.

Example 32: Goleminov, “*Tongue Twister*” from *Little Suite*, mm. 1-21

The image shows a musical score for a four-staff piece in 3/4 time. The first staff begins with a *pizz.* instruction and a *f* dynamic marking. The second staff includes *arco* and *mp* markings. The third staff features *arco* and *sf* markings. The fourth staff contains *pizz.*, *arco*, and *sf* markings. The score is annotated with fingerings (3, 2, 1) and bowing techniques (V, dr).

The theme beginning in measure 5 alternates melody notes with the open C string. This and similar passages throughout the movement are characteristic of a typical Bulgarian *horo* and imitate the *gadulka*.¹⁸⁰ This melody has two statements in *mezzo piano* and a final statement in *forte*. Time can be taken in measure 22 to prepare for its second entrance, while measure 41 leads energetically to its last statement.

¹⁷⁹ Andonov interview, 2011.

¹⁸⁰ Radionov interview, 2011.

The running sixteenth notes that make up the main material require good articulation; bowings are open to the performer's discretion.¹⁸¹ Difficult intervals result when the polyphony moves in opposite directions (mm. 11-14, mm. 29-32) and need to be practiced slowly.¹⁸² Slight accents on trills and the lower notes of measures 10-14 will help the clarity and precision of the passages.¹⁸³ A helpful recommendation from Radionov is to play shorter trills in measures 16, 48, and 49 by starting from the note above the trill.¹⁸⁴ In addition, forte passages should be played on the string, and string crossings in double stops (particularly measures 45-46) and descending thirty-second note runs need to be played cleanly.

The final measure is a glissando to a sixteenth note, likened to vocal ornamentation where an ascending leap occurs at the end of a phrase. Bowing should be planned so that the second to last measure can be up-bow and bow saved for the final harmonic (Example 33).

Example 33: Goleminov, “*Tongue Twister*” from *Little Suite*, mm. 52-end



Momina Jalba or *Girl's Sorrow* is the third movement of the suite. Depicting the worries of a young maiden, the writing is characteristic of slow vocal music from the *Shop* region.

Melodic formations from folk music and chant are featured, including several patterns that are

¹⁸¹ According to Yosif Radionov and Vladislav Andonov, Goleminov did not mind when bowings were changed.

¹⁸² Dimitrov, 35.

¹⁸³ In several editions, the *sforzandos* in measure 18 are marked on the wrong notes. They should be played on the first, fourth, and seventh 16th notes (Db octaves). See Example 32.

¹⁸⁴ Radionov interview, 2011.

“especially typical for Goleminov” (measures 9 and 11 of Example 34).¹⁸⁵ In a combination of A Phrygian and minor modes, the melody has a haunting quality; phrases are contained within a narrow range and end with downward motion in steps. Arched and descending melodic contours, along with short, fragmented statements, frequent repetition, and recitative-like quality of material, are features of a lament.¹⁸⁶

Example 34: Goleminov, “Girl’s Sorrow” from *Little Suite*, mm. 1-32

Tempo and rhythm change throughout the movement, beginning with Lento in 2/4 meter. The two-voice opening is comprised of an embellished melody against a drone, emphasizing the intervals of the second and third. The alternation between 2/4, 3/4, and 4/4 meters and the vocal, improvisatory nature of the melody played *con sordino* give the piece a feeling of timelessness. The performer can take extra time between phrases and sections, and

¹⁸⁵ Radionov interview, 2011.

¹⁸⁶ Buchanan, “Bartok’s Bulgaria,” 84.

split some of the long slurs (mm. 11, 13-16, 27-28, etc.).¹⁸⁷ Specific articulation is needed in measure 9 and its subsequent repetitions: long on the 16th notes and very short but pronounced on the 32nd (see marked articulations in Example 34). A breath should be placed after the 32nd note, as well as after the 8th notes at the beginning of measures 24 and 25. Vocal triplet and quintuple figures should also be expressively emphasized.

The section beginning with the *Animato* in measure 22 alters frequently between asymmetrical meters: 9/8 (2+2+2+3), 5/8, 8/8 (3+2+3), 6/8 (3+3), 5/8, 7/8, 3/8, etc. It should have a dance-like quality. Measure 27, labeled *Molto sostenuto e a piacere*, sounds like the *gadulka*. Goleminov had a specific reference for this passage: his memories of a blind *rebeck* player on a bridge.¹⁸⁸ The eighth notes should be played with slight articulation, and slurs can be split. The *gadulka*-like passages are interspersed with conversational vocal lines. Material from the opening section returns but is presented in inverse order. The movement ends quietly on an *A* harmonic, resembling the sound of the *kaval*.

The final movement is called *Gadularska*, or *Merry Rebeck*. It is written in 2/4 and marked $\text{♩} = 126$, *Allegro moderato*. However, tempo is dependent upon technical comfort, and calmer or wilder tempos are possible.¹⁸⁹ Its D major tonal center is derived from a common tuning of the *gadulka*, $A^3 E^4 A^4$, transposed down a fifth. Goleminov frequently uses the viola's open strings in fast alternation with the melodic line, imitating the bow strokes of the *gadulka* or *rebeck* (mm. 89-103 of Example 36). Andonov and Radionov suggest playing measures 95-99 *sul ponticello* to further evoke the sound of the folk instrument.

¹⁸⁷ Radionov interview, 2011.

¹⁸⁸ Radionov interview, 2011.

¹⁸⁹ Radionov interview, 2011. Radionov plays it faster than *Allegro moderato* on the violin, but slower tempos may be necessary on the viola because of its slower response.

At the beginning of the work, Andonov tells students to imagine a drunk village player in the middle of the square.¹⁹⁰ It should be played wildly, with an improvisatory quality. The player will have to save bow on the opening crescendo for an effective *sforzando*. In general, bow strokes should be more on the string since fiddlers did not play *spiccato*, and it is important to bring out the melody in all passages. Double stops and chords abound in this movement, some requiring unusual fingerings for clarity. Having performed this work many times, Radionov has valuable fingering and bowing suggestions and other advice for its interpretation. Examples 35, 36, and 37 contain some of these ideas (added markings), which can also be applied to similar places in the movement.

Example 35: Goleminov, “Merry Rebeck” from *Little Suite*, mm. 32-42 (in mm. 36-42, bowings of 3 slurs then separates are repeated for each two-bar sequence)

The image shows a musical score for two staves, likely for a violin and viola or two violins. The music is in 3/4 time and G major. The first staff begins with a forte (*f*) dynamic and features a series of chords and double stops. Above the staff, there are several 'V' markings, which likely indicate bowing techniques like *vibrato* or *vibrato*. The dynamics change to *fp* (fortissimo piano), then *sp* (sforzando piano), and finally *p* (piano). A *cresc.* (crescendo) marking is present towards the end of the first staff. The second staff continues the piece with similar chordal textures and dynamics, including *fp* and *p*. The music is characterized by its rhythmic complexity and the use of double stops and chords.

¹⁹⁰ Andonov interview, 2011.

Example 36: Goleminov, "Merry Rebeck" from *Little Suite*, mm. 74-103

Handwritten annotations in Example 36 include: *arco*, *Tempo I*, *gliss.*, *sul ponticello*, *normal*, and *reach down*. The score also contains musical markings such as *3b*, *3*, *(pizz)*, *sf*, *ff*, and various fingerings (1-4).

Example 37: Goleminov, "Merry Rebeck" from *Little Suite*, mm. 119-end

Handwritten annotations in Example 37 include: *break chords* and *IV V*. The score also contains musical markings such as *sf*, *ff*, *3*, and *or V*.

Pedagogical Summary

Goleminov's *Little Suite* contains an array of technical and musical difficulties. The violist must have a strong left hand technique to handle the double stops and chords, difficult shifts, reaches, and ornamentation. Upper positions are used mainly on lower strings for color effects and in passages with drones on an adjacent string. Bowing challenges include large string crossings, quick changes between long and short values and legato and off-the-string strokes, and projection of the melody above accompanimental figures. Since much of the piece is in the lower range of the viola, articulation and clarity of the voices become especially important. The performer's ultimate goal is to effectively interpret the work's characters, complex musical ideas, and expressive qualities. This will require an understanding of the folk instrument qualities that Goleminov imitates, as well as knowledge about improvisatory songs and dance music from the *Shop* folk tradition.

***Aria for Solo Viola (1973) – Aleksandar Raichev*¹⁹¹**

Estimated ASTA Grade: 5

Length: approx. 5 minutes

Aleksandar Raichev (1922-2003) was considered “one of the most prominent representatives of Bulgarian music and music culture.”¹⁹² He was born in Lom, a town in northwestern Bulgaria. He studied composition and piano with Pancho Vladigerov, Parashkev Hadjiev, and Asen Karastoyanov and graduated from the State Academy of Music in 1947. At the Liszt Music Academy in Budapest (1949-50), he studied composition with Zoltan Kodaly and conducting with Ianos Ferencik. After returning to Bulgaria, he served as professor and rector at the State Music Academy, as well as a member of the Bulgarian Parliament and chairman of the Union of Bulgarian Composers.

¹⁹¹ Aleksandar Raichev, *Aria for Solo Viola* (Sofia: Musica Publishing, 2002).

¹⁹² Valchinova-Chendova, 225.

His compositions have been awarded numerous prizes and are regarded as having features characteristic of Bulgarian music after the 1950s, namely societal reflection and a spirit of optimism.¹⁹³ Raichev created his own school of composition and was elected to honorary memberships of music societies in Germany and Belgium. In addition to the *Aria for Solo Viola*, one of the most popular pieces in the solo viola repertoire, his *Sonata-Poema* (originally for violin and piano in 1940) has been transcribed for viola and piano.

Performance Considerations

Raichev displays his understanding of the viola and his excellent instrumentation skills in the *Aria for Solo Viola*. It is dedicated to Dimitar Penkov, who won the viola competition for which it was written. In modern folk style, the work is described by violist Vladislav Andonov as having the “aroma of folklore but is absolutely twentieth-century music.”¹⁹⁴ The piece is in 5/4 time, but its slow tempo ($\text{♩} = 66$), mixture of duple and triple note values, and long notes at the ends of the phrases allude to an improvisatory nature in which meter is not perceived. In addition, some of the material first introduced in 5/4 returns at the end of the piece, with the same rhythmic values notated in 4/4 meter. Phrases and sections require space and breath, and indicated rests should be held for their full value. Movement through phrases followed by dissolution to silence is a feature typical of Bulgarian music.

While the D tonality plays a role in the harmonic structure, no key signature is given; chromatic alterations and modulations are frequent. The melody contains many large leaps of unusual intervals, including diminished 11ths, major and minor 7ths, and diminished 5ths (Example 38). The broad disjunct melodic sections contrast with passages of much quicker note values compressed into a very narrow range (measures 29-32 and 41-43), mostly intervals of

¹⁹³ Valchinova –Chendova, 225.

¹⁹⁴ Andonov interview, 2011.

2nds and 3rds. The last line of Example 39 displays a drone played on the string above the slithering chromatic lines. This passage is surrounded by double stops, including parallel fifths and sixths.

Example 38: Raichev, *Aria for Solo Viola*, mm. 1-12

Musical score for Example 38, Raichev, *Aria for Solo Viola*, mm. 1-12. The score is in bass clef, 2/4 time, and consists of four staves. It features various dynamics (f, p) and articulations (accents, slurs). The first staff starts with a tempo marking of ♩ = 66. The piece includes triplets and slurs across the staves.

Example 39: Raichev, *Aria for Solo Viola*, mm. 34-41

Musical score for Example 39, Raichev, *Aria for Solo Viola*, mm. 34-41. The score is in bass clef, 2/4 time, and consists of four staves. It features various dynamics (p, pp, mf, ff) and articulations (trills, slurs). The first staff includes a trill marking. The piece includes slurs and dynamic markings throughout.

Raichev employs a dynamic range of *pp* to *fff*, often requiring very quick changes in intensity and character. Bow strokes vary from *fortissimo* accents to *dolce*, legato figures. These dynamic contrasts must be significant. Measure 19 needs clear articulation and can be played with heavy *spiccato*.¹⁹⁵ *Sul tasto* can be used in measures 30-31, and measure 34 requires a very big decrescendo following a passage in *fortissimo*. After a build-up in measures 35-36, the parallel fifths in measure 37 should sound like the “other side of the earth” (Example 39),¹⁹⁶ meaning that their dynamics and tone color should greatly contrast the surrounding material. The 32nd-note patterns in measures 41-43 may benefit from stepwise dynamics; Andonov suggests starting from *mezzo forte* in both measures 41 and 42 and growing to the ends of the measures.

Additional recommendations from Andonov include specific articulations and timbral features. The opening accented sixteenth-note pick-up should be very short but the following measure slow, with tenuto on the triplet (Example 38).¹⁹⁷ The end of measure 10 should be played on the C string, and high positions are preferable in measures 13-17. When open string drones begin before the melodic material, they can be played with both the open string and a fingered note on the adjoining string.

Pedagogical Summary

One of the biggest challenges in the *Aria* is interpreting its disjunct, atonal melodies as part of a connected musical line and communicating a convincing musical statement. Without the piano to help define and support the direction of the line, the solo violist must present drama through phrasing and pacing of the musical material. Intonation challenges lie in the double

¹⁹⁵ Vladislav Andonov, personal interview, May 2012.

¹⁹⁶ Andonov interview, 2012.

¹⁹⁷ Andonov interview, 2012.

stops and fast chromatic passages. In addition large leaps over unusual intervals often involve shifts to upper positions or string crossings. Frequent changes in dynamics and articulation demand solid bow control; the contrast of the dynamic range must be emphasized.

***Images Espagnoles for solo viola (1955) – Leon Souroujon*¹⁹⁸**
Estimated ASTA Grade: 5-
Length: approx. 4 minutes

Leon Souroujon (1913-2007) was best known for his phenomenal teaching and performing. In addition to being one of the greatest Bulgarian violinists, he had the remarkable ability to take average violin students and mold them into exceptional performers.¹⁹⁹ Because he composed relatively few pieces, his biography is not included in the *Encyclopedia of Bulgarian Composers*; information about his life has been passed down by his former students, kept in genealogy records of the Souroujon family, and documented in remembrances of his legacy.

The Souroujon family belongs to a group of diaspora Jews deported from Spain in 1492.²⁰⁰ Some family members immigrated to Bulgaria and Turkey, and descendants today live in Bulgaria and Israel. Leon Souroujon graduated from the Prague Conservatory and received prizes at many international competitions. He enjoyed the popularity of audiences in France, the Czech Republic, Russia, Poland, Spain, and Belgium and performed on the world stages with David Oistrakh, Leonid Kogan, Yehudi Menuhin, and Jascha Heifetz.²⁰¹ While teaching in Brussels, Stuttgart, Dusseldorf, the Mozarteum in Salzburg, Toronto, and Paris, Souroujon educated generations of violinists. His musical successes were darkened by the political events

¹⁹⁸ Leon Souroujon, *Images Espagnoles*, unpublished.

¹⁹⁹ Radionov interview, 2011.

²⁰⁰ Imanuel Souroujon, *Souroujon Family*, accessed 15 August 2012, <http://souroujon.atarimnet.info/about.html>.

²⁰¹ Anna Zografova, "In Memoriam: A Year without Leon Suruzhon," *Souroujon Family*, accessed 16 August 2012, http://souroujon.atarimnet.info/leon_souroujon_violinist2.html.

of the Second World War; he survived the Holocaust but lost close friends in concentration camps in Poland and Germany.

Performance Considerations

Souroujon's four pieces were among the first idiomatic, original pieces for solo viola written in Bulgaria: *Nocturne*, *Improvisation on a Religious Theme*, *Berceuse*, and *Images Espagnoles*. All display characteristic Jewish melodic intervals and figures.²⁰² In addition, *Images Espagnoles (Spanish Pictures)* commemorates his family's Spanish roots. Technically, the piece is of moderate difficulty and could be estimated at a Grade 4 level, but a higher level of mastery above the written notes is needed to capture its spirit and nuances of expression. A theater piece, *Images* evokes tales of passion and dramatic jealousy through colorful Spanish mannerisms.²⁰³

The "A" section of the work is marked *Andante* and highlights the improvisatory flavor of Spanish music. Written-out ornamentation of turns, rolled chords, and grace notes permeate the melody and should sound spontaneous. In fact, the entire first section should be played *rubato*, following the direction of the musical line and emphasizing climactic points and harmonic changes. Small notes must be played melodically, not rushed.²⁰⁴ Souroujon specifies the last two bars "ad libitum," implying a free interpretation of the material that leads into the *Allegretto* section (Example 40).

²⁰² *Berceuse* is based on a Ladino lullaby sung by Sephardic Jews.

²⁰³ Radionov interview, 2011.

²⁰⁴ Radionov interview, 2011.

Example 40: Souroujon, *Images Espagnoles*, mm. 11-21

The new quicker tempo and 6/8 meter of the “B” section feature Spanish dance rhythms, with emphasis falling on beats two and five in addition to one and four. Allusions to Spanish guitar playing are seen in the pizzicato chords and arpeggiated figures slurred across all four strings. The music is colorful and spirited, a contrast to the brooding opening material. Rhythmic parts should be played in tempo, and pizzicatos need a brilliant sound, obtained by pulling all the strings together.²⁰⁵ The “A” section returns in measure 42 and, after modifications to the first few measures, presents the same material as the beginning until the final bars of the piece.

Typical of traditional Spanish music is the use of the Phrygian mode throughout the work, in this case the scale beginning on *D* with *B* and *E* flats. Chromatic alterations of *E*-

²⁰⁵ Radionov interview, 2011.

naturals and *F-sharps* add tonal ambiguity. Ornamentation around the upper notes supports the distinctly Spanish feel.

I obtained a recording of Souroujon playing his piece. He takes considerable rhythmic freedom and emphasizes the rolling of chords. Interpretive leeway of dynamics also exists, as there are few markings indicated in the score.

Pedagogical Summary

Souroujon's *Images Espagnoles* is a great piece for an advanced student developing maturity of interpretation and style. In order to make the piece flow easily and with spontaneity, the student must already have a solid facility in the first five positions and comfort in string crossings over long slurs. The focus of study will be on bringing out the melodic voicings, color changes, and climactic events; the passionate, dramatic qualities of the work are conveyed through the pacing of phrases and changes in sound quality. In addition, a student must investigate and develop an understanding of the Spanish characteristics in the score and discover how to project their picturesque flavors to the audience.

Song from "Bulgarian Suite" op. 21 for viola and piano (1927) – Pancho Vladigerov²⁰⁶
Estimated ASTA Grade: 5
Length: approx. 7 min.

Performance Considerations

One of Vladigerov's most popular solo instrumental works, *Song* was originally the second movement of a symphonic work entitled *Bulgarian Suite*, written for the fiftieth anniversary of Bulgaria's emancipation from Ottoman governance. This movement has been arranged for violin, viola, cello, clarinet, and other solo instruments with piano. The viola version was written in the same key as the violin part and has several modifications to account

²⁰⁶Pancho Vladigerov, "Song from "Bulgarian Suite," op. 21," *Pieces for Viola and Piano by Bulgarian Composers* (Sofia: Musica Publishing, 1978), 3-12.

for the differences in range.²⁰⁷ Because of its high esteem, the work is studied by a great number of string players, whose personal renderings have all contributed to varied performances of the piece. Its repetitive passages require the performer to be creative with bowings, dynamics, and fingerings, creating a wide array of musical interpretations.

Song's main melody is a Bulgarian folk song, which is repeated seven times with variations in register, texture, dynamics, character, and ornamentation. Even though the folk melody is introduced from the very beginning (first in the piano), the opening section is so highly embellished that it is hardly recognizable until measure 21. The first 20 bars of the viola part are very florid and cadenza-like, which make coordination with the piano accompaniment quite difficult. The violist must be metrically precise in bars 9-10 (Example 41) to line up with the melody in the pianist's right hand. Likewise, melismas in both the viola and piano, especially when marked *rubato* or *accelerando*, are tricky to negotiate, as well as triplets in the piano versus duplets in the viola. The tempo cannot be too free, but the bowings should sound improvised.²⁰⁸

²⁰⁷ The first two notes of the violin entrance, when transposed down an octave, are too low for the viola; the viola version leaves these out and begins on the third note.

²⁰⁸ Andonov interview, 2011.

Example 41: Vladigerov, *Song from "Bulgarian Suite,"* op. 21, mm. 8-15

The image displays a musical score for a piece by Vladigerov. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes a 7-tuplet marked with a circled 8. The second staff features an *acceler.* instruction and contains 6-tuplets and 7-tuplets. The third staff includes *rit.*, *a tempo*, and *p* markings, with a 7-tuplet. The fourth staff starts with *rubato*, followed by *acceler.*, and contains 9-tuplets. The score is written in a key with one flat and a 2/4 time signature.

In addition to alternating between 6-, 7-, 8-, and 9-tuplets per beat, the viola part is chromatically tinged and contains turns, grace notes, double stops, and *sul G* passages. Intervals of the augmented second permeate the melodic material, influences from both Bulgarian traditional music and Vladigerov’s Jewish background. Characteristic of Vladigerov’s works is its highly Romantic style, richly sonorous and thickly textured piano part, and virtuosic melodic lines.

The section beginning in measure 21 presents the folk song with more transparency. As similar material repeats with minor changes in ornamentation and register, Vladislav Andonov and Yosif Radionov recommend various fingerings, shifts, and bowings to vary the text. For example, measures 33-36 can be played on the D string, tasteful *portamento* can be added between select shifts, and slurs can be broken or added to complement the phrasing (Example 42). Following a build-up in motion and intensity over a passage of double stops, the arrival in

measures 53-60 is marked *fff* and *allargando* for emphasis. A *fermata* is often added to the fourth eighth note of measure 54, a high *D-flat*, before a cadenza-like descent.

Example 42: Vladigerov, *Song from “Bulgarian Suite,”* op. 21, mm. 32-41

As exciting as this passage is, however, violist Simeon Kirkov recognizes measure 73 as the climax of the piece.²⁰⁹ The pianist has the melody in the left hand and 18-tuplets in the right, while the violist holds a long trill (Examples 43 and 44). From here, the piece winds down, again with pushes and pulls in tempo and ornate viola lines. Its final notes are double stop harmonics marked *morendo*.

Example 43: Vladigerov, *Song from “Bulgarian Suite,”* op. 21, mm. 72-73

²⁰⁹ Simeon Kirkov, personal interview, May 2012.

Example 44: Vladigerov, *Song from "Bulgarian Suite,"* op. 21, mm. 75-76

The image displays three systems of musical notation for a piece by Vladigerov. Each system consists of a violin part (top staff) and a piano accompaniment (bottom two staves). The first system features a violin line with a melodic line and a double stop passage, with fingerings 1, 5, 5, 1, 2, 1 indicated. The piano accompaniment has a bass line with a double stop passage. The second system includes the instruction "poco a poco acceler." above the violin line and "f" below the piano part. The third system continues the melodic and accompaniment lines. The score is in G major and 3/4 time.

During interviews and lessons with the Bulgarian violists Radionov, Andonov, Kirkov, and Nedyalcho Todorov, I was given many recommendations for *Song*'s interpretation. In addition to those already mentioned, these violists suggested using open strings and changing bowings as needed to enhance the phrasing and sound.²¹⁰ They highlighted the importance of listening for the main line in double stop passages, as it moves between voices. Changing

²¹⁰ Andonov interview, 2011.

between *flautando*, in measures 63 and 65, and normal contact point, in measures 64 and 66, was recommended to add variety in tone color.²¹¹ In measure 72, the first note of each group of four does not need to be held longer than a 32nd note (Example 43). In addition, I was advised to let the left hand of the piano lead in measures 76-77²¹² and to choose points of reference to ensure that the piano and viola stay together (Example 44).²¹³

Pedagogical Summary

Vladigerov's *Song* is technically and musically challenging. Chromatic runs with unusual finger patterns, extended double stop passages, numerous shifts, and high positions are demanding of left hand technique. Melodic voicings must be presented with clarity, and the lines should sound effortless, even in extremely florid passages that require quick changes between long slurs and quick separate bow strokes. Due to the repetitive nature of the musical material, phrasing and expression become a significant focus of study. The abundance of tempo changes provides additional opportunities for developing intelligent, creative interpretations.

Sonata for Viola and Piano (2010) – Velislav Zaimov²¹⁴
Estimated ASTA Grade: 6
Length: approx. 18 minutes

Composer and pedagogue Velislav Zaimov is one of Bulgaria's most prolific contemporary composers. He was born in Sofia in 1951 and studied composition with Dimitar Tapkov and Aleksandar Tanev, graduating from the National Academy of Music in 1977.²¹⁵ He has taught score reading, musical analysis, harmony, and theory at the National Academy, "Lyubomir Pipkov" State School of Music, National Music High School, and Academy of Music

²¹¹ Nedyalcho Todorov, personal interview, May 2011.

²¹² The violist should not hold on to the first notes of each beat in measure 77.

²¹³ Kirkov interview, 2012.

²¹⁴ The Sonata is not yet published, and the copy I have includes changes made by Yosif Radionov, who gave its premier performance. Zaimov gave me his permission to use Radionov's revisions.

²¹⁵ Valchinova-Chendova, 309.

and Dance Art in Plovdiv. Zaimov is an active board member of the Union of Bulgarian Composers, as secretary general (1999-2005), president (2005-2011), and vice president (since 2011).²¹⁶ His music has been performed in Italy, Russia, Germany, the Netherlands, Australia, and the United States, recorded for the Bulgarian National Radio, and received international awards.²¹⁷ In addition to symphonies, concertos, chamber music, and sonatas for nearly every solo instrument, Zaimov has composed Orthodox choral music in which the *a capella* tradition is melded with modern harmonies.

Bulgarian musicians who know Zaimov's pieces recognize compositional traits consistent across his works. His propensity for certain melodic and rhythmic patterns, focus on timbre, and lack of key signature usage are characteristic features of his style.²¹⁸ "Complementary rhythm," where the melody moves between parts, centers on the relationship and movement of the small notes between instruments.²¹⁹ The instruments are given equal roles but each has a specific idiomatic language.²²⁰ Zaimov gave some insight into his compositional viewpoint in an interview with Veronica Anghelescu in 2010:

"I like those composers which have a logical construction, stylistic unity, clarity, with an 'appetite' for development, dynamic! Those are essential attributes for a composer. I do not appreciate the floating imagery, the experiments for the sake of the experiments themselves. I am interested in the way music flows in time: the cause/effect principle, the perfect logic!"²²¹

Zaimov has written numerous works featuring the viola, including *Sonata for Viola and Cello* (1989), *Sonata for Solo Viola* (1991), *Concerto for Violin, Viola, and Orchestra* (1994), *Concerto for Two Violas and Orchestra* (1998), *Trio Sonata for Violin, Viola, and Piano* (1998),

²¹⁶ "Velislav Zaimov," *Union of the Bulgarian Composers* website, accessed 20 August 2012, <http://www.ubc-bg.com/en/composer/31>.

²¹⁷ Valchinov-Chendova, 309.

²¹⁸ Andonov interview, 2011.

²¹⁹ Radionov interview, 2011.

²²⁰ Zaimov interview, 2012.

²²¹ Velislav Zaimov, interview by Veronica Anghelescu, *Contemporary Music Journal*, No. 14 Plus Minus, June 10, 2010, <http://no14plusminus.ro/2010/06/10/interviu-cu-velislav-zaimov/>.

Sonata for Violin and Viola (1999), and trios and quartets for viola with other instruments.²²²

His impetus for writing the *Sonata for Viola and Piano* in 2010 was to fill a void in his compositional material for viola and piano; he has already written sonatas with piano for most other solo instruments.²²³

Performance Considerations

The viola sonata is a one-movement work whose form exhibits mirror symmetry: themes and sections are reprised in reverse order and the introductory material returns in the coda.

Zaimov provided me with his thematic analysis of the piece (Example 45 below).

Example 45: Analysis of Zaimov's *Sonata for Viola and Piano*²²⁴

mm. 1-59 – Introduction (quasi recitativo)

Part I

Exposition

m. 60 (A) – Theme I

m. 94 (B) – Theme II

m. 119 (C) – Development

Part II

m. 187(E) – “A¹”

m. 201 – Choral¹

m. 214 (F) – Choral²

m. 235 (G) – Choral³

m. 247 (H) – “C”

m. 279 – “A²”

m. 292 (K) – Choral⁴

m. 305 (L) – Choral⁵

“B¹”

“B²”

Part III

m. 320 (M) – “A” \curvearrowright

m. 337 (N) – “B” \rightarrow reprise of Theme II of Part I

m. 361 (O) – “A” \curvearrowleft

m. 377 (P) – “C” \rightarrow reprise of Theme I of Part I

m. 412 (R) – Coda (quasi recitativo)

m. and mm. refers to the measure numbers
letters (A) through (R) refer to the letters marked in the score

²²² Dobrev catalog, 11-12.

²²³ Zaimov interview, 2012.

²²⁴ This analysis was provided in written form by Velislav Zaimov during my interview with him in May 2012.

The Sonata opens with solo viola playing “quasi recitative.” The tempo is marked $\text{♩} = 44$, and long note values evoke a sense of timelessness. The piano part contributes to the mood, holding and repeating chords consisting of fourths and fifths; often the down beat is deemphasized when ties and off-beat entrances in both instruments are employed. In measure 60 (Example 46), the first theme is introduced at a faster tempo ($\text{♩} = 66$, or $\text{♩} = 132$). Typical is Zaimov’s use of triplet figures with chromatic pitches, particularly half steps, thirds, and diminished fourths. He frequently writes augmented and diminished fifths on longer note values.

Example 46: Zaimov, *Sonata for Viola and Piano*, mm. 60-73

Handwritten musical score for Example 46, measures 60-73. The score is in 3/4 time with a key signature of one flat (B-flat). It features a viola line and a piano accompaniment. The tempo is marked 'A' with a quarter note equal to 66 (or 132). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp' and 'p'. Measure numbers 60, 64, 68, and 71 are clearly visible. The handwriting is in black ink on a white background.

The second part of the piece begins in measure 187. The first of five chorale sections appears in measure 201, with German text written underneath the viola line. The text itself has no meaning for the work but was included to show that it was written in the model of Buxtehude,

developed as a polyphonic structure.²²⁵ The two levels, long notes in the viola part and faster values in the piano, give “the allusion of time passing slowly and quickly simultaneously” (Example 47).²²⁶ Following the chorales, the returns of the “A” section are varied with noticeable intervallic symmetry: the melody in measure 361 is flipped upside down from its statement at measure 320. The recaps of the quasi recitativo material (now presented with artificial harmonics in the viola part) and themes I and II from part I return in inverse order to close the work.

Zaimov uses contemporary compositional techniques, with atonal melodies and a mixture of diverse rhythmic patterns (long values juxtaposed with sixteenth notes, combinations of triple and duple patterns, etc.). Few influences from traditional Bulgarian music are apparent. While melodies display an objective, emotional simplicity, timbral color plays an important role in the dramatic quality of the work. In order to execute the lines clearly, the performer must play with tonal and rhythmic precision. Violists have to view their instrument’s fingerboard as one encompassing geographical landscape, enabling their left hand to navigate freely across the fingerboard; reaches between positions and squeezing within positions are often necessary.

²²⁵ Zaimov interview, 2012.

²²⁶ Zaimov interview, 2012.

Example 47: Zaimov, *Sonata for Viola and Piano*, mm. 202-212, score

202
les est in got-
tes Se- gen
206
209

Pedagogical Summary

Like most of Zaimov's compositions, his *Sonata for Viola and Piano* is quite difficult. Atonal chromatic passages challenge the ear and the fingers, both in lower position passages within a narrow range and in dissonant leaps into high positions and across strings. Since the student will rarely sense the security of familiar finger patterns, one must have advanced left hand technique and comfort in moving around the fingerboard. Melody lines must be recognized

and brought out when they weave between the piano and viola. Timbre changes and nuances of shading are made with adjustments in bow speed and contact point. The piece also contains passages with double stops, chords, artificial harmonics, difficult string crossings, and sustained pitches.²²⁷

²²⁷ The sonata contains many long notes that require more than one bow. Zaimov asks that the performer change bows on a beat that the piano plays.

3.5 Postlude

Bulgaria's deeply-rooted folk traditions, as well as its cultural and political growth, have strongly influenced its classical music. The reflection of folk dances and traditional instrumental and vocal music is frequently seen in the classical repertoire, along with influences from western Europe and Russia. Studying pieces that are relatively unknown in the United States offers musicians the opportunity to discover and explore tonal, rhythmic, and timbral qualities not commonly found in the canonic pedagogical repertoire.

The most prevalent features of the Bulgarian pieces I studied were modal harmonies, additive rhythms, and imitations of vocal and instrumental folk practices. Non-western scale patterns are useful in introducing new finger patterns and improving intonation. To young ears, the modal tonalities can sound fresh and invigorating. Irregular meters require students to subdivide and feel beats that are grouped into larger patterns. A greater understanding of the underlying pulse comes through the recognition of combinations of duple and triple groupings in 5/8, 7/8, and other asymmetrical meters. In addition, references to folk instruments “call upon students to widen their range of tonal color, thereby improving bow control.”²²⁸ Vocal-like ornamentation, trills, turns, glissandi, *sul ponticello*, artificial harmonics, and other effects imitate the sounds of traditional instrumental music and folk songs.

Despite a plethora of works that have been written for viola in the past century, very little is known about those from Bulgaria. The purpose of this project is to broaden awareness of the Bulgarian viola repertoire, and I hope it is useful for teachers seeking new pieces for their students. Because of their excellent musicological and pedagogical value, these works stand to become significant additions to our viola repertoire.

²²⁸ Hayes, 40.

**APPENDIX A: ENGLISH TRANSLATION OF BOJIDAR DOBREV'S
WORKS FOR VIOLA AND CHAMBER ENSEMBLES WITH VIOLA BY
BULGARIAN COMPOSERS**

***Works for Viola and Chamber Ensembles with Viola by
Bulgarian Composers***

Catalog

Compiled by Bojidar Dobrev

Published by Dobrev, Sofia, 2003

Translated by Lisa Nelson with the assistance of Hristo Alexiev²²⁹

Summary of Dobrev's Introduction Notes:

This catalog includes information up to spring 2003. It does not include classical string formations, string quartets and string trios, which in foreign literature of this sort are always presented in different editions. In some cases, the year of composition or exact date of first performance is missing. In different editions, concert programs, articles, reviews, and books, various pieces can be encountered under different titles as well as different dates they were written. Because of this, we determined to make the titles as precise as possible by inquiring of the composers. However unusual music literature in Bulgaria is, this information is made in accordance with long-established requirements for these sorts of editions in other countries. It allows us to take a look at the interest of Bulgarian composers toward a specific instrument, as well as its presence in chamber music (particularly in non-traditional ensembles). The same goes for the performers, Bulgarian and foreigners, who are noted at the end on a separate list.

The present edition is a continuation of the first presentation of music for viola by Bulgarian composers from the beginning of the 1980s in the information center of the Primrose International Viola-Archive (PIVA) at Brigham Young University, Harold B. Lee Library (Provo, Utah), as well as in the specialized edition of Franz Zeyringer *Literature fur Viola* (Julius Schoenwetter Verlag, Hartberg, Austria, 1985).

²²⁹ Bulgarian is a Slavic language that uses the Cyrillic alphabet. Names and terms transliterated in the Latin alphabet may vary in spellings. For example, Khristoskov, Hristoskov, and Christoskov are three common spellings for the same composer. When translating this catalog, my goal was to be consistent when repeating a name and also trying to use spellings most often used in previously-published literature. In addition, the order of entries is different than Dobrev's catalog, due to differences in alphabetization in Bulgarian and English.

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PIECES FOR VIOLA AND CHAMBER ENSEMBLES WITH VIOLA

Composers

Vladislav Andonov (b. 1958)

Improvisation on an Indian Theme (1983) for flute, viola, harp, and piano

First performance: Quartet "Eolina" (Nikolai Koev (flute), V. Andonov (viola), Vesella Jeleva (harp), Stefan Trayanov (piano)), 11/8/1983, Sofia

Recording: CD 1993, Balkanton

Manuscript

Celtic Fairytale (2002) for flute, viola, harp, and harpsichord

First performance: Quartet "Eolina" (V. Andonov –viola), 5/16/2002, Plovdiv

Atanas Atanasov (b. 1952)

Sonata for Violin and Viola (1992)

First performance: Angel Stankov (violin), Yosif Radionov (viola), 2/10/1994, Sofia

Manuscript

Evgenii Avramov (b. 1929)

Pastoral (1968), viola and piano

Edition: Musica, Sofia

Peter Baberkoff (b. 1929)

Sonata for Solo Viola (1963)

Manuscript

Concerto for Viola and Orchestra (1966)

Andreas Sandor, 1967, Symphony Orchestra of Recklinghausen, Germany

Edition: Viola and Piano, A. J. Benjamin, Hamburg

Sonata for Flute, Viola, Harp, and Percussion (1990)

Manuscript

Nikolai Badinski (b. 1937)

Dialogue for Viola Solo (1973)

N. Badinski, 1975, Berlin

Edition: composer's publication, Berlin

Preltan (1973) for 2 violas and piano (harpsichord, cymbal)

Edition: Pro nova, Berlin

"Col-legno-Concerto" (1975) for viola and orchestra

Edition: Pro nova, Berlin

“Con pensier a Samuel Beckett” (1978) viola, cello, and double bass
Manuscript

“Interchangeabilite sur Seine pour trois” (1982) for woodwinds, bowed strings (viola) and plucking instrument
Manuscript

Rumen Balyozov (b. 1948)

Conflicts, quartet for flute, viola, piano, and harp (1977)
Manuscript

“La Folia” (1992) for viola, cello, and double bass
First performance: Ognian Stanchev (viola), Marieta Ivanova (cello), Petia Bugovska (bass), 6/25/1994, Sofia
Manuscript

“Base and Superstructure” (1992) for viola and cello
Manuscript

Aram Berberian-Datev (b. 1931)

Prelude-Poema (1994), viola and piano
Gergana Dobрева (viola), A. Berberian-Datev (piano), 12/7/1994, Varna
Manuscript

Vasil Bozinov (1888-1966)

Fantasia (1944) for viola and piano
Manuscript

Evgeni Cheshmedjiev (b. 1930)

Contrasts (1992) for solo viola
First performance: V. Andonov, 2/21/1994, Sofia
Manuscript

Dialogues (1994) for violin and viola
First performance: A. Stankov, Y. Radionov (viola), 4/21/1995, Sofia
Manuscript

Lyubomir Denev (b. 1951)

Sonata for Viola and Piano (1976)
Manuscript

Tsveta Dimitrova (b. 1968)

Pieces for Bassoon, Violin, Viola, and Double Bass (2000)

Manuscript

Bojidar Dimov (1935 - 2003)²³⁰

Dance Song (1990) for voice and viola

Manuscript

Dance Song (1991) for flute, violin, and viola

Manuscript

Plamen Djouroff (b. 1949)

Four Ballads (1987) for flute, viola, harp, and piano

First performance: Quartet "Eolina" (V. Andonov – viola), 1987, Bolzano

Manuscript

Ilya Draganov (1913 – 1977)

Four Miniatures (Pastorale, Humoreske, Elegie, Horo) (1956) for viola and piano

Originally for cello, arranged for viola and piano by B. Dobrev

Manuscript

Ivan Filev (b. 1941)

Recitative (1971) for solo viola

Manuscript

Nayden Gerov (1916-1991)

Concerto for Viola and Orchestra (1958)

Manuscript

Aria (1959) for viola and piano

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by E. Abadjiev, Nauka i. Izkustvo, 1964

Rondo (1966) for viola and piano

Manuscript

²³⁰ The *Encyclopedia of Bulgarian Composers* by Elisaveta Valchinova-Chendova lists Dimov's year of birth as 1931.

Marin Goleminov (1908-2000)

Song from *Woodwind Quintet No. 1* (1938) for viola and piano

Arranged for viola by Stefan Sugarev

Manuscript

Dance from the dance drama “*Nestinarka*” (1938)

Arranged for viola and piano by the composer

Edition: compilation *Light Pieces for Viola*, edited by Nedelcho Kisimov, A. Neinski, Nauka i. Izkustvo, 1973

Prelude (1948) for viola and piano, viola and chamber ensemble

Originally for cello, edited for viola and piano by Stefan Sugarev; arranged for chamber orchestra by the composer

Recording: Dragomir Zahariev (viola), Elena Vezieva (piano), Bulgarian National Radio, 1974

Edition: Nauka i. Izkustvo, 1950, edited by S. Sugarev; compilation *Light Pieces for Viola*, edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1973; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989

For viola and chamber orchestra – manuscript

Dance from *Five Sketches* (1948) for viola and string orchestra

Originally for string quartet, arranged for viola and string orchestra by the composer

Manuscript

Harvest from Five Sketches (1948) for viola and piano

Originally for string quartet, arranged for viola and piano by the composer

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973; for viola and string orchestra – compilation *Pieces for String Orchestra by Bulgarian Composers*, Nauka i. Izkustvo, 1969

For flute, viola, harp, and harpsichord – arranged by V. Andonov 1994

First performance: Quartet “Eolina” (V. Andonov, viola)

Manuscript

Concerto for Viola and Orchestra (1949)

Originally for cello, arranged for viola by S. Sugarev

First performance: Antonin Hiksa (viola), Symphony Orchestra of Varna, Emil Glavanakov, 10/15/1961

Edition: viola and piano, edited by S. Sugarev, Nauka i. Izkustvo, 1955

Little Suite (1951) for solo viola

Edition: edited S. Sugarev – Nauka i. Izkustvo 1951, 1956, 1965; compilation *Pieces for Viola*, edited by E. Abadjiev, Musica, 1976

Improvisation, Song, Tongue Twister, Merry Rebeck from ***Little Suite for Solo Viola*** (1951)
arranged for flute, viola, harp, and harpsichord by V. Andonov, 1984
First performance: quartet “Eolina” (V. Andonov, viola)
Manuscript

Children’s Pieces (1955) for 2 violas
(*Harvester’s Song, Dance, Song, and Joke*)
Originally for 2 violins; arranged for 2 violas by S. Sugarev
Edition: compilation *Pieces and Etudes for Viola*, edited by S. Sugarev, A. Neinski, Nauka i. Izkustvo, 1957

Three Improvisations (1981) for solo viola
Originally for violin, transcribed for viola V. Andonov
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Andonov, A. Neinski, Musica, 1989

Grotesque (1987) for flute, viola, harp, and piano
First performance: Quartet “Eolina” (V. Andonov – viola), 9/11/1987, Sofia
Manuscript

Sonata for Violin and Viola (1996)
First performance: A. Stankov (violin), Y. Radionov (viola), 12/11/1997, Sofia
Edition: Union of Bulgarian Composers, Sofia²³¹

Yordan Goshev (b. 1960)

Contrasts (1997) for violin and viola
Manuscript

Parashkev Hadjiev (1912-1992)

Capriccio (1951) for viola and piano, viola and string orchestra
Originally for oboe and piano; arranged for viola by the composer
Edition: compilation *Light Pieces for Viola*, edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1973; compilation *Pieces for String Orchestra and Solo String Instruments*, in 3 volumes, Nauka i. Izkustvo, 1972

Little Gayda Player (1951) for viola and piano
Originally for violin and piano
Edition: compilation *Light Pieces for Viola*, edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970

²³¹ The Dobrev catalog lists this piece as manuscript, but it has been published since 2003.

Song and Joke (1952) for viola and piano

Originally for violin and piano; arranged for viola by S. Sugarev

Edition: Nauka i. Izkustvo, 1952; Nauka i. Izkustvo, 1956; compilation *Pieces for Viola by Bulgarian Composers*, edited by B. Dobrev, A. Neinski, Musica, 1978

Manuscript for viola and strings

Song (1954) for viola and piano

Originally for violin and piano; arranged for viola by S. Sugarev

Edition: Nauka i. Izkustvo, 1957, edited by S. Sugarev

Rondino (1957) for viola and piano

Originally for violin and piano; arranged for viola by V. Penev

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989

Sonatina (1957) for viola and piano

Originally for violin and piano, arranged for viola by V. Penev

Edition: Musica, 1976, edited by V. Penev

Boyan Ikonov (1900-1973)

Scherzo (1952) for viola and piano

Originally for cello

Edition: compilation *Light Pieces for Viola*, edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo 1973

Stefan Ikonov (1937-1994)

Prelude, Aria, Interlude, and Fugue (1966) for viola and piano, viola and chamber orchestra

Originally for cello, arranged by the composer for viola and piano – 1992, for viola and chamber orchestra – 1993

First performance: Y. Radionov (viola), orchestra “Sinfonietta,” Andrei Andreev, 2/8/1994, Sofia

Manuscript

Ilya Iliev (1912-1990)

Sonata op. 35 (1965) for viola and piano

Manuscript

Trio for Clarinet, Viola, and Harp op. 75 (1969)

First performance: Uli Kaliaspolik (clarinet), Herbert Laape (viola), V. Vahi (harp), 3/22/1973, Tallinn, Estonia

Manuscript

“Vestvego” op. 86 (1971) for flute, viola, harp, and narrator
First performance: Kurt Kunar (flute), Heintz Kuleinid (viola), Katarina Hamstedt (harp), Uli Kilner, 3/29/1973, Erfurt, Germany
Manuscript

Quartet (1976) for flute, viola, harp and piano
First performance: Quartet “Eolina,” (E. Lavrenov - viola)
Manuscript

Konstantin Iliev (1924-1988)

Duo-Sonata (1953) for violin and viola
First performance: Georgi Badev (violin), Nikola Zidarov (viola), 12/5/1968, Sofia
Recording: Bulgarian National Radio, G. Badev, N. Zidarov, 1968
Manuscript

“Ad libitum” (1978) for violin and viola²³²
First performance: N. Zidarov, Ventsislav Nikolov (cello), 3/15/1978, Sofia
Recording: Bulgarian National Radio, N. Zidarov, V. Nikolov, 1978
Manuscript

Stefan Iliev (b. 1946)

Sonata op. 38 (1982) for viola and piano
Manuscript

“Mezza voce” op. 47 (1985) for viola, bass clarinet, and harp
Manuscript

Concerto for Viola and Chamber Orchestra (1993)
Manuscript

Kiril Ilievski (b. 1955)

Suite (1982) for flute and viola
First performance: Rumiana Petrova (flute), B. Dobrev, 3/20/1983, Sofia
Manuscript

Two Pieces (1986) for viola and piano
Manuscript

Metamorphoses (1992) for violin, viola, bassoon, and double bass
First performance: Quartet “Minkin” (Emil Rapondjiev – violin, Albena Khristova – viola, Mihail Kovachev – bassoon, Yulia Dishlianova –double bass), 2/24/1994, Sofia
Manuscript

²³² The *Encyclopedia of Bulgarian Composers* lists the instrumentation as viola and cello.

Sonata (2001) viola and piano
Manuscript

Danko Jordanov (b. 1959)

Suite for Flute, Violin, Viola and Piano (1994)
Manuscript

Aleksandar Kandov (b. 1949)

“Procession” (1994) for flute, viola, harp and harpsichord
Manuscript

Quartet (1994) for flute, harp, viola, and double bass
Manuscript

Vasil Kazandzhiev (b. 1934)

Duet (1964) for oboe and viola
Edition: compilation *Instrumental Duets by Bulgarian Composers*, Musica, 1980

Prelude and Fugue (1956) for viola and piano
First performance: S. Sugarev, V. Kazandzhiev (piano), 1956, Sofia
Recording: S. Sugarev, V. Kazandzhiev, 1956, Bulgarian National Radio
Edition: Nauka i. Izkustvo, 1967, edited by Dimitar Bozduganov; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Andonov, A. Neinski, Musica, 1989

Concert Variations for Flute, Viola, Harp, and Harpsichord (1974)
First performance: Quartet “Eolina” (E. Lavrenov – viola), 1974, Sofia
Manuscript

Petar Khristoskov (b. 1917)

Three Caprices for Solo Viola (1954) from “12 Caprices for Solo Violin” op. 1, edited for viola by the composer
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Andonov, A. Neinski, Musica, 1989

Capriccio op. 9 no. 1 (1954) for viola and piano
Originally for solo violin; arranged for violin/viola and piano by the composer
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989

Improvisation and Presto op. 14 (1955) for viola and piano
Manuscript

Introduction and Presto (1956) for viola and piano
Edition: Nauka i. Izkustvo, 1967, edited by Z. Chavdarov

Capriccio No. 1 (1962) for solo viola
Edition: compilation *Pieces for Viola*, edited by E. Abadjiev, Nauka i. Izkustvo, 1964;
compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989

Shopska Fantasia (1968) for viola and piano
Edition: Nauka i. Izkustvo, 1969

Dimitar Khristov (b. 1933)

“Adagio affabile” (1970) for flute, harp, and viola
First performance: N. Koev (flute), E. Lavrenov (viola), V. Jeleva (harp), 1975, Sofia
Manuscript

Quartet for Flute, Viola, Harpsichord, and Harp (1972)
First performance: Quartet “Eolina” (E. Lavrenov – viola), 1972, Sofia
Manuscript

“Give Me Solace” (1992) for flute, viola, flute, and piano
First performance: Quartet “Eolina” (V. Andonov – viola), 1992, Sofia
Manuscript

“The Double Bass is Heading Towards the Sky” (1993) for violin, viola, bassoon, and double bass
First performance: Quartet “Minkin” (A. Khristova – viola), 2/7/1994, Sofia
Manuscript

Zhivka Klinkova (1924 – 2002)

Sonata (Dialogue) op. 100 (1969) for flute and viola
First performance: Lydia Oshavkova, P. Nedyalkova, 1970, Sofia
Edition: compilation *Instrumental Duets by Bulgarian Composers*, Musica, 1980

Suite from the ballet “The Lights of the Heidelberg Castle” for flute, viola, harp, and piano (1987)
First performance: Quartet “Eolina” (V. Andonov, viola) 7/15/1988, Athens, Greece
Manuscript

Sonata for Viola and Guitar (1993)
Manuscript

Four Bulgarian Dances (1993) for 2 violas
Manuscript

Georgi Kostov (b. 1941)***Concertino for Viola and Orchestra* (1965)**

Recording: Ognian Stanchev (viola), Symphony Orchestra of the Bulgarian National Radio, Vasil Stefanov, 1970

Edition: Nauka i. Izkustvo, 1971; compilation *Select Concertinos for Viola*, 2 parts, edited by Blagovest Jekov, Musica, 1983

***Passacaglia* (1969) for viola and piano**

Arrangement of part II of the *Concerto for French horn*

First performance: B. Dobrev, P. Belneev (piano), 11/22/1984, Sofia

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by B. Dobrev, Musica, 1985

Ilya Krastenjakov (1899-1973)***Sonnet* (1942) for solo viola**

Manuscript

***Prelude* in E-flat Major (1943) for solo viola**

Manuscript

***Prelude* in c minor (1943) for solo viola**

Manuscript

***Prelude* in d minor (1945) for solo viola**

Manuscript

Boris Kremenliev (1911-1992)***Sonata for Viola and Piano* (1957)**

Edition: Los Angeles, personal edition

***Quartet* (1948) for violin, oboe, viola, and cello**

Edition: Los Angeles, USA

Yovcho Krushev (b. 1957)***Allegro* (1982) for viola and piano**

First performance: B. Dobrev, P. Belneev, 11/22/1984, Sofia

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by B. Dobrev, Musica, 1985

Kiril Lambov (b. 1955)***Aria and Improvisation* (1990) for viola and piano**

First performance: K. Lambov (viola), Rusalina Lambova (piano), 2/11/1991, Sofia

Edition: Union of Bulgarian Composers

Henri Lazarof (b. 1932)

Concerto for Viola and Orchestra (1960)

Manuscript

Inventions (1962) for viola and piano²³³

Manuscript

Tempi concertati (1963) for violin, viola, and chamber orchestra

Manuscript

Ricercar (1968) for viola, piano, and orchestra

Manuscript

Cadence II (1969) for viola and toneband

Manuscript

Volo (Canti da Requiem) (1976) for viola and 2 string ensembles

Manuscript

Jul Levi (b. 1930)

Two Concert Pieces (1975) for flute, viola, harp, and piano

First performance: Quartet "Eolina" (E. Lavrenov – viola), 1975, Sofia

Manuscript

Milcho Leviev (b. 1937)

"Scenes d'enfants" (7 Miniatures for Harp, Viola, Vibraphone and Bass Clarinet) (1995)

Recording: Veselin Trichkov (harp), V. Gerov (viola), Rositsa Mihaylova (vibraphone), Petar Vasev (clarinet), Bulgarian National Radio, 1995

Manuscript

Vasil Lolov (1913-1992)

Lullaby Song (1973) for viola and piano

Recording: D. Zahariev, E. Vezneva, Bulgarian National Radio, 1974

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973

Rondo (1974) for viola and piano

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973

²³³ The entry on page 128 lists the date as 1969.

Asen Markov (b. 1937)

Elegia (1954) for viola and piano

First performance: Evgeni Todorov (viola), A. Markov (piano), 3/15/1955, Varna

Manuscript

Tzenko Minkin (b. 1937)

Sonata for Viola and Piano (1986)²³⁴

First performance: Valentin Gerov, Tzenko Minkin (piano), 4/18/1983, Sofia

Manuscript

Trio (1983) for flute, viola, and harp

Manuscript

“In You” (1997) for viola and piano

Manuscript

Emil Mirtchev (b. 1953)

Fantasia (1989) for viola solo

Manuscript

Reminiscence for Viola and Magnetic Tape (1994)

Manuscript

Lyubomir Mitzev (b. 1948)

Sonata for Viola and Piano (1982)

First performance: L. Mitzev (viola), Krasimir Taskov (piano), 10/15/1982, Haskovo

Manuscript

Kaleidoscope (1999), music for viola and computer

First performance: L. Mitzev, 6/19/1999, Sofia

Manuscript

Dimitar Nikolov (b. 1945)

Klavier Trio No. 1 (1963) for soprano, viola, and piano

Manuscript

Quartet for Flute, Viola, Harp, and Piano (1976)

First performance: Quartet “Eolina” (Emil Lavrenov – viola), 1977, Sofia

Manuscript

²³⁴ The *Encyclopedia of Bulgarian Composers* lists the composition date as 1984.

“Passacaglia Capriccioso” (1999) for violin and viola

First performance: Anastasia Abadjieva (violin), Pepa Djeneva (viola), 4/14/2002, Sofia

Edition: Union of Bulgarian Composers

Lazar Nikolov (1922-2005)

Sonata for Viola and Piano (1955)

First performance: Dimitar Bozduganov (viola), Katya Karadicheva (piano), 1959, Sofia

Recording: Nikola Zidarov (viola), Yuliya Ganeva (piano), Bulgarian National Radio

Edition: Nauka i. Izkustvo, 1970

Trio (1993) for violin, viola, and piano

First performance: Lyudmil Nenchev (violin), Valentin Gerov (viola), Daniela Petrova (piano), 2/14/1994, Sofia

Manuscript

“From the Music of Orpheus” (2001) for solo viola

First performance: Valentin Gerov, 4/12/2002, Sofia

Manuscript

Veselin Nikolov (b. 1938)

Prayers (2000) for solo viola, magnetic tape, and light

Manuscript

Emile Noumoff (b. 1962)

Kleine Suite (1983) for viola and piano

Edition: Schott

Svetoslav Obretenov (1909-1955)

Lullaby Song (1940) for viola and piano

Originally for violin

Edition: compilation *Pieces for Viola by Bulgarian Composers*, B. Dobrev, A. Neinski, Musica, 1978

Horovodna Theme with Variations (1941) for viola and piano

Originally for violin

Edition: compilation *Pieces for Viola by Bulgarian Composers*, B. Dobrev, A. Neinski, Musica, 1978

Filip Pavlov (b. 1950)

Three Pieces (Prelude, Nocturne, Scherzo) (1984) for viola and piano

First performance: B. Dobrev, P. Belneev, 11/22/1984, Sofia

Edition: *Nocturne and Scherzo* in compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Andonov, A. Neinski, Musica, 1989

Prelude – Manuscript²³⁵

Concerto for “Eolina” (flute, viola, harp, and piano) (1979)²³⁶

First performance: Quartet “Eolina” (E. Lavrenov – viola), 1985, Sofia

Manuscript

Mihail Pekov (b. 1941)

Partita for Piano, Harp, Flute, and Viola (1971)

First performance: Quartet “Eolina” (E. Lavrenov - viola) 12/11/1979, Sofia

Manuscript

Sonatina (1978) for viola and piano

Manuscript

Klavier Quartet (1978) for violin, viola, cello, and piano

First performance: Student String Quartet, 12/11/1979, Sofia

Manuscript

“Piece for Two Lovers” (1980) for soprano, baritone, viola, and piano

First performance: Rumiana Evrova (soprano), Pavel Gerdjikov (baritone), V. Gerov (viola), Filipina Filipova (piano), 11/19/1980, Sofia

Manuscript

Cantilena and Gavotte (1984) for flute, viola, harp and piano

First performance: Quartet “Eolina” (V. Andonov – viola), 1984, Sofia

Manuscript

Trio for Flute, Viola, and Piano (1986)

First performance: N. Koev (flute), V. Andonov (viola), Stefan Trayanov (piano), 1987, Bolzano

Manuscript

New Sinfonia Concertante (1990) for violin, viola, and orchestra

First performance: A. Stankov, Y. Radionov, Symphony Orchestra of Vratsa, Veselin Baychev, 10/7/1991, Vratsa

Manuscript

²³⁵ This work was recently published by the Union of Bulgarian Composers.

²³⁶ On page 131, the date is listed as 1984.

Petar Petrov (b. 1961)²³⁷

Sonata (1993) for violin and viola
Manuscript

Bach-Studiums (1995) for clarinet, viola, and piano
First performance: Rosen Idealov (clarinet), Y. Radionov (viola), Mario Angelov (piano),
12/7/1995, Stara Zagora
Manuscript

Studium 4 for Solo Viola (1990)
First performance: Anton Bonev, 3/20/1998, Stara Zagora
Manuscript

Concerto for Viola and Orchestra (1998)
Edited for viola from *Concerto for Violin No. 2*
Manuscript

Lyubomir Pipkov (1904-1974)

Pastorale op. 24 (1944) for viola and piano
Originally for violin
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by B. Dobrev, A. Neinski,
Musica, 1978

Prelude op. 30 (1945) for viola and piano
Originally for French horn, arranged for viola by B. Dobrev
Manuscript

Piece for Viola and Piano op. 34 (1951)
Manuscript

Aleksandar Popov (1927-2010)²³⁸

Etude (1951) for viola and piano
First performance: Aleksandar Popov (viola), Emil Georgiev (piano), 1952, Sofia
Manuscript

Sonata (1984) for viola and piano
Recording: Khristo Paskalev (viola), Atanas Atanasov (piano), Bulgarian National Radio, 1985

“Games” (1994) for violin and viola
First performance: A. Stankov, Y. Radionov, 5/15/1995, Sofia
Manuscript

²³⁷ Petrov’s birth date was listed as 1950 in the Dobrev catalog and 1961 in the *Encyclopedia of Bulgarian Composers*.

²³⁸ Dates updated by the Union of Bulgarian Composers.

Four Children' Pieces based on the poetry of P. R. Slaveykov (2002) for soprano, 2 violins, and viola

First performance: Antonia Radneva (soprano), Petya Miroleskova and Aleksandar Miroleskov (violins), Albena Khristova (viola), 11/7/2002, Sofia

Todor Popov (1922-2000)

Song (1954) for viola and piano, viola and string orchestra

Originally for violin and piano

Edition: for viola and string orchestra – compilation *Ensemble Pieces*, 3 volumes, Nauka i. Izkustvo, 1973; for viola and piano – compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo 1973; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989

Artin Poturlian (b. 1943)

Concerto for Viola and Chamber Orchestra (1971)

First performance: viola and piano – Akop Sandjian (viola), Anahit Muradyan (piano), 5/20/1971 Yerevan, Armenia

Manuscript

“Musica da camera” (1973) for oboe, French horn, viola, and piano

Manuscript

Nikolai Ramadanov (b. 1953)

Sonata for Viola and Piano (1983)

First performance: Ivan Pashovski (viola), Nadejda Yotova (piano), 11/27/1983, Sofia

Manuscript

Aleksandar Raichev (b. 1922)

Aria (1973) for solo viola

Edition: compilation *Pieces for Solo Viola*, edited by E. Abadjiev, Musica, 1976; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Andonov, A. Neinski, Musica, 1989

Recording: Dimitar Penkov, Bulgarian National Radio

Sonata-Poema (1954) for viola and piano

Originally for violin and orchestra, edited for violin and piano by the composer

Arranged for viola and piano by B. Dobrev; arranged for viola and piano by N. Todorov²³⁹

Manuscript

Duo for Viola and Cello (1999)

First performance: Aleksandrina Ignatova (viola), Magdalena Dalcheva (cello), 4/16/2003, Sofia

Manuscript

²³⁹ Todorov's edition was not listed in Dobrev's catalog. Todorov provided me with his transcription.

Stefan Remenkov (1923-1988)

Aquarelle and Humoresque op. 6 (1950) for viola and piano
First performance: Zahari Chavdarov (viola), Mary Chavdarova (piano), 1965, Sofia
Edition: compilation *Pieces for Viola*, edited by Z. Chavdarov, Nauka i. Izkustvo, 1965

Dimitar Sagaev (1915-2003)

Concerto for Viola and Orchestra op. 39 (1965)
2nd revision – for viola and string orchestra – 1999
Manuscript

Sonata for Solo Viola op. 44 (1966)
Manuscript

Quartet for Flute, Viola, Harp, and Piano op. 81 (1976)
First performance: Quartet “Eolina” (E. Lavrenov – viola), 1977, Sofia
Manuscript

Cantilena op. 102 (1983) for solo viola
First performance: B. Dobrev, P. Belneev, 11/22/1984, Sofia
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by B. Dobrev, Musica, 1985

Ivan Shekov (b. 1942)

“Entrada, Intermezzo, und ostinato” (1987) for flute, guitar, and viola
Edition: P. J. Tonger, Rodenkirchen

Concerto-Fantasia for Viola and String Orchestra (1992)
First performance: Semfra Griffiths (viola), Chamber Orchestra of Constance, Wolfgang Mettler, 10/23/1993, Constance
Manuscript

“Sonata per tres” (1994) for violin, viola, and piano
First performance: Srdjan Grujic (violin), Paraskeva Nedialkova-Weit (viola), Constantine Weit (piano), 9/25/1994, Waldkirch, Germany
Manuscript

Trifon Silyanovsky (1926)²⁴⁰

Sonata for Solo Viola (1961)
First performance: Vladislav Andonov, 4/2/1994, Sofia
Edition: Dobrev

²⁴⁰ According to the Union of Bulgarian Composers, Silyanovsky’s dates should be listed as 1923-2005.
<http://www.ubc-bg.com/en/composer/142>

Tsvetelina Slavova (b. 1961)

Ritual Triptych (1987) for solo viola

First performance: Ventsislav Grigorov, 11/23/1987, Sofia

Manuscript

Leon Souroujon (1913-2008)²⁴¹

Improvisation on a Religious Theme (1953) for solo viola

Manuscript

Images Espagnoles (1955) for solo viola

Manuscript

Berceuse (1956) for solo viola

Manuscript

Nocturne (1956) for solo viola

Manuscript

Ivan Spasov (1934-1996)

Sonata (1960) for viola and piano

First performance: Stefan Kamasa (viola), I. Spasov (piano), 5/5/1962, Warsaw

Edition: Nauka i. Izkustvo, 1966, edited by Z. Chavdarov

Silvia Statkova (b. 1964)

“Outplaying I” (1996) for viola and piano

First performance: Marcella Neikova (viola), Silvia Statkova (piano), 4/9/1998, Sofia

Manuscript

“Outplaying II” (2001) for viola and piano

First performance: Agop Manikian (viola), Ani Toshkova (piano), 4/15/2003, Sofia

Manuscript

Pencho Stoyanov (b. 1931)

Quartet for Flute, Viola, Harp, and Piano (1972)

First performance: Quartet “Eolina” (Bedros Papazian - viola), 1974, Sofia

Recording: Quartet “Eolina” (B. Dobrev - viola), 1974, Bulgarian National Radio

Manuscript

²⁴¹ Some sources list Souroujon’s death year as 2007. The piece titles in the manuscripts are written in French, information for this section is taken from this source; translation from the Bulgarian in the Dobrev catalog would render slight variations on the titles.

Scherzo (1979) for viola and piano

First performance: B. Dobrev, P. Belneev, 11/22/1984, Sofia

Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by B. Dobrev, Musica, 1985; Dobrev

Veselin Stoyanov (1902-1969)

Concertino (1955) for viola and piano

Originally for violin and piano, arranged for viola by B. Jekov

Edition: compilation *Select Concertinos for Viola and Piano*, edited by B. Jekov, Musica, 1981

Stojan Stoyantshev (b. 1931)

“Konversationem” (1980) for flute, oboe, viola, and cello

First performance: Chamber Ensemble Halle, 11/1/1980, Halle, Germany

Manuscript

Nikolai Stoykov (b. 1936)

“Gradus ad Parnasum” Concerto Duet from *“Book for the Performer”* for violin (muta in viola) and piano, 2nd volume (1982)

First performance: Nedyalcho Todorov (violin/viola), Atanas Slavchev²⁴² (piano), 1982, Plovdiv

Edition: compilation *Pieces for Violin by Bulgarian Composers*, part 1, edited by N. Todorov, Musica, 1984

Todor Stoykov (1932-1993)

Concerto for Viola and Orchestra (1984)

First performance: D. Zahariev, Pazardjik Symphony Orchestra, Ivan Spasov, 2/12/1986, Sofia

Manuscript

Sonata for Viola

Manuscript

Emil Tabakov (b. 1947)

Sonata (1970) for viola and double bass

Manuscript

Sonata (1994) for solo viola

Manuscript

²⁴² “Slavov” in the Dobrev catalog; according to Nedyalcho Todorov, the correct spelling should be “Slavchev”

Aleksandar Tanev (1928-1996)

Sonata (1966) for viola and piano

First performance: Paraskeva Nedyalkova (viola), Savka Shopova (piano), 3/9/1971, Sofia

Manuscript

Dimitar Tapkov (b. 1929)

Quartet for Flute, Viola, Harp, and Harpsichord (1973)

First performance: Quartet "Eolina" (Emil Lavrenov – viola), 1973, Sofia

Manuscript

"In Memory of Stefan" for soprano, flute, viola, and harp (1994)

First performance: Rumiana Bareva (soprano), Nikolai Koev (flute), V. Andonov (viola), Vesela Jeleva (harp), 6/1994, Sofia

Manuscript

Sonata for Solo Viola (2002)

First performance: Nedyalcho Todorov, 4/15/2003, Sofia²⁴³

Edition: Union of Bulgarian Composers, Sofia²⁴⁴

Krasimir Taskov (b. 1955)

Concerto for "Eolina" and String Orchestra (1989)

First performance: Quartet "Eolina" (V. Andonov – viola), State Orchestra of Pazardjik, Ivan Spasov, 1989

Manuscript

Aleksandar Tekeliev (b. 1942)

Poema (1973) for viola and orchestra

Recording: D. Zahariev, Symphony Orchestra of the Bulgarian National Radio, Vasil Stefanov, Gramophone record by Balkanton, 1974

Edition: for viola and piano, Musica, 1979

Lyuben Todorov (1903-1987)

Allegretto (1945) for viola and piano

Manuscript

Barcarolle (1945) for viola and piano

Manuscript

Folk Song (1946) for viola and piano

Manuscript

²⁴³ According to Nedyalcho Todorov, the correct first performance date is 6/15/2002.

²⁴⁴ The Dobrev catalog lists the work as manuscript; it was published after 2003.

Duet (1949) for violin and viola
Manuscript

Capriccio in F minor (1952) for viola and piano
Manuscript

Legende (1957) for viola and piano
Manuscript

Song (1957) for 2 violins and viola
Manuscript

Night Song (1958) for viola and piano
Manuscript

Capriccio in D minor (1958) for viola and piano
Manuscript

Concerto for Viola and Piano (1962)
Manuscript

Sorrow (1967) for viola and piano
Manuscript

Mother's Song (1967) for viola and piano
Manuscript

Stefan Trayanov (1936-1994)

Passacaglia using the name of "BACH" (1993) for flute, viola, harp, and harpsichord
First performance: Quartet "Eolina" (V. Andonov – viola, Filip Pavlov – piano), 1994, Sofia
Manuscript

Yuliya Tzenova (b. 1948)

Concertino for Flute, Viola, Harp, and Piano (1971)
First performance: Quartet "Eolina" (E. Lavrenov, viola), 1975, Sofia
Manuscript

Prelude and Fugue for Flute, Viola, Harp, and Piano (1973)
First performance: Quartet "Eolina" (E. Lavrenov, viola), 1975, Sofia
Manuscript

Three Frescoes with Epilogue (1976) for viola and piano
Manuscript

Step and Ragtime (1981) for viola and piano
Edition: Union of Bulgarian Composers

“Music During the Entr’acte” (1986) for viola, double bass, piano, and tape
Manuscript

“Green Silence” (2000) for flute, viola, harp, and piano
Recording: Quartet “Eolina” (V. Andonov, viola), Bulgarian National Radio
Manuscript

Tzvetan Tzvetanov (1931-1981)²⁴⁵
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Two Children’s Pieces (1954) for viola and piano
Originally for violin and piano
Edition: compilation *Light Pieces for Viola*, edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970

Pancho Vladigerov (1899-1978)

Caress, op. 9, no. 4 (1920) for viola and piano
Originally for piano; arranged for violin and piano by the composer; edited for viola by Emil Abadjiev
Edition: compilation *Pieces for Viola*, edited by E. Abadjiev, Nauka i. Izkustvo, 1964; compilation *Pieces for Viola*, edited by E. Abadjiev, Musica, Moscow, 1969

Romance op. 20, no. 1 (1925) for viola and piano
Originally for piano; arranged for flute and piano by the composer; edited for viola by E. Abadjiev
Edition: compilation *Pieces for Viola*, edited by E. Abadjiev, Nauka i. Izkustvo, 1964

Song from “Bulgarian Suite” op. 21 (1927) for viola and piano
Originally for symphony orchestra; arranged for violin and piano by the composer, 1928
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited Bojidar Dobrev, Aleksander Neinski, Musica, Sofia, 1978; compilation *Pieces for Viola by Bulgarian Composers*, edited by Vladislav Andonov, A. Neinski, Musica 1989

Northern Song op. 24, no. 5 (1931) for viola and piano
Originally for piano; arranged for violin and piano by the composer; edited for viola by E. Abadjiev
Manuscript

Song from “Miniatures,” op. 29, no. 4 (1934) for viola and piano
Originally for piano; arranged for violin and piano by the composer; edited for viola by E. Abadjiev
Manuscript

²⁴⁵ The *Encyclopedia of Bulgarian Composers* lists Tzvetanov’s dates as 1931-1982.

Fairy Tale op. 46, no. 2 (1950), viola and piano
Original for piano; arranged for violin and piano by the composer; edited for viola by V. Penev
Edition: compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Nauka i. Izkustvo, 1973; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989

Boyan Vodenitcharov (b. 1960)

Quartet for Clarinet, Violin, Viola, and Cello (1983)
First performance: Aleksandar Ilchev (violin), Valentin Gerov (viola), Anatoli Krastev (cello), Boris Borisov (clarinet), 3/13/1984, Sofia
Manuscript

Iasen Vodenitcharov (b. 1964)

“Bucolic” (1999) for baritone, flute, viola, and guitar
First performance: Vincent Bouchot (baritone), Dedalus Ensemble, 4/14/2000, Strasbourg
Manuscript

Etincelles (1999) for flute, viola, and harp
First performance: Trio “Nobis,” 3/15/2000, Paris
Edition: Editions Musicales Europeennes, Paris

“Dreams of the Butterfly” (2001) for viola, guitar, and trombone
First performance: L'itineraire Ensemble, 2/14/2002, Paris
Manuscript

Velislav Zaimov (b. 1951)

Quartet for Clarinet, Violin, Viola, and Cello (1979)
First performance: R. Idealov (clarinet), E. Arabadjieva (violin), O. Stanchev (viola), A. Atanasova (cello), 6/14/1998, Sofia
Manuscript

Sonata for Viola and Cello (1989)
First performance: Valentin Gerov (viola), A. Atanasova (cello), 2/14/1993, Sofia
Manuscript

Sonata for Solo Viola (1991)
First performance: Y. Radionov, 11/7/1996, Sofia
Manuscript

Concerto for Violin, Viola, and Orchestra (1994)
First performance: A. Stankov (violin), Y. Radionov (viola), State Philharmonic of Vratsa, N. Nedialkov, 2/8/1996, Vratsa
Manuscript

***Quartet for Flute, Viola, Harp, and Harpsichord* (1995)**

First performance: Quartet "Eolina" (V. Andonov – viola), 3/23/1996, Sofia
Manuscript

***Suite for Soprano, Flute, Viola, and Harpsichord* (1996)**

First performance: Ludmila Gerova (soprano), Quartet "Eolina" (V. Andonov – viola),
11/10/1999, Sofia
Manuscript

***Quartet* (1997) for flute, guitar, viola, and cello**

First performance: L. Oshavkova, S. Dobрева, O. Konstantinov (viola), A. Atanasova, 2/1/1998,
Pazardzjik
Edition: Dobrev / orchestral score and parts

***Concerto for Two Violas and Orchestra* (1998)**

First performance: V. Andonov and Stefan Jilkov (violas), State Philharmonic Vratsa, Valeri
Vachev, 4/11/2000, Sofia
Manuscript

***Trio Sonata for Violin, Viola, and Piano* (1998)**

First performance: A. Stankov, Y. Radionov (viola), T. Nestorova, 3/12/1992, Sofia
Manuscript

***Klavier Quartet* (1998) for violin, viola, cello, and piano**

Manuscript

***Trio for Clarinet, Viola, and Piano* (1998)**

First performance: R. Idealov, Y. Radionov (viola), Martin Stambolov, 6/14/2000, Sofia
Manuscript

***Sonata for Violin and Viola* (1999)**

First performance: A. Stankov, Y. Radionov (viola), 3/30/2001, Sofia
Edition: Union of Bulgarian Composers

***Trio for Viola, Cello, and Double Bass* (2001)**

First performance: Aleksandrina Ignatova (viola), Magdalena Dalcheva (cello), Margarita
Kalcheva (bass), 4/16/2003, Sofia
Manuscript

Georgi Zlatev-Cherkin (1903-1976)

Sevdana (1944) for viola and piano, viola and string orchestra

Originally for violin,²⁴⁶ arranged for viola by S. Sugarev

Edition: edited by S. Sugarev – Nauka i. Izkustvo 1951, 1954, 1964, Dobrev 2001; compilation *Pieces for Viola by Bulgarian Composers*, edited by V. Penev, Musica, 1989; for viola and string orchestra – compilation *Pieces for String Orchestra by Bulgarian Composers*, Nauka i. Izkustvo, 1973

²⁴⁶ Yosif Radionov says that *Sevdana* was originally written for cello, although the violin version is the one most often performed now.

PIECES FOR VIOLA AND CHAMBER ENSEMBLES FOR VIOLA

Solo Viola / 2 Violas

- | | |
|---------------------|--|
| Peter Baberkoff | – <i>Sonata for Solo Viola</i> (1963) |
| Nikolai Badinski | – <i>Dialogue for Viola Solo</i> (1973) |
| Evgeni Cheshmedjiev | – <i>Contrasts</i> (1992) |
| Ivan Filev | – <i>Recitative</i> (1971) |
| Marin Goleminov | – <i>Little Suite</i> (1951) |
| | – <i>Children’s Pieces</i> (1955) for 2 violas
(<i>Harvester’s Song, Dance, Song, Joke</i>) |
| | – <i>Three Improvisations</i> (1981) |
| Petar Khristoskov | – <i>Three Caprices for Solo Viola</i> (1954) from “ <i>12 Caprices for Solo Violin</i> ” op. 1 |
| | – <i>Capriccio No. 1</i> (1962) |
| Zhivka Klinkova | – <i>Four Bulgarian Dances</i> (1993) for 2 violas |
| Ilya Krastenjakov | – <i>Sonnet</i> (1942) |
| | – <i>Prelude in E Flat Major</i> (1943) |
| | – <i>Prelude in C minor</i> (1943) |
| | – <i>Prelude in D minor</i> (1945) |
| Emil Mirtchev | – <i>Fantasia</i> (1989) |
| Lazar Nikolav | – “ <i>From the Music of Orpheus</i> ” (2001) |
| Petar Petkov | – <i>Studium 4 for Solo Viola</i> (1990) |
| Aleksandar Raichev | – <i>Aria</i> (1973) |
| Dimitar Sagaev | – <i>Sonata for Solo Viola</i> op. 44 (1966) |
| Trifon Silianovsky | – <i>Sonata for Solo Viola</i> (1961) |
| Tzvetelina Slavova | – <i>Ritual Triptych</i> (1987) |
| Leon Souroujon | – <i>Improvisation on a Religious Theme</i> (1953) |
| | – <i>Images Espagnoles</i> (1955) |
| | – <i>Berceuse</i> (1956) |
| | – <i>Nocturne</i> (1956) |
| Velislav Zaimov | – <i>Sonata for Solo Viola</i> (1991) |

Viola and Piano / 2 Violas and Piano

- | | |
|----------------------|---|
| Evgenii Avramov | – <i>Pastoral</i> (1968) |
| Nikolai Badinski | – <i>Preltan</i> (1973), 2 violas and piano (harpsichord, cymbal) |
| Aram Berberian-Datev | – <i>Prelude-Poema</i> (1994) |
| Vasil Bozinov | – <i>Fantasia</i> (1944) |
| Ilya Draganov | – <i>Four Miniatures</i> (1956) |
| Nayden Gerov | – <i>Aria</i> (1959) |
| | – <i>Rondo</i> (1966) |
| Marin Goleminov | – <i>Song from Woodwind Quintet No. 1</i> (1938) |
| | – <i>Dance</i> from the dance drama “ <i>Nestinarka</i> ” (1938) |
| | – <i>Prelude</i> (1948) |
| | – <i>Harvest</i> from <i>Five Sketches</i> (1948) |

- Parashkev Hadjiev – *Capriccio* (1951)
– *Little Gayda Player* (1951)
– *Song and Joke* (1952)
– *Song* (1954)
– *Rondino* (1957)
– *Sonatina* (1957)
- Ilya Iliev – *Sonata* op. 35 (1965)
Stefan Iliev – *Sonata* op. 38 (1982)
Kiril Ilievski – *Two Pieces* (1986)
– *Sonata* (2001)
- Boyan Ikonomov – *Scherzo* (1952)
Stefan Ikonomov – *Prelude, Aria, Interlude, and Fugue* (1966)
Vasil Kazandzhiev – *Prelude and Fugue* (1956)
Petar Khristoskov – *Capriccio* op. 9, no. 1 (1954)
– *Improvisation and Presto* op. 14 (1955)
– *Introduction and Presto* (1956)
– *Shopska Fantasia* (1968)
- Georgi Kostov – *Concertino* (1965)
– *Passacaglia* (1969)
- Boris Kremenliev – *Sonata* (1957)
Yovcho Krushev – *Allegro* (1982)
Kiril Lambov – *Aria and Improvisation* (1990)
Henri Lazarof – *Inventions* (1969)²⁴⁷
Vasil Lolov – *Lullaby Song* (1973)
– *Rondo* (1974)
- Asen Markov – *Elegia* (1954)
Tzenko Minkin – *Sonata* (1986)
Lyubomir Mitzev – *Sonata* (1982)
Lazar Nikolov – *Sonata* (1955)
Emile Noumoff – *Kleine Suite* (1983)
Svetoslav Obretenov – *Lullaby Song* (1940)
– *Lullaby Song with Variations* (1941)
- Filip Pavlov – *Three Pieces (Prelude, Nocturne, Scherzo)* (1984)
Mikhail Pekov – *Sonatina* (1978)
Lyubomir Pipkov – *Pastorale* op. 24 (1944)
– *Prelude* op. 30 (1945)
– *Piece for Viola and Piano* op. 34 (1951)
– *Sonata-Poema* (1954)
- Aleksandar Raichev – *Sonata* (1983)
Nikolai Ramadanov – *Aquarelle and Humoresque* op. 6 (1950)
Stefan Remenkov – *Cantilena* op. 102 (1983)
Dimitar Sagaev – *Sonata* (1960)
Ivan Spasov – *Scherzo* (1979)
Pencho Stoyanov – *Concertino* (1955)
Veselin Stoyanov – *“Gradus ad Parnasum”*
Nikolai Stoykov

²⁴⁷ The entry on page 112 lists the date as 1962.

- | | |
|-----------------------|---|
| Aleksandar Tanev | – <i>Sonata</i> (1966) |
| Aleksandar Tekeliev | – <i>Poema</i> (1973) |
| Lyuben Todorov | – <i>Allegretto</i> (1945) |
| | – <i>Barcarolle</i> (1945) |
| | – <i>Folk Song</i> (1946) |
| | – <i>Capriccio in F minor</i> (1952) |
| | – <i>Legende</i> (1957) |
| | – <i>Night Song</i> (1958) |
| | – <i>Capriccio in D minor</i> (1958) |
| | – <i>Concerto</i> (1962) |
| | – <i>Sorrow</i> (1967) |
| | – <i>Mother’s Song</i> (1967) |
| Yuliya Tzenova | – <i>Three Frescoes with Epilogue</i> (1976) |
| | – <i>Step and Ragtime</i> (1984) ²⁴⁸ |
| Tzvetan Tzvetanov | – <i>Two Children’s Pieces</i> (1954) |
| Pancho Vladigerov | – <i>Caress</i> op. 9, no. 4 (1920) |
| | – <i>Romance</i> op. 20, no. 1 (1925) |
| | – <i>Song from “Bulgarian Suite”</i> op. 21 (1927) |
| | – <i>Northern Song</i> op. 24, no. 5 (1931) |
| | – <i>Song from “Miniatures”</i> op. 29, no. 4 (1934) |
| | – <i>Fairy Tale</i> op. 46, no. 2 (1950) |
| Velislav Zaimov | – <i>Sonata for Viola and Piano</i> (2010) ²⁴⁹ |
| Georgi Zlatev-Cherkin | – <i>Sevdana</i> (1944) |

Duets – String/Wind Instrument with Viola

- | | |
|---------------------|--|
| Atanas Atanasov | – <i>Sonata for Violin and Viola</i> (1992) |
| Evgeni Cheshmedjiev | – <i>Dialogues</i> (1994) for violin and viola |
| Marin Goleminov | – <i>Sonata for Violin and Viola</i> (1996) |
| Jordan Goshev | – <i>Contrasts</i> for violin and viola (1997) |
| Konstantin Iliev | – <i>Duo-Sonata</i> for violin and viola (1953) |
| | – <i>“Ad libitum”</i> (1978) for violin and viola ²⁵⁰ |
| Kiril Ilievski | – <i>Suite</i> (1982) for flute and viola |
| Vasil Kazandzhiev | – <i>Duet</i> (1964) for oboe and viola |
| Zhivka Klinkova | – <i>Sonata (Dialogue)</i> op. 100 (1969) for flute and viola |
| | – <i>Sonata for Viola and Guitar</i> (1993) |
| Dimitar Nikolov | – <i>“Passacaglia Capriccioso”</i> (1999) for violin and viola |
| Petar Petrov | – <i>Sonata</i> (1993) for violin and viola |
| Aleksandar Popov | – <i>“Games”</i> (1994) for violin and viola |
| Aleksandar Raichev | – <i>Duo for Viola and Cello</i> (1999) |
| Emil Tabakov | – <i>Sonata</i> (1970) for viola and double bass |
| Velislav Zaimov | – <i>Sonata for Viola and Cello</i> (1989) |

²⁴⁸ The entry on page 123 lists the date as 1981.

²⁴⁹ Zaimov’s *Sonata* was not included in Dobrev’s catalog because it was written after 2003.

²⁵⁰ The *Encyclopedia of Bulgarian Composers* lists the instrumentation as viola and cello.

Viola and Computer / Toneband

- Henri Lazarof – *Cadence II* (1969) for viola and toneband
Emil Mirtchev – *Reminiscence* for viola and toneband (1994)
Lyubomir Mitzev – *Kaleidoscope* (1999) music for viola and computer
Veselin Nikolov – *Prayers* (2000) for solo viola, magnetic tape, and light

Trios with Viola

(without established classical formation of string trio - violin, viola, cello)

- Nikolai Badinski -- “*Con pensier a Samuel Beckett*” for viola, cello, and double bass (1978)
-- “*Interchangeabilite sur Seine pour trois*” for woodwinds, bowed strings, and poking instrument (1982)
Rumen Balyozov -- “*La Folia*” for viola, cello, and double bass (1992)
Bojidar Dimov -- *Tanzlied (Dance Song)* for flute, violin, and viola (1991)
Ilya Iliev -- *Trio for Clarinet, Viola, and Harp* op. 75 (1969)
-- “*Vestvego*” op. 86 for flute, viola, harp, and narrator (1971)
Stefan Iliev -- “*Mezza voce*” op. 47 for viola, bass clarinet, and harp (1985)
-- “*Sonata per tres*” for violin, viola, and piano (1994)
Dimitar Khristov -- “*Adagio affabile*” for flute, viola, and harp (1970)
Tzenko Minkin -- *Trio* for flute, viola, and harp (1983)
Lazar Nikolov -- *Trio* for violin, viola, and piano (1993)
Mihail Pekov -- *Trio for Flute, Viola, and Piano* (1986)
Ivan Shekov -- “*Entrada, Intermezzo, und ostinato*” for flute, guitar, and viola (1987)
Iasen Vodenitcharov -- *Etincelles* for flute, viola, and harp (1999)
-- “*Dreams of the Butterfly*” for viola, guitar, and trombone (2001)
Velislav Zaimov -- *Trio for Viola, Cello, and Contrabass* (2002)²⁵¹

Quartets with Viola

(without string quartets – two violin, viola, & cello and klavier quartets – violin, viola, cello, piano)

- Vladislav Andonov -- *Improvisation on Indian Theme* for flute, viola, harp, and piano (1985)²⁵²
-- *Celtic Fairytale* for flute, viola, harp, and harpsichord (2002)
Peter Baberkoff -- *Sonata for Flute, Viola, Harp, and Percussion* (1990)
Rumen Balyozov -- *Conflicts* for flute, viola, piano, and harp (1977)
Boyan Vodenitcharov -- *Quartet for Clarinet, Violin, Viola, and Cello* (1983)

²⁵¹ The entry on page 125 lists the date as 2001.

²⁵² The entry on page 102 lists the date as 1983.

- Marin Goleminov -- *Improvisation, Song, Tongue Twister, and Piece for Gadulka from the Little Suite for Solo Viola* for flute, viola, piano, and harp (1951)
 -- *Harvest from Five Sketches for String Quartet* for flute, viola, piano, and harp (1948)
 -- *Grotesque* for flute, viola, harp, and piano (1987)
- Plamen Djouroff -- *Four Ballads* for flute, viola, harp, and piano (1987)
 Ilya Iliev -- *Quartet* for flute, viola, harp, and piano (1976)
- Kiril Ilievski -- *Metamorphoses* for violin, viola, bassoon, and double bass (1992)
- Danko Jordanov -- *Suite for Flute, Violin, Viola, and Piano* (1994)
 Aleksandar Kandov -- “*Procession*” for flute, viola, harp and harpsichord (1994)
 -- *Quartet* for flute, harp, viola, and double bass (1994)
- Vasil Kazandzhiev -- *Concert Variations* (1974) for flute, viola, harp, and harpsichord
 Dimitar Khristov -- *Quartet for Flute, Viola, Harpsichord, and Harp* (1972)
 -- “*Give Me Solace*” for flute, viola, harp, and piano (1992)
 -- “*The Double Bass is Heading Towards the Sky*” for violin, viola, bassoon, and double bass (1993)
- Zhivka Klinkova -- *Suite from the ballet “The Lights of the Heidelberg Castle”* for flute, viola, harp, and piano (1987)
- Boris Kremenliev -- *Quartet* for violin, oboe, viola, and cello (1948)
 Jul Levi -- *Two Concert Pieces* for flute, viola, harp, and piano (1975)
- Milcho Leviev -- “*Scenes d’enfants*” – 7 miniatures for harp, viola, vibraphone, and bass clarinet (1995)
- Dimitar Nikolov -- *Quartet for Flute, Viola, Harp, and Piano* (1976)
 Filip Pavlov -- *Concerto for “Eolina”* for flute, viola, harp, and piano (1984)²⁵³
 Mihail Pekov -- *Partita* for piano, harp, flute, and viola (1971)
 -- *Klavier Quartet* for violin, viola, cello, and piano (1978)
 -- *Cantilena and Gavotte* for flute, viola, harp, and harpsichord (1984)²⁵⁴
- Artin Poturlian -- “*Musica da camera*” for oboe, French horn, viola, and piano (1973)
- Dimitar Sagaev -- *Quartet for Flute, Viola, Harp, and Piano* op. 81 (1976)
 Pencho Stoyanov -- *Quartet for Flute, Viola, Harp, and Piano* (1972)
 Stojan Stoyantshev -- “*Konversationen*” for flute, oboe, viola, and cello (1980)
 Stefan Trayanov -- *Passacaglia using the Name of Bach* for flute, viola, harp, and piano (1993)
- Dimitar Tapkov -- *Quartet for Flute, Viola, Harp, and Harpsichord* (1973)
 Yuliya Tzenova -- *Quartet for Flute, Viola, Harp, and Piano* (1971)
 -- *Fugue for Flute, Viola, Harp, and Piano* (1972)
 -- “*Green Silence*” for flute, viola, harp, and harpsichord (2000)²⁵⁵
- Velislav Zaimov -- *Quartet for Flute, Viola, Harp, and Harpsichord* (1995)

²⁵³ The entry on page 115 lists the date as 1979.

²⁵⁴ The entry on page 115 lists the instrumentation as piano instead of harpsichord.

²⁵⁵ The entry on page 123 lists the instrumentation as piano instead of harpsichord.

Vocal – Instrumental Ensembles with Viola

- Bojidar Dimov -- *Dance Song* for voice and viola (1990)
Dimitar Nikolov -- *Piano Trio No. 1* for soprano, viola, and piano (1963)
Mihail Pekov -- “*Pieces for Two Lovers*” for soprano, baritone, viola, and piano (1980)
Aleksandar Popov -- *Four Children’s Pieces based on the poetry of P. R. Slaveykov* for 2 violins, and viola (2002)
Dimitar Tapkov -- “*In Memory of Stefan*” for soprano, flute, viola, and harp (1994)
Iasen Vodenitcharov -- “*Bucolic*” for baritone, flute, viola, and guitar (1999)

Viola (2 Violas) and Orchestra / Viola and Other Solo Instruments with Orchestra

- Peter Baberkoff -- *Concerto for Viola and Orchestra* (1966)
Nikolai Badinski -- “*Col-legno-Concerto*” for viola and orchestra (1975)
Nayden Gerov -- *Concerto for Viola and Orchestra* (1958)
Marin Goleminov -- *Prelude* for viola and chamber orchestra (1948)
-- *Dance from Five Sketches* for viola and string orchestra (1948)
-- *Harvest from Five Sketches* for viola and string orchestra (1948)
-- *Concerto for Viola and Orchestra* (1949)
Parashkev Hadjiev -- *Capriccio* for viola and string orchestra (1951)
Stefan Ikonomov -- *Prelude, Aria, Interlude, and Fugue* for viola and chamber orchestra (1966)
Stefan Iliev -- *Concerto for Viola and Chamber Orchestra* (1993)
Georgi Kostov -- *Concertino for Viola and Orchestra* (1965)
Henri Lazarof -- *Concerto for Viola and Orchestra* (1960)
-- *Tempi Concertati* for violin, viola, and chamber orchestra (1963)
-- *Ricercar* for viola, piano, and orchestra (1968)
-- *Volo (Canti da Requiem)* for viola and two string ensembles (1976)
Mihail Pekov -- *New Symphonie Concertante for Violin, Viola, and Orchestra* (1990)
Petar Petrov -- *Concerto for Viola and Orchestra* (1998)
Todor Popov -- *Song* for viola and string orchestra (1954)
Artin Poturlian -- *Concerto for Viola and Chamber Orchestra* (1971)
Dimitar Sagaev -- *Concerto for Viola and Orchestra* op. 39 (1965)
2nd revision for viola and string orchestra (1999)
Ivan Shekov -- *Concerto-Fantasia* for viola and string orchestra (1992)
Todor Stoykov -- *Concerto for Viola and Orchestra* (1984)
Krassimir Taskov -- *Concerto for “Eolina” and String Orchestra* for flute, viola, harp, piano / string instruments (1989)
Aleksandar Tekeliev -- *Poema* for viola and orchestra (1973)
Velislav Zaimov -- *Concerto for Violin, Viola, and Orchestra* (1994)
-- *Concerto for Two Violas and Orchestra* (1998)
Georgi Zlatev-Cherkin -- *Sevdana* for viola and string orchestra (1944)

Performers – Viola Players

Vladislav Andonov
Nikolai Badinski
Anton Bonev
Dimitar Bozduganov
Zahari Chavdarov
Pepa Djeneva
Bojidar Dobrev
Gergana Dobрева
Valentin Gerov
Semfra Griffiths
Ventsislav Grigorov
Antonin Hiksa
Aleksandrina Ignatova
Stefan Jilkov
Stefan Kamassa
Albena Khristova
Ognian Konstantinov
Heintz Kuleinid
Herbert Laape
Kiril Lambov
Emil Lavrenov
Agop Manikian
Lyubomir Mitzev
Paraskeva Nedialkova-Weit
Marcella Neikova
Bedros Papazian
Ivan Pashovski
Khristo Paskalev
Dimitar Penkov
Aleksandar Popov
Yosif Radionov
Andreas Sandor
Akop Sandjian
Ognian Stanchev
Stefan Sugarev
Evgeni Todorov
Nedyalcho Todorov
Dragomir Zahariev
Nikola Zidarov

APPENDIX B: SPREADSHEET OF COLLECTED VIOLA REPERTOIRE

This appendix contains information about the fifty-four works I have collected for solo viola and viola with piano. Pieces are arranged in alphabetical order by composer and include the following details:

Composer and years of composer's life

Name of piece (English translation)

Instrumentation

Date written

Style/background/pedagogical features: a brief description of style characteristics or influences and an overview of technical and musical features

Estimated ASTA level: difficulty level based on the American String Teachers

Association String Syllabus, which defines six grades (Grade 1 = simplest and Grade 6 = most difficult)²⁵⁶

Publisher and edition and/or editor: including title of volume if part of a compilation of works; only one publishing source is listed for each piece, although some pieces can be found in more than one collection; a more complete list of publishing information is listed in Appendix A

Transcription/Original: original instrumentation and transcriber, if known

²⁵⁶ See pages 22-23 for a description of each level.

Composer	Piece	Instrumentation	Date written	Style / Background / Pedagogical features	Estimated ASTA Level	Edition and/or Editor, Publisher, Date	Transcription / Original
	Folk songs	Solo Viola / Viola and Piano		Transcriptions of folk melodies; most are very short and simple for beginning students, often introducing a new finger pattern/rhythm as part of a sequential method	1	in <i>Beginning School for Viola</i> by Stefan Sugarev, Nauka i. Izkustvo, Sofia, 1961 and <i>School for Viola</i> by Aleksander Neinski, Nauka i. Izkustvo, Sofia, 1963	transcriptions
Gerov, Nayden 1916-1991	Aria	Viola and Piano	1959	Folk and 20th century influences; extensive double stop passages, octaves, dissonances, string crossings, trills and ornamentation, mainly 1st-4th positions	4-5	in <i>Pieces for Viola by Bulgarian Composers</i> , edited by E. Abadjiev, Nauka i. Izkustvo, 1964	original
Goleminov, Marin 1908-2000	Harvest (from Five Sketches)	Viola and Piano (and Viola and String Orchestra)	1948	Folk style; 1st & 3rd positions with glissandos to harmonics; simple 5/8 meter; sustained notes and bow control; vocal-like ornamentation	3	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Nauka i. Izkustvo, Sofia, 1973	transcription; originally for string quartet, arranged for viola and piano by the composer
Goleminov, Marin 1908-2000	Dance from Dance Drama "Nestimarka"	Viola and Piano	1938	Folk style; sul C and D passages and high positions, double stops with a drone and parallel octaves, col legno	4-5	in <i>Light Pieces for Viola</i> , edited by Nedelcho Kisimov, A. Neinski, Nauka i. Izkustvo, 1973	
Goleminov, Marin 1908-2000	Little Suite for Solo Viola	Solo Viola	1951	Folk style; programmatic movements portraying scenes from the lives of Bulgarian people; high positions, double stops, advanced phrasing and bow strokes, complex rhythms, mixed meters	5-6	Nauka i. Izkustvo, Sofia, 1951; in <i>Pieces for Viola</i> , edited by E. Abadjiev, Musica, 1976	original
Goleminov, Marin 1908-2000	Prelude	Viola and Piano (and Viola and Chamber Orchestra)	1948	Folk influences, similar in style to the solo suite; complex rhythms, double stops, mainly 1st-5th positions	4+	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Musica, Sofia, 1989	transcription; originally for cello, transcribed for viola and piano by S. Sugarev
Goleminov, Marin 1908-2000	Three Improvisations for Solo Viola	Solo Viola	1981	From Goleminov's third period with 20th c. influences; dissonant intervals, chords and double stops, high positions, complex rhythms	5	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Andonov, A. Neinski, Musica, Sofia, 1989	transcription; originally for violin, transcribed for viola by V. Andonov
Hadjiev, Parashkev 1912-1992	The Little Gayda Player	Viola and Piano	1951	Folk-like melody; simple slurs, high-2 pattern, 4 th fingers, 2 strings, quarter and half notes	1	in <i>Light Pieces for Viola</i> , edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970	transcription; originally for violin and piano
Hadjiev, Parashkev 1912-1992	Capriccio	Viola and Piano (and Viola and String Orchestra)	1951	Folk style; mainly 1st-3rd positions with short passages in 4th and 6th, frequent small shifts; chords; repeated up-bows	4	in <i>Light Pieces for Viola</i> , edited by A. Neinski, N. Kisimov, Nauka i. Izkustvo, 1973	transcription; originally for oboe and piano, transcribed for viola by the composer

Hadjiev, Parashkev 1912-1992	Rondino	Viola and Piano	1957	Folk and Western influences; 1st & 3rd positions with quick shifts; harmonics; double stops; left hand pizz; clef changes; simple rhythms, articulations, & dynamics	3	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Musica, Sofia, 1989	transcription; original for violin and piano, transcribed for viola by V. Penev
Hadjiev, Parashkev 1912-1992	Sonatina for Viola and Piano	Viola and Piano	1957	Western forms with folk influence; 1st-4th positions, pedagogical fingerings, simple double stops, straight-forward rhythms, modal themes	3+	ed. V. Penev, Musica, Sofia, 1976	transcription; originally for violin and piano, transcribed for viola by V. Penev
Hadjiev, Parashkev 1912-1992	Song and Joke	Viola and Piano	1952	Folk style; Shopsko horo, mixed meter, 1st-5th positions, harmonics, trills	4	in <i>Pieces for Viola and Piano by Bulgarian Composers</i> , ed. B. Dobrev & A. Neinski, Musica, Sofia, 1978	transcription; originally for violin and piano, transcribed for viola by S. Sugarev
Ikonomov, Boyan 1900-1973	Scherzo	Viola and Piano	1952	Folk style; ABA form: "A" in 3/8 Gioioso and "B" in Lento quoting folk song; 1st-6th positions	4	in <i>Light Pieces for Viola</i> , edited by A. Neinski, N. Kisimov, Nauka i. Izkustvo, 1973	transcription; originally for cello
Kazandzhiev, Vasil b. 1934	Prelude and Fugue	Viola and Piano	1956	Inspiration from traditional art & timbral/coloristic effects; high positions, sul C & D passages, artificial harmonics, chords	5	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Andonov, A. Neinski, Musica, Sofia, 1989	original
Khristoskov, Petar b. 1917	Capriccio No. 9 -- Harvester's Song (version for viola and piano)	Viola and Piano	1954	Virtuoso interpretation style with heavy folk influence; 8/8 (3+2+3) and 7/8 (2+2+3), double stops (many 3rds, 2nds, unisons)	4	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Nauka i. Izkustvo, Sofia, 1973	transcription; originally for solo violin, transcribed for solo viola / viola and piano by the composer
Khristoskov, Petar b. 1917	Three Caprices (Dance, Harvester's Song, Malka Toccata) from "12 Caprices for Solo Violin" op. 1	Solo Viola	1954	Virtuoso interpretation style with folk elements; string crossings, double stops, irregular meters, high positions, fast repetitive bow strokes/patterns	4-5	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Andonov, A. Neinski, Musica, Sofia, 1989	transcription; originally for violin, transcribed for viola by the composer
Khristoskov, Petar b. 1917	Capriccio No. 1 for Solo Viola	Solo Viola	1962	Virtuosic with folk influence; contrasting sections, double stops in 5ths, chords, ricochet, ornamentation	4+/5-	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Musica, Sofia, 1989	original
Khristoskov, Petar b. 1917	Shopska Fantasia	Viola and Piano	1968	Virtuoso style with folk influence; 2 myts; mixed meters, disjunct melodies, frequent rubato/tempo changes, double stops, frequent 2nds, 9ths, and other dissonant intervals	5-6	Nauka i. Izkustvo, 1969	original
Kisimov, Nedyalcho, arr.	Ancient Dance	Viola and Piano		Bulgarian folk tradition; long slurs, low and high 2's, high 3's, 16th and 8th notes	2	in <i>Light Pieces for Viola</i> , edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970	transcription

Kisimov, Nedyalcho, arr.	Calling to Draganka	Viola and Piano	Bulgarian folk song; simple slurs, low 2 pattern, simple double stops, simple dotted rhythms; Western European harmonization (piano accomp)	1+	in <i>Light Pieces for Viola</i> , edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970	transcription
Kostov, Georgi b. 1941	Passacaglia	Viola and Piano	Simple rhythms, 1st-4th positions, octaves, chromatic melodic movement	4	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. Dobrev, Musica, Sofia, 1985	transcription; from the Concerto for French horn, part II original
Kostov, Georgi b. 1941	Concertino	Viola and Orchestra; Viola and Piano	20th century harmonic language, 1-mvt concertino form; high positions but often with sequential finger patterns, octaves, double stops, artificial harmonics	4+/5-	in <i>Select Concertinos for Viola</i> , ed. B. Jekov, Musica Sofia, 1981 (for viola and piano)	
Krasev, M.	Trop-Trop	Viola and Piano	Simple folk-like melody; two strings, high-2 pattern, quarter and half notes	1	in <i>Light Pieces for Viola</i> , edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970	
Krushev, Yovcho b. 1957	Allegro	Viola and Piano	Many key signature changes, scalar runs, double bow strokes, mainly 1st-4th positions with a few higher notes	4+	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. Dobrev, Musica, Sofia, 1985	original
Lolov, Vasil 1913-1992	Rondo	Viola and Piano	Folk style, Shopsko horo; modal harmonies; 1st & 3rd positions with one higher passage in treble clef; simple double stops and harmonics; sul ponticello; simple ornaments	3	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Musica, Sofia, 1989	original
Lolov, Vasil 1913-1992	Lullaby Song	Viola and Piano	Late Romantic and folk influences; modal, 1st & 3rd positions with a passage in 5th, double stops, sustained bow strokes	4	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Nauka i. Izkustvo, Sofia, 1973	original
Nikolov, Lazar 1922-2005	Sonata for Viola and Piano	Viola and Piano	20th century avant-garde style, 3-mvt form, atonal, disjunct melodies, complex rhythms	6	Nauka i. Izkustvo, Sofia, 1970	original
Nikolov, Lazar 1922-2005	From the Music of Orpheus	Solo Viola	20th century atonal style; mixed meters, disjunct melodies, wide range, difficult rhythms	6	Manuscript	original
Obretenov, Svetoslav 1909-1955	Lullaby Song	Viola and Piano	Folk influence; double stops with drones, artificial harmonics, 1st-5th positions	4	in <i>Pieces for Viola and Piano by Bulgarian Composers</i> , ed. B. Dobrev & A. Neinski, Musica, Sofia, 1978	transcription; originally for violin and piano
Obretenov, Svetoslav 1909-1955	Horovodna Theme and Variations	Viola and Piano	Folk style; theme with nine variations, each featuring a specific technique: spiccato, trills, ornamentation, double stops, etc.	4+	in <i>Pieces for Viola and Piano by Bulgarian Composers</i> , ed. B. Dobrev & A. Neinski, Musica, Sofia, 1978	transcription; originally for violin and piano
Pavlov, Filip b. 1949	Three Pieces: Prelude, Nocturne, and Scherzo	Viola and Piano	Double stops, high positions, rhythmic drive (1st & 3rd mvts), more complex rhythms and ornamentation (2nd mvt)	5-/5	Union of Bulgarian Composers, Sofia	original

Petkov, Bojidar b. 1940	Five Miniatures for Viola and Piano: Monologue, Muted Etude, Serenade, Just So, Ostinato	Viola and Piano	2010	Influences of minimalism; repetitive rhythmic and melodic patterns, tonal with few chromatic alterations, long slurs with string crossings	3-3+	Edition Dobrev, 2010	original
Pipkov, Lyubomir 1904-1974	Pastorale, Op. 24, No. 2	Viola and Piano	1944	Folk influence, considered one of the most beautiful lyrical miniatures; 7/8 meter; mainly 1st-5th positions; double stops; artificial harmonics	5-	in <i>Pieces for Viola and Piano by Bulgarian Composers</i> , ed. B. Dobrev & A. Neinski, Musica, Sofia, 1978	transcription; originally for violin and piano
Popov, Todor 1921-2000	Song	Viola and Piano (and Viola and String Orchestra)	1954	Composer of mass songs; limited high positions, double stops, scalar runs, descending gliss, some complex rhythms	4	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Musica, Sofia, 1989	transcription; originally for violin and piano
Raichev, Aleksandar 1922-2003	Aria for Solo Viola	Solo Viola	1973	20th century writing with the "aroma" of folklore; large leaps, double stops, complex rhythms, dramatic dynamic contrasts	5	Musica, Sofia, 2002	original, written for viola competition, dedicated to Dimitar Penkov
Raichev, Aleksandar 1922-2003	Sonata-Poema	Viola and Piano	1954	3-mvt. form with 20th-century influences; 1st-5th positions, only double stops are parallel 6ths (2nd mvt), some disjunct melodies, straight-forward rhythms [description based on Todorov arrangement]	4+	Manuscript	transcription; originally for violin and orchestra, arranged for violin and piano by the composer; transcriptions for viola by B. Dobrev and N. Todorov
Sagaev, Dimitar 1915-2003	Cantilena, op. 102	Viola and Piano	1983	Folk style; high positions, disjunct melodies, complex rhythms, mixed meters	5	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. Dobrev, Musica, Sofia, 1985	original
Silyanovsky, Trifon 1923-2005	Sonata for Solo Viola	Solo Viola	1961	20th century style in 3-mvt. form; complex harmonies and accidentals, melodic leaps and string crossings	5	Dobrev, Sofia	original
Souroujon, Leon 1913-2007	Images Espagnole	Solo Viola	1955	Spanish and Jewish influences; ornamentation, rubato, arpeggios across 4 strings, pizzicato chords	5-	Manuscript	original
Souroujon, Leon 1913-2007	Berceuse (Lullaby)	Solo Viola	1956	Jewish influences; highly expressive, Phrygian scale with raised 3rd (creating augmented 2nds), arpeggios across 4 strings, scalar passages	5-	Manuscript	original
Souroujon, Leon 1913-2007	Nocturne	Solo Viola	1956	Jewish & 20th century: atonal influences; disjunct melodies; double stops, arpeggios across 4 strings, up-bow staccato, rubato	5	Manuscript	original

Souroujon, Leon 1913-2007	Improvisation on a Religious Theme	Solo Viola	1953	Jewish influences; simple rhythms but improvisatory quality, extended double stop passages, augmented 2nds	5	Manuscript	original
Stoyanov, Pencho b. 1931	Scherzo for Viola and Piano	Viola and Piano	1979	20th century original contemporary style; short and energetic; hemiola and syncopations, frequent modulations, half position & quick position changes, harmonics	4	Dobrev, Sofia, 2001	original
Stoyanov, Veselin 1902-1969	Concertino in C minor	Viola and Piano	1955	Folk style; Shopsko horo; mainly 1st- 3rd positions with a few higher passages, straight-forward rhythms, simple double stops	3+	in <i>Select Concertinos for Viola</i> , ed. B. Jekov, Musica Sofia, 1981	transcription; originally for violin and piano, transcribed for viola by B. Jekov
Tapkov, Dimitar b. 1929	Sonata for Solo Viola	Solo Viola	2002	20th century harmonies in a traditional 3-mvt. sonata form; mixed meters and complex rhythms, double stops	5	Union of Bulgarian Composers, Sofia	original
Tekeliev, Aleksander b. 1942	Poema for Viola and Piano	Viola and Orchestra; Viola and Piano	1973	20th century atonal style with expressive emotionalism; disjunct melodies, high positions, sul ponticello and spiccato passages	5	Musica, Sofia, 1979 (viola and piano version)	original
Tzvetanov, Tzvetan 1931-1981	Two Children's Pieces: Grandma Bear & Little Rabbit	Viola and Piano	1954	Simple folk-like melody; small range, high-2 pattern, easy rhythms and slurs	1	in <i>Light Pieces for Viola</i> , edited by N. Kisimov, A. Neinski, Nauka i. Izkustvo, 1970	transcription; originally for violin and piano
Vladigerov, Pancho 1899-1978	Fairy Tale, Op. 46, No. 2	Viola and Piano	1950	Late Romantic style with rich, chromatic harmonies; artificial harmonics, 1st-5th positions, some double stops; timbre, tone color	4	in <i>Pieces for Viola by Bulgarian Composers</i> , ed. V. Penev, Musica, Sofia, 1989	transcription; originally for piano from "Pictures" op. 46, arranged for violin and piano by composer, transcribed for viola and piano by V. Penev
Vladigerov, Pancho 1899-1978	Romance, op. 20, no. 1	Viola and Piano	1925	Late Romantic style; key signature of Ab major, double stop passages, lyrical lines	4	in <i>Pieces for Viola</i> , edited by E. Abadjiev, Nauka i. Izkustvo, 1964	transcription; originally for piano, arranged for flute and piano by the composer, edited for viola by E. Abadjiev
Vladigerov, Pancho 1899-1978	Song from "Bulgarian Suite" Op. 21	Viola and Piano	1927	Late Romantic style; folk song quotation; florid ornamentation; double stops, high positions, tone color changes	5	in <i>Pieces for Viola and Piano by Bulgarian Composers</i> , ed. B. Dobrev & A. Neinski, Musica, Sofia, 1978	transcription; originally for symphony orchestra, transcribed for viola by the composer, 1928
Vladigerov, Pancho 1899-1978	Caress, op. 9, no. 4	Viola and Piano	1920	Late Romantic style; frequent, expressive shifts, legato melodies	4	in <i>Pieces for Viola</i> , edited by E. Abadjiev, Nauka i. Izkustvo, 1964	transcription; originally for piano; arranged for violin and piano by the composer; edited for viola by E. Abadjiev

Zaimov, Velislav b. 1951	Sonata for Solo Viola	Solo Viola	1991	20th century style; high positions, double stops and chords with dissonant intervals, large leaps of 7ths, tritones, etc.	6	Manuscript	original
Zaimov, Velislav b. 1951	Sonata for Viola and Piano	Viola and Piano	2010	20th century atonal style; complimentary rhythm -- melody moves between the parts; no key signature; large leaps of dissonant intervals; string crossings, high positions, similar intervals & rhythms in all his pieces	6	Manuscript	original
Zlatev-Cherkin, Georgy 1905-1977	Sevdana	Viola and Piano (and Viola and String Orchestra)	1944	Emblematic of the Bulgarian musical-poetical repertoire; mainly 1st-4th positions, artificial harmonics, bow distribution, tone control & dynamic contrasts	4	Dobrev, Sofia, 2001	transcription; originally for violin and piano, transcribed for viola by S. Sugarev

APPENDIX C: CHART OF TECHNIQUES

Piece #	1	2	3	4	5A	5B	6	7	8	9	10	11	12	13	14	15
Right Hand Technique																
Slurred / hooked bowings	F	R	R	F	R		F	F	F	F	F	F	R	F	F	F
Attack strokes		F			F	R			F			F	F			
Off-the-string strokes			F						R			F	R			
String crossings			R	R		F		R	F	R		F	R	F	R	F
Effect bowings (sul ponticello, sul tasto, slurred spiccato, chordal bowing, fast repeated strokes)				F		F						F			R	
Sustained strokes	F		P		P		F	P		R	F	F	R	R	R	F
Dynamic contrasts	F	F	F	F	F		R	F	F	F	R	R	F	R	R	F
Expressive / intelligent bow distribution	F		F	P	F		F	F	F	F	F	F	R	F	F	F
Left Hand Technique																
Finger tetrachord patterns	F	F	R	F	R	F	R	R	F			F		R	F	
Chromatic alterations		F	F	F	R	F		F	F	F	F	F		R	F	R
Atonal / disjunct intervals								F	P			F	F	R		F
Half position								F				R				R
Upper positions	P		P	P	P	P	F	F		P	F	R	F	R	F	F
Shifting	F	F	F	F	F	R	F	F	F	F	F	R	F	R	F	R
Glissandi	F			R	F			F				R		R		
Vibrato	F		F		F		F	R	R	F	F	R	R	R	R	R
Double stops / chords		F	R	F	F	F	F	R	R	F		F	F	R	F	R
Natural / artificial harmonics	F	F		R	R	F			F	F	F	R		R	R	R
Rhythm																
Asymmetrical meters / mixed meters / hemiola	F				F				F			F	R			
Tempo changes / rubato	F		F				R			R	F	F	F	F	F	
Level	3	3	3-3+	3	4	4	4	4+	4	4	4	6	5	5-	5	6

KEY

F = focus

R = review

P = prepare

Pieces:

1 = Goleminov *Harvest*

2 = Hadjiev *Rondino*

3 = Hadjiev *Sonatina*

4 = Lolov *Rondo*

5A = Khristoskov *Harvester's Song*

5B = Khristoskov *Malka Toccata*

6 = Lolov *Lullaby Song*

- 7 = Popov *Song*
- 8 = Stoyanov *Scherzo*
- 9 = Vladigerov *Fairy Tale*
- 10 = Zlatev-Cherkin *Sevdana*
- 11 = Goleminov *Little Suite for Solo Viola*
- 12 = Raychev *Aria for Solo Viola*
- 13 = Souroujon *Images Espagnoles*
- 14 = Vladigerov *Song*
- 15 = Zaimov *Sonata for Viola and Piano*

APPENDIX D: IRB APPROVAL LETTER

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Office of the Vice Chancellor for Research
Institutional Review Board
528 East Green Street
Suite 203
Champaign, IL 61820



May 13, 2011

Donna Buchanan
Music
2136 Music Bldg
1114 W Nevada St
M/C 056

RE: *Bulgarian Viola Music*
IRB Protocol Number: 11577

Dear Donna:

Thank you for submitting the completed IRB application form for your project entitled *Bulgarian Viola Music*. Your project was assigned Institutional Review Board (IRB) Protocol Number 11577 and reviewed. It has been determined that the research activities described in this application meet the criteria for exemption at 45CFR46.101(b). Category 2 applies because the study involves interviews with Bulgarian violists, performers, and teachers regarding their opinions about the Bulgarian viola repertoire. Although participants' names may appear in publications with permission, any disclosure of the participants' responses outside of the research context would not reasonably place them at risk of criminal or civil liability or be damaging to their financial standing, employability, or reputation.

This determination of exemption only applies to the research study as submitted. **Exempt protocols are approved for a maximum of three years.** Please note that additional modifications to your project need to be submitted to the IRB for review and exemption determination or approval before the modifications are initiated. To submit modifications to your protocol, please complete the IRB Research Amendment Form (see <http://irb.illinois.edu/?q=forms-and-instructions/research-amendments.html>).

We appreciate your conscientious adherence to the requirements of human subject research. If you have any questions about the IRB process, or if you need assistance at any time, please feel free to contact me or the IRB Office, or visit our website at <http://www.irb.illinois.edu>.

Sincerely,

Sae Keehn, Director, Institutional Review Board

c: Lisa Nelson

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