HISTORICAL, THEORETICAL, AND TECHNICAL CONSIDERATIONS FOR TEACHING AND PERFORMING RUMEN BAIKTAJAROV’S CONCERTO FOR VIOLIN AND ORCHESTRA

Miroslav Hristov, University of Tennessee - Knoxville
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Rumen Bairaktarov

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Rumen Bairaktarov, b. 1946

- Born in the city of Bourgas, Bulgaria
- Considered part of the third generation of Bulgarian composers
- Studied composition under Alexander Raychev and Olivier Messiaen
- In his monumental works (symphonies, concertos, etc.), avoided incorporating Bulgarian folk elements
- Incorporated elements from Eastern Orthodox chant into his *Concerto for Violin and Orchestra*
Bairaktarov: *Concerto for Violin and Orchestra*

- In 1980, Bairaktarov decided to compose concerto after visiting several monasteries in Bulgaria.
- Written in 1981, the concerto was dedicated to virtuoso violinist and pedagogue, Elisaveta Kazakova.
- Concerto premiered in 1981 by Elisaveta Kazakova and the Bulgarian National Radio Orchestra.
- Received outstanding reviews from critics in Bulgaria.
- The concerto won the annual award for compositions of this genre by the Union of Bulgarian Composers.
- A recording of the concerto together with his *First Symphony* won Best Record of the Year Prize by the US-based Koussevitzky Foundation (1985).
- Henri Dutilleux, in 1988, upon hearing in Paris the recording of the concerto as interpreted by Kazakova, wrote a letter to Bairaktarov, offering his highest praise for the work, stating that it was “remarkably well-written and magnificently performed.”
CONCERTO FOR VIOLIN AND ORCHESTRA:
FORM AND STRUCTURE

Structure and form reveal two layers:

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<th>Development</th>
<th>Recapitulation (Mirror)</th>
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<td>A</td>
<td>A+B</td>
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<td>First Theme</td>
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<td>A+B+C (Bridge)</td>
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<tr>
<th>Introduzione</th>
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<th>Aria 1</th>
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INTRODUZIONE: OPENING THEME
INTRODUZIONE: SECOND THEME
Teaching and Performance Practice Considerations

- Written by a former violinists in collaboration with one of Bulgaria’s leading violinists and pedagogues, so seemingly daunting passages quite idiomatic to the instrument
- Requires familiarity with Eastern Orthodox sonorities
- Since the division of movements represents changes in character, requires extensive tonal palette
- Phrasing and articulation must be carefully considered and planned
INTRODUZIONE: OPENING THEME
INTRODUZIONE: SECOND THEME
ARIA I (NEW THEME)
A PLACE IN THE VIOLIN LITERATURE

- As pedagogical tool, excellent for teaching students to bring out a wide range of tonal colors in their performances

- From a violinist’s perspective, it is a rich addition to the literature that is sure to inspire audiences
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