



Bulgarian Jewish Musicians

A Short Survey in Facts and Pictures

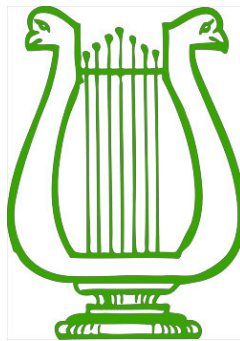


Sabin Levi

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2012

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JEWISH PRESENCE IN BULGARIA

A Jewish presence in Bulgarian lands dates from ancient times. Jewish settlements in Eastern Europe are mentioned in the correspondence of Roman Emperor Caligula. Information has been found about Jews in the First Century CE living in Dacia (present-day Romania), Macedonia, and Moesia. The ancient Jewish settlement in Thessaloniki dates from Biblical times. There is a memorial stone from the Roman city of Ulpia Escus, close to the river Danube near the present village of Gigen, Bulgaria that appears to have been erected by a living local Jewish cleric named "Archisynagogus Joseph." It apparently resulted from a donation he made to the local Jewish community.

During the Crusades many Jews known as Romaniots fled to Bulgarian lands from Byzantium and later, from Western Europe. The wife of the Bulgarian tsar, Ivan Alexander 1331-1371, was Jewish, named Sarah. She converted to Christianity in order to marry the tsar, and changed her name to Theodora. Their son, Ivan Shishman, was one of the last Bulgarian tsars.

After Bulgaria was invaded by the Ottoman Empire in the 14th century, it did not become a country again until the end of the Russo-Turkish wars in the late 19th century. Jews in the Ottoman Empire were evidently treated well by the Turks.

From the late 15th century and onwards a large number of Jews arrived who were originally from Spain. These Sephardic Jews have dominated the Jewish population in Bulgaria. There are hundreds of Sephardic songs that have been written down and studied in great detail.

In the early 20th century, many Jews lived in the newly established state. They tore down the old Sofia synagogue and in 1909 built a new one on its site—the Sephardic Sofia Central Synagogue which still stands today. A second one, the Ashkenazi synagogue, was consequently abandoned and taken over by the Bulgarian Jewish community of Sofia. It has been rented a number of times as an office building and is currently empty.



The building of the old Ashkenazi synagogue. The poster on the lower image reads: "For Rent".



There are a number of historic synagogues in other Bulgarian cities, for example, Samokov, Plovdiv, and Vidin. Plans to restore the Vidin synagogue, a magnificent building, have been hindered by the extensive costs involved.

During World War II, the Bulgarian tsar and government, although allied with Nazi Germany, succeeded in saving the Jewish population. However, they did assist in the deportation of the Jews of Northern Greece to the Nazi death camps. This area was invaded by Bulgaria, with Germany's assistance, and was returned to Greece after the war.

Early in the 20th century, the Bulgarian Jewish community numbered in the tens of thousands—a time when their achievements were numerous in the arts and sciences. However, after large immigration waves in the 30s and 40s, the Jewish community significantly decreased in numbers. In the 2011 census, the number of people who identified themselves as Jewish was merely

one thousand, two hundred sixty two.

In the Central Synagogue of Sofia, there is a museum devoted to Bulgarian Jewish History. It houses the old harmonium once used in the synagogue, and a small collection of books and CDs.



Pictures of the the abandoned building of the Vidin Synagogue



JEWISH BULGARIAN CREATIVITY

Jewish Bulgarians have made a substantial contribution to the culture of their homeland. In nearly all categories of the art world, as creators and performers, in music, drama, literature, and dance they have been a major force. Creators like Elias Canetti or Henry Lazarof, lived in Bulgaria for very brief periods of time, yet their Bulgarian roots are well known. Others, for a variety of reasons, never emigrated. They were part of the cultural, political, social life of Bulgaria throughout their lives—in Communist times as well as later.

What follows is an attempt to create a list, by no means a full one, of Jewish Bulgarians who represent a major force in Bulgarian culture. Identifying those of full or partial Jewish-Bulgarian heritage (self-proclaimed or not) has proved to be a somewhat difficult task. Because anti-Semitism in Bulgaria has a history of being very low there has been no requirement for Jews to be identified as such. In no way is this to be considered a complete listing, but merely an attempt to help the reader become familiar with the names and works of some of the prominent Jewish contributors to Bulgarian culture. The list either details a bit of personal history and identifies some of their works, or identifies the artists by name only.



Sofia Central Synagogue (Sephardic) - the largest in the Balkan Peninsula

Rabbis

Gabriel Almoznino

Asher Hananel – during the period of the Saving of the Bulgarian Jews, together with Daniel Zion

Communist Politics

Bulgarian Communist rulers were not anti-semitic as a principle. On the contrary, some of them had a number of personal friends and advisors who were Jews. Jewish culture and religion was somewhat suppressed from the early 50^s onwards, mainly because of the Russian communist policies regarding minorities in the entire Eastern bloc.

David Elazar

Niko Yahiel

Ruben Avramov–Levy – Minister of Culture, 1952-1957

Yosif Astrukov–Herz

Jacques Natan

Andrey Lukanov – Foreign minister - 1987

Oved Tadjer – deputy minister of energy

Modern Politics

Andrey Lukanov – Prime minister - 1990

Alexander Bozhkov – Deputy Prime minister and Minister of Industry (1997-1999)

Ilko Eskenazi – Deputy Prime minister in the government of Phillip Dimitrov

Phillip Dimitrov – Prime minister (1991-1992)

Sergey Stanishev – Prime minister (2005-2009)

Georgi Pirinsky – Foreign minister (1995-1997)

Solomon Pasi – Foreign minister (2001-2005)

Nadezhda Mhailova – Foreign minister – (1997-2001)

Lydia Shuleva – currently a member of the European Parliament

Other Politicians of Bulgarian Jewish Heritage

Viktor Shemtov – former Israeli Minister of Health and Welfare, a member of the Knesset



Pictures of the Sofia Central Synagogue



Scientists

Issak Pasi - philosophy
Jacques Aroyo - economics
Nansen Behar - economics
Alexey Sheludko - chemistry
Yosif Rozanes - law
Vitaly Tadjer - law
Adolf Fabrikant - chemistry
Bernard Muntian - philosophy
Moritz Yomtov - chemistry, also a writer and a playwright (one of the "Mormarev brothers")
Leon Levy - philosophy
Shimon Ninio - medicine
Nina Ninio - formation
Salvator Israel - medicine
Leon Mitrani - physics
Jacques Natan - economics
Sheri Tadjer - medicine
Moni Almaleh - Hebrew language
Nissim Mevorah - law (father of Valery Petrov)
Solomon Saltiel - physics
Issak Moskona - linguistics
Azaria Polikarov - physics, philosophy
Azaria Polikarov - physics, philosophy



Sofia Synagogue - interior



Writers: Poets, Playwrights, Journalists

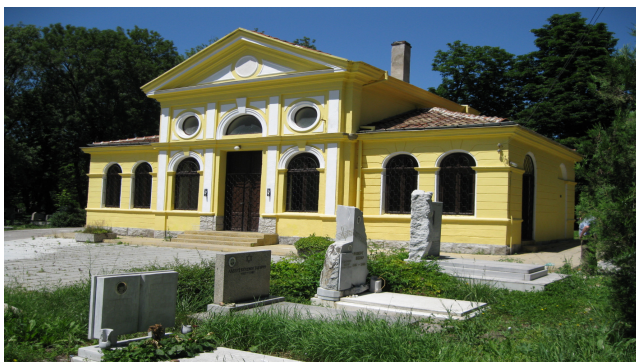
Elias Canetti - Nobel Prize for literature, 1980. Known for "Die Blendung" (1935), "Masse und Macht" (1960), his memoirs, describing his childhood (in Bulgaria). He lived mostly in the UK, but wrote in German.



Bourgas Synagogue (not functioning)



Samokov Synagogue (abandoned)



Jewish ritual building at the Jewish Cemetery of Sofia (functioning)

Writers: Poets, Playwrights, Journalists (cont.)

Valery Petrov – a poet, playwright, scriptwriter, also author of children’s books. The most important translator of Shakespeare to Bulgarian

Dora Gabe – a poet

Yako Molhov

Eduard Safirov – journalist

Jacques Bitev (Gatenio) - journalist

Dragomir Assenov (Jacques Nissim Melamed)

Angel Wagenstein – also wrote scripts

Baruch Shamliev

Boyan Danovsky (a theatre director)

Viktor Baruch

Viktor Samuliov

Albert Beni – writer, based in Israel

Samuil Francais

Armand Baruch

Haim Oliver – a science fiction writer

Eddie Schwarz

Emil Aladjemov - journalist

Haim Benatov

Vicky Levi

Zhana Molhova

Moni Papo

David Ovadia

Jacques Shemtov

Alexandra Ivoylova (also a painter and a musician)

Yossif Herbst

Salis Tadjer

Yossif Peretz

Michael Bar-Zohar – in addition to his numerous books also wrote a narrative about the saving of the Bulgarian Jews in WWII – “Beyond Hitler’s Grasp”

Raimond Wagenstein

Mihailena Pavlova - journalist

Fenya Dekalo - journalist

Actors, Theater Directors

Eva Volitzer
Itzhak Finzi
Izidor Hershkovich
Leon Daniel
Bitush Davidov
Yossif Surchadjiev
Samuel Finzi
Issak Daniel
Grisha Ostrovsky
Rebecca Arsenieva
Yosif Rozanov
Ida Finzi
Leo Konforti
Leontina Arditi
Luna Davidova
Yossif Konforti
Nyuma Belogorski
(cinema)
Mois Beniesh

Artists

Ada Mitrani
Andrey Daniel
Rachel Angelova
Gredi Assa
Jules Pascin (Julius Pincas)
– was an important
Expressionist painter,
based in Paris.
Yoan Leviev (brother of
Milcho Leviev)
Solomon Solomonov
Marko Bechar
Anna Kramer
Moni Aladjemov
David Peretz
Sami Bidjerano (a.k.a.
“Sabin”) – was based in
Israel
Sultana Surujon
Zelma Bassan



Pictures of the Memorial to the Jewish victims of the Second World War (soldiers and partisans) at the Jewish Cemetery, Sofia



Artists (cont.)

Meyer Aladjemov

David Peretz

Jacques Avdala

Ivaylo Mirchev – former head of the Bulgarian Union of Artists

Balletists

Izi Kalev

Music History, Theory and Criticism

Agafia Benarova

Rozalia Bix

Clair Levy

Avram Littman

Samuil Vidas

Anna Levi

(currently based in Canada)

Lea Cohen

(also a writer and a politician)

Music Directors

(Choir and Orchestra Conductors)

Viktor Mayer

Mois Tzadikov (was a conductor of the important Jewish choir of Sofia, later dissolved)

Dorian Molhov (also a violinist)

Menahem Bensusan (also a composer and a conductor of the “Tzadikov choir”)

Israel Aladjem

Miko Levi (also a composer)

Leon Lazarov

Herzel Levi

Veniz Levi

Benedict Molhov (also a composer)

Martin Pantaleev



Entrance to the Jewish Cultural Center
("Bet a-Am"), Sofia

Pianists

Meyer Frank (also a vocal teacher)

Amy Bechar

Mara Balsamova

Nina Aladjem

Alexis Weissenberg (also a composer and a painter)



Inside the Ritual Building at the Sofia Jewish Cemetery - a list of Jewish soldiers fallen in the Bulgarian "Liberation" war of 1912-1913

Singers

Yulia Viner

Aron Aronov

Rafael Arie

Alberto Pinkas

Lika Eshkenazi

Mati Pinkas

Niko Issakov

Sabin Markov

Violinists

Leon Suruzhon

Lyuben Vladigerov (brother of Pancho Vladigerov)



Some images of the interior of the Ritual Building

Violinists (cont.)

Dina Schneidermann (the wife of the great Bulgarian violinist Emil Kamilarov)

Vesselin Pantaleev

Marko Meshulam

Mois Pincas

Harry Eshkenazi

Harry Eshkenazi , jr.

Maxim Eshkenazi – also a conductor

Pop and Jazz Musicians

Boris Leviev (father f Lilcho Borisov)

Milcho Leviev (also a classical composer and pianist)

Viktor Mayer

Benzion Eliezer (also a classical composer)

Milyo Basan

Yakob Goldstein

Lilcho Borisov

Mois Yakob Pinkas

Niko Nissimov

Alexander Avramov

Etien Levi

Moris Aladjem (also a composer)

... and the Sofia Jewish Cemetery



Composers

Pancho Vladigerov

Itzhak Sadai – based in Israel

Peter Stoupel

Henry Lazarof – based in the USA

Milcho Leviev

Benzion Eliezer

Sabin Levi (the author of this book)

Jules Levy

Alexander Vladigerov

Nikolay Kaufman (also a musicologist and ethnomusicologist)

Simo Lazarov – important electronic music composer

Yuri Stoupel

Valentin Lazarov

A more detailed overview of some Jewish Bulgarian musicians and their works follows.



Sofia Synagogue - interior



Pancho Vladigerov

Pancho Vladigerov is the most important Bulgarian composer and the most prominent representative of the Bulgarian National School. He marked the beginning of a number of genres in Bulgarian music. He also established the Bulgarian composition and pedagogical school, his students including the best Bulgarian composers of the next generation. The pianist Alexis Weissenberg was his student, too.

Vladigerov was born in Switzerland, but lived in Bulgaria in the first period of his life; he played the piano and composed from an early age. After his father's death in 1912, he moved to Berlin with his mother and his twin brother (the violinist Lyuben Vladigerov), where he enrolled at the Staatliche Akademische Hochschule for Musik and studied music theory and composition with Paul Juon and the piano with H. Barth. In 1920 he graduated from the Akademie der Künste having studied composition with S. Gernsheim and G. Schumann. He won twice the Mendelssohn Prize of the Academy (in 1918 and 1920) and later worked for Max Reinhardt at the Deutsches Theater in Berlin as a composer and pianist (1920-32) before returning to Sofia. He was a professor (from 1940) of Piano, Chamber Music and Composition at the State Academy of Music, which after his death was named after himself. He composed a lot in a variety of genres, and was very prolific. The world was acquainted with Pancho Vladigerov's work in the 1920s when his pieces were published by the Universal Edition Publishers in Vienna and were released on an LP by the Deutsche Gramophon. As a pianist and composer, he toured most of the European countries performing his own works. In 1969, he was awarded the Gottfried von Herder Prize. Now a national and international competition for pianists and violinists held in Shumen has his name. Several works of his such as the Bulgarian Rhapsody "Vardar" are considered emblematic of the Bulgarian music.

ЕВРЕЙСКА ПОЕМА | РОЕМЕ НЕВРАÏQUE

Панчо Владигеров
Pantcho Vladigerov
Op. 47 (1952)

Andante sostenuto $\text{♩} = 58$

2 Flauti
Piccolo
2 Oboi
Corno inglese
2 Clarinetti in [St B]
2 Fagoti
4 Corni in [Fa F]
3 Trombe in [Si B]
3 Tromboni e Tuba
Arpa

Andante sostenuto $\text{♩} = 58$

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Всички права за всички страни запазени
Tous droits réservés pour tous pays

The first page of the score of Vladigerov's *Jewish Poem* for symphonic orchestra (1952)

Works

Stage music:

Opera:

Tsar Kaloyan, op.30 (1936, Sofia).

Ballet: Legend of the Lake, op.40 (1946, staged in 1962 in Sofia).

For symphony orchestra:

Symphony 1, op.33 (1939); Symphonic Legend, op.8 (1919); Three Impressions from op.9 (1920); Scandinavian Suite The Dance of Death, op.13 (1924), Bulgarian Rhapsody Vardar, op.16 (1922, orchestrated in 1928), Six Exotic Preludes, op.17; Bulgarian Suite, op.21 (1927); Seven Symphonic Bulgarian Dances, op.23 (1931); Overture "Land", op.27 (1933); Improvisation and Toccata from op.36; Overture "The Ninth of September", op.45 (1949); Horo Staccato (Chain Dance Staccato) (in collaboration with Diniku) (1942); First and Second Suite from the ballet The Legend of the Lake, op.40 (1947, 1953); Hebrew Poem, op.47 (1951); Dramatic Poem "Song about Peace", op.52 (1956); Six Novelettes from op.59 and op.60; Lyulin Impressions Suite, op.63 (1972).

Piano concertos: 1 (1918); 2, (1930); 3, (1937); 4, (1953); 5 (1963).

For violin and orchestra:

Concertos: 1, op.11 (1921); 2, op.61 (1968).

Burlesque, op.14 (1922); Bulgarian Rhapsody Vardar, op.16 (1922, transcribed in 1951).

For string orchestra:

Symphony, op.44 (1949)

For chamber orchestra:

Bulgarian Songs and Dances, (1932); Aquarelles, (1942); Divertimento (1943).

A number of transcriptions of his own works

Chamber music:

String Quartet, op.34 (1940)

Piano Trio, op.4 (1916)

Sonata for violin and piano, op.1 (1914)

For piano: over 100 pieces, among them: Sonatina Concertante, op.29 (1934); the cycle Ten Impressions, op. 9 (1920); Bulgarian Songs and Dances, op.25 (1932); Shumen Miniatures, op.29 (1934); Episodes, op.36 (1941); Aquarelles, op.37 (1942); Pictures, op.46 (1950); Suite of Five Pieces, op.51 (1954); Novelettes, op.59 (1964), etc.

For two pianos: 14 of Vladigerov's own transcriptions of his piano works and orchestral pieces.

For violin and piano: Poem and In Traditional Style, op.7 (1919); Bulgarian Rhapsody "Vardar", op.16 (1922); Two Bulgarian Paraphrases (Horo (chain dance) and Rachenitza), op.18 (1925); over 30 author's transcriptions of pieces for piano.

For other instruments with piano: 38 author's transcriptions of instrumental pieces.

Songs for voice and piano: 20.

Choral music:

Choral songs with piano/orchestra: 10.

Theatre music

The Deutches Theater in Berlin; the Theater in der Josefstadt in Vienna; the Ivan Vazov National Theatre in Sofia.



Moni Aladjemov - "Old Sofia"



Jules Levy

Jules Levy, who is known mostly for his operettas, graduated from the State Academy of Music in 1957 studying composition with Vesselin Stoyanov. Later he specialized in France (1962, 67). From 1948 to 1950 he worked for the Bulgarian National Radio and later became conductor of the Ensemble of the Bulgarian Armed Forces. From 1958 to 1963 he worked as a theater composer and conductor. He was the chief conductor of the State Music Theatre (1963-91) and lecturer at the State Academy of Music. He founded and conducted the chamber string orchestra Theatre Collegium for Music. Together with Dotzo Vatkov he conducted and artistically directed the pop music wind orchestra in Dimitrovgrad.

He was secretary of the Union of Bulgarian Composers (1973 – 80) and a secretary general of the Bulgarian National Music Committee at the International Music Council of the UNESCO (1974 – 81) and secretary of the European Group of the National Music Committees at the International Music Council of the UNESCO (1980 – 81).

He won a prize at the International Composition Festival in Moscow (1957), also the Sofia Music Award and was also nominated at the International Composers' Rostrum in Paris (1974). He was member of juries of international festivals and competitions.

Works

Stage music:

Opera:

Neda (1977, Sofia Opera)

Musical Opera:

The Profit (1982, Plovdiv Opera).

Musical Opera:

The Profit (1982, Plovdiv Opera).

Musical plays (operettas):

The Girl I Loved (1963, State Music Theatre); The World is Small (1970, State Music Theatre); The Telephone, a radio musical (1973); Tsar-Carpet Maker (1979, Plovdiv Opera); Mission to Drach (1985, Music Theatre, Veliko Tarnovo); Thank you, Charles (1987, Children's Studio at the Varna Opera and State Music Theatre); I Want to Fly (1988, State Music Theatre); Yavor and Rusana (1990); See, What an Audience! (1991).

Children's operettas: Mama's Words (1980); If You Should Eat, You Should Work (1982); The Wise Weaver (1984); The Cowherd's Daughter (1989).

Ballet: Fair in Sofia (1968, State Music Theatre).

For symphony orchestra:

Symphonies: 1 (1958); 2 (1970); 3 for mezzo-soprano, bass baritone and symphony orchestra, lyrics by S. Tyankova (1975); Overture-Poem (1982); Symphonic Fantasy (1964); Youth Concerto for violin and orchestra (1955).

For wind orchestra:

Symphony 4, Burlesque (1984).

Pirin Rhapsody (1977); Rhapsody-Concertante "Celebration in the West Park" for alt saxophone and wind orchestra (1978); Three Rhapsody Dances "From Karnobat to Tropicana" for trumpet and wind orchestra (1988).

The Maidens from Petrich – suite for traditional music singer and wind orchestra (1989); The Young Soldiers are Playing – fantasy, based on themes by Maestro *Georgi Atanassov* (1987); *Marches:* Holiday in May (1976); Hope (1989).

Bulgarian Traditional Dance in Modo Grao (1987); Sladuna, Bulgarian traditional dance a la lambada (1990); Look Back with Laughter Retro-Humoresque (1988); I Drink Wine humoresque (1989).

For pop music symphony orchestra:

Divertimenti concertanti: 1 for trumpet and orchestra (1961); 2 for flute and orchestra (1972).

Chamber music:

String quartets: 1 Masks (1973); 2 (1995).

Trio Sonata for flute, bassoon and piano (1991).

For piano:

Ten pieces for children for four hands (1980); Children's Sonatina (1981) (version for flute, oboe and bassoon, 1983).

Vocal music:

Two Self-Portraits, diptych for tenor (soprano) and piano (1991); Songs of the Actor, cycle of six songs for mezzo-soprano (baritone) and piano (1992); cycle of seventeen Sefira songs (transcriptions of Hebrew-Spanish folksongs) (1995); A Split Heart, lyrics by Albert Levy-Pepo (1998).

Choral music:For mixed choir:

Till Tomorrow, lyrics by Blaga Dimitrova (1962); My Fatherland, lyrics by D. Gundov (1976); Where Is This Beautiful Land, lyrics by I. Genov (1959).

For female choir:

When Dawn Was Still Sleeping, on a poem by Hristo Yassenov (1962).

Book:

"I See Life In Rose" [in Bulgarian], (Sofia, 2000).



Andrey Daniel - "The Musicians"



Benzion Eliezer

Benzion Eliezer graduated from the State Academy of Music in 1953, studied composition with Parashkev Hadjiev, and conducting with Assen Dimitrov. As a student, he played the alt saxophone at the Jazz Ovcharov Orchestra (1946). From 1955 to 1960, he conducted the Pop Music Orchestra at Radio Sofia and in 1955 realized the first radio concert of pop music made up entirely of works by Bulgarian composers. A year later he was appointed conductor of the newly created orchestra at the Theatre for Satire in Sofia and he worked there up to 1958 (in 1960 this orchestra merged with the Big Band of the Bulgarian National Radio). He was among the composers who laid the foundations of the Bulgarian pop music. He focused his energy on shaping a national music style, using Bulgarian folklore elements. He was appointed assistant (1964) and later professor of harmony (1970), and was a Deputy Rector (1972-86).

Works

For symphony orchestra:
Dobroudja Suite (1956).

For jazz orchestra:
Fantasy for piano and jazz orchestra (1962).

For string orchestra:
Sinfonietta (1975); Piano Concerto.

Chamber music:
Little Suite for flute, clarinet and bassoon (1952)

For violin and piano:

Sonatina (1954); Five Pieces (1980).

Sonata for bassoon and piano.

For piano:

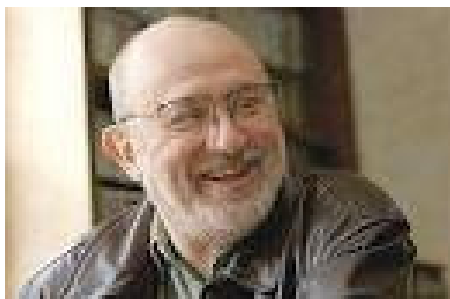
Four Sketches (1950); Theme with Variations (1951); Sonata (1952); Sonatina (1956); Four Concert Studies (1962); Five Pieces.

Pop songs:

Zun, zum, zun (1958); Y-ha ha; Cheerful Game; Star Rain (1960); Where Winds Go (1965); Soldiers' Names (1967); Evening over the Eagle's Bridge (1967); Spare the Last Dance For Me (1968); Miracle, lyrics by D. Damianov (first prize at The Golden Orpheus Festival, 1982).



Gredi Assa - "The artist"



Milcho Leviev

Milcho Leviev graduated from the State Academy of Music in 1960, and studied composition with Pancho Vladigerov and piano with Andrey Stoyanov. As a student, he won the second prize at the International Competition in Vienna for his Toccata for piano. His professional development as a composer began at the Drama Theatre in Plovdiv. He was appointed conductor of the Big Band of the Bulgarian National Radio (1962-66). His vanguard ideas innovated the orchestra; pieces like *Studia*, *Blues in 9* or *Anti-waltz* became a standard of a successful synthesis between music folklore and jazz, this synthesis being particularly pronounced in his music. From 1963 to 1968, he worked as soloist and conductor of the Sofia and the Plovdiv Philharmonic Orchestras. In 1965, embracing the idea of the writer Radoy Ralin, he founded *Jazz Focus '65*, with which he toured actively till 1970, achieving great success for the Bulgarian jazz and winning prizes at the international jazz festivals in Montreux, Prague and Sofia. Among the most exciting pieces in the repertoire of *Jazz Focus '65* was *Blues in 10* and *Blues in 12*.

In 1970, he left Bulgaria for political reasons. Since then, he has lived and worked abroad and achieved professional renown at prestigious international music stages. He was allowed to perform in Bulgaria not earlier than 1980. He worked as a composer, arranger and pianist at the Don Ellis Orchestra and the Billy Cobham Band (1971-77), was a Music Director of *Lainie Kazan* (1977-80). He gave concerts and made recordings with John Clammer, Art Pepper, Roy Haines, etc. He toured Europe with Art Pepper (1980-83); at the same time he was one of the founders and managers of *Free Flight*, selected *Combo of the Year* in 1982. Since 1983 he has been music director of the *Jazz Sessions* at the *Comeback Inn* in Venice, California. He gave concerts in Japan with the bassist Dave Holland (1983-86) and organized solo jazz recitals in Europe (1985-86). He teaches Jazz Composition at the University of South California. He also gives master classes at the New Bulgarian University.

Works

Stage music:

Musical:

The Roses (1962).

For symphony orchestra:

Variations on a Theme by Corelli for piano and symphony orchestra (1955); Concerto for jazz-combo and orchestra (1965); Music for big band and symphony orchestra (1966); Balkan Cowboy Suite for symphony-pop orchestra (1969); The Touchstone of Isaac for piano and symphony orchestra (1975); Sympho-Jazz Sketches for jazz-combo and symphony orchestra (1982); Sonata (an orchestral version of his Sonata for violin and piano); Orpheus Rhapsody for piano and symphony orchestra (1988); The Green House Jazz Cantata (1988).

Chamber music:

Sonata for violin and piano (1957); 11 Inventions for instruments or voices (1978).

For piano:

Toccatina (1959); Blues in 9 (1963); Everyday Morning (1965); Deviation (1967); A Child's Day Suite (1976; also in a version for wind quintet and string orchestra); Variations on a theme by Corelli for two pianos (1956/1982); Study on Bass Clef (1984); Brothers (1994).

For big band:

Anti-waltz (1966); A Fire-Dancer Suite (1970), and others.

For jazz orchestra:

Sweet Bird (1970); Wolfgang of All Times for French horn, tube and jazz orchestra (1972); Sad Modes (1974).

Film music:

Torrid Noon, directed by Z. Heskia (1965); Sidetrack, directed by G. Ostrovski (1967, first prize at the Moscow Cinema Festival, 1967); Monday Morning, directed by D. Aktasheva and H. Piskov (1966); The Iconostasis, directed by T. Dinov and H. Hristov (1968); The Eighth One, directed by Z. Heskia (1969); Autumn Sun, directed by P. Pavlov (1982).

Selected albums:

Jazz Focus (1968); Music for big band and symphony orchestra (1977-81); Blues for the Fishman (1980); Milcho Leviev Plays Music by Irving Berlin (1983); The Oracle (1987); Easter Parade (1993); Alive in Venice (1988); Lingua Franca (1989); Gourbet Mohabet (1992); Live at Vartan Jazz (1994); For Emil (Milcho Leviev & Friends); E. B. Blues (1995); Basel Blues (1996); Jive Sambah (1997); Forbidden Songs (1998).

With Don Ellis Big Band:

Tears of Joy (1971), Connection (1972); Soaring (1974).

With Billy Cobam:

Total Eclipse (1973).

With Airtio Moreira:

Virgin Land (1972); Shabazz 1974); A Funky Thida of Sings (1975).

With Art Pepper:

True Blues.

With Free Flight:

Milcho Leviev and James Walker; The Classical Jazz Union (1982), Soaring (1983).

With Dave Holland:

Up and Down (1988).

With Charly:

First Meeting.

With Teodosii Spassov:

Milcho and Teodosii in Concert (1991).

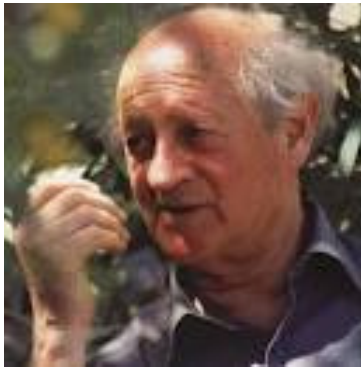
With Anatoliy Vapirov:

Concert at the Black Sea (1994).

Man from Plovdiv, Bulgarian Piano Blues (1999).

Chamber Music

(Anatoli Krastev, Milcho Leviev, Vessela Trichkova) (Gega New, 2000).



Nikolay Kaufman

Nikolay Kaufman graduated the State Academy of Music in Sofia in 1952 majoring in both theory of music and trumpet. From 1952 to 1988 he worked at the Institute of Art Studies and the Institute of Folklore Studies at the Bulgarian Academy of Sciences. In 1978 he started teaching at the State Academy of Music. In 1973 he received a doctorate. In 1977 he became a member of the Bulgarian Academy of Sciences. Currently, he is teaching at the Free University in Varna. Kaufman is an internationally acclaimed ethnomusicologist, having written down and researched over 30 000 songs. He was awarded the Marin Drinov Medal and the Paisi Hilendarski Award by the Bulgarian Academy of Sciences and Sofia University, as well as other national prizes for his contribution as a music scientist. His music includes songs and instrumental works inspired from folk music. He has arranged over 1,000 Bulgarian and Jewish folk songs for choral and instrumental ensembles. Some of his arrangements were included in the series *Mystery of Bulgarian Voices*, produced by Marcel Cellier. This cycle was awarded the Grammi Prize in 1990. A CD called *Portrait of Nikolai Kaufman*, features a selection of his best works. The CD is released by Riva Sound and the songs included are performed by the ensembles *The Mystery of Bulgarian Voices* and *Cosmic Voices of Bulgaria*, and also by the choir of the Pirin Ensemble.

Works

Songs for traditional music choir:

Zaspalo e chelebiyche (A Youngster Fell Asleep); Zlato mome (Zlato, Young Girl); Dunave, beli Dunave (Danube); Zaspala li si, Yagodo (Are You Sleeping, Yagoda), Oy peline.

Music to dance shows:

Momini dvori; Po jetva (Harvest Time); Kapanska Suite; Lazarska Suite; Turlashka Suite.

Choral Songs for Professional and Children's Choir:

My Mother's Songs (1993).

Moma loze sadila (Young Girl Vine-grower), Rusi doshli (Russians Came), Zaro mome (Zara Maiden), Tzveto mome (Tzveta Maiden), Velo mome (Vela Maiden), Petruno, pile shareno Petruna, My Sweetheart), Po dvor ti hodya (I Walk on the Yard), Happy Song, Horo tropvam (I Am Dancing).

Cycles of Jewish songs

Selected books (published in Bulgarian):

Songs of the Bulgarian Workers' Movement (Sofia, 1959); The Bulgarian Polyphonic Folksong (Sofia, 1968); Bulgarian Urban Songs (Sofia, 1968); Bulgarian Wedding Songs (Sofia, 1976); Funerary and Other Lamentation Songs in Bulgaria (in co-authorship with Dimitrina Kaufman) (1988); Bulgarian Folk Ballads, vol. 1 and 2 (Sofia 1993, 1994); 1500 Bulgarian Urban Songs, Vol. 1, 2, 3 (Sofia, 2002); Bulgarian Traditional Songs for Agriculture Activities (Sofia, 2002); Two-voiced Songs from Nedelino (in co-authorship with Radka Bratanova) (Sofia, 2002), etc.



Alexandra Ivoylova - "Avesalom"

І. НАРОДНИ ШПАНЬОЛСКИ ПЕСНИ

От изследваните народни песни на шпаньолските евреи може да се заключи, че музикалният им фолклор обхваща условно три основни групи:

- обредно-обичайни,
- танцови,
- любовни и всекидневни.

Всяка от тези групи притежава своя текстова и музикална специфика.

Обредно-обичайните песни са: сватбарски, пасхални, при раждане, траур и празнично-домашни. Голям дял заемат сватбарските песни, пяти навремето в България, давайки живописна характеристика и колорит на различните фази от сватбения ритуал. По-съществени от тях са:

1. Два дни преди сватбата (сряда) свекървата отива с младоженката на баня. При този случай жените пеят следната песен: Пример № 1.

Пример 1

♩ = 64.

Ша - зор дел ба - вал, пн - лон дел ба - каа то - до - лу, ту - ми а - пе - я - до ки лу па - ги ал ми ко - пн - до.

(От бакалина взех на доверие сапун и захар.
Ще го заплати девера ми)

2. Срещу деня на сватбата младоженецът получава от бащата на младоженката „зестра“ и с особен ритуал я предава на своя баща. Всички присъстващи пеят: Пример № 2.

A few excerpts from Nikolay Kaufman's research on Bulgarian Sephardic folk music (written in the 80s')

Пример 2

$\text{♩} = 88$

По-ку ли да-тиш ла ми кон- с'уег- ра по- ку ли да-тиш ла
ми кон- с'уег- ра по- ку ли да-тиш а'-ла в'уес- тра
и жа в'уес-тра и- жа ла ке- ри- да

(Сватя, малка зестра сте дали на дъщеря си и т. н.)

3. В деня на сватбата в къщата на младоженката чакат младоженеца да дойде и да я изведе. Дружките ѝ пеят: Пример № 3.

Пример 3

$\text{♩} = 96$

А се- н'ю-ра но- ви- я а ба- шеш а- ба- шеш
нои нос- до нои нос- до ке ме сто пс- нян- до а
пе- нян- до де но- ви- я па- ра д'ман- се- ви- ко.

(„Булке, слизай, слизай!“

„Не мога, не мога, защото си правя булчина прическа за моя любим“)

4. Когато младоженката тръгва и се разделя с майка си, всички присъстващи пеят: Пример № 4.

$\text{♩} = 88$

Ки- да ен бу-е-на о- ра ма- дре бус- на ки- да ен бу-е-на
 о- ра ма- дре бус- на ки Йо я- ми во кун ми а- ма-
 до и- жа ме ваш чаш ен ма- зал кла- ро, ки- ро,
 ди ой инес-ти ди- а воз- да ма- ри до, ди ой инес-ти ди- а вуз-
 дан ма- ри- до вос ла моес- тра лин- да са- ве сер- ви- ло
 вос и вуес- тра лин- да а- мор вос и вуес- тра лин- да га-
 ла миа бе- я вос и вуес- тра лин- до- а- мор, Ки...

(Остани си със здраве, мила майко.
 Аз отивам при моя съпруг,
 към светлото си щастие).

5. При въвеждане на младата булка в момковата къща пеят песен за приканване майката (свекървата) да излезе и посрещне снахата. Пример № 5. (Вж. превода на стр. 123).

Пример 5

$\text{♩} = 96$

Сал- гаш мад- ри аху- ер ал кур- ти- жу ве-
 раш ви- нир пус- ра ди вуес-тру и- жи- ко со- ври ла-



Alexis Weissenberg

Weissenberg got his first piano lessons from his mother, and at the age of five he began lessons with Pantcho Vladigerov. During 1944 Weissenberg and his mother spent three months in a prison camp, but made their escape to Israel via Turkey. In Jerusalem he studied with Schröder, a disciple of Schnabel, and at fourteen he played Beethoven's Piano Concerto No 3 with the Jerusalem Radio Orchestra. He then studied piano with Busoni's pupil Leo Kestenberg in Tel Aviv, often performing with the Palestine Symphony Orchestra. At fifteen Weissenberg toured South Africa with four different recital programs and five piano concertos. Then at the age of seventeen he traveled to America, where he approached Artur Schnabel. He received a few lessons from Schnabel and Wanda Landowska, but eventually enrolled at the Juilliard School of Music in New York, where his piano teacher was Olga Samaroff. He also studied composition and music theory with Vincent Persichetti. However, Weissenberg was not at Juilliard for very long. His career started quickly with his winning an award sponsored by the Philadelphia Orchestra with whom he played Rachmaninov's Piano Concerto No 3 in D minor under Eugene Ormandy. After winning the Leventritt Award, Weissenberg played Chopin's Piano Concerto No 1 in E minor with the New York Philharmonic Orchestra and George Szell. He made extensive tours of South and Central America followed by his recital début in New York Town Hall in October 1948. Afterwards his career slowed down somewhat.

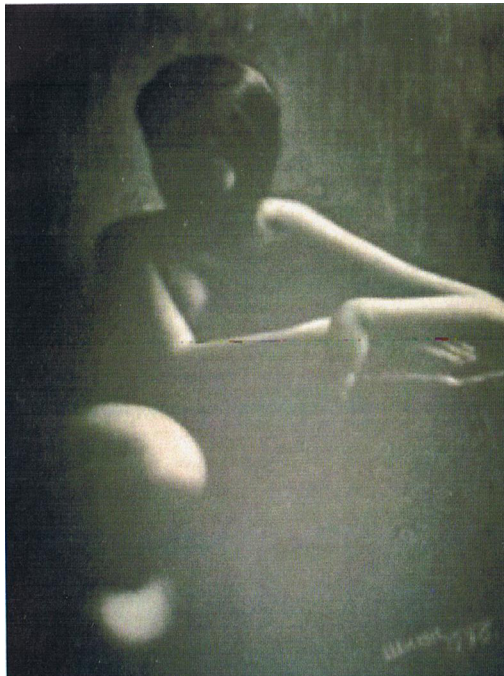
Weissenberg left America for Paris in 1957 and spent the next ten years studying, teaching, and expanding his knowledge of music and literature, and playing only a few concerts a year. Having become a naturalized French citizen, Weissenberg got his career back on track when in 1966 Herbert von Karajan invited him to play with the Berlin Philharmonic Orchestra. The following year he replaced an indisposed Arturo Benedetti Michelangeli playing Rachmaninov's Piano Concerto No 3 in D minor with the New York Philharmonic Orchestra.

From that moment on his career was re-launched and concertized throughout Europe, the United States and Japan and made hundreds of masterclasses.

Weissenberg's repertoire was basically Romantic: Schumann, Chopin and Rachmaninov, but also Bach, Haydn, Beethoven, Stravinsky and some French composers. In the early 1960s he gave performances of the six partitas by Bach and the Goldberg Variations. Since the early 1990s Weissenberg has taught master-classes at the Engelberg monastery near Lucerne.

It was in Paris in 1950 that Weissenberg made his first recording, for Lumen. The music was Liszt's Piano Sonata in B minor and Czerny's *La Ricordanza*. He later recorded Bach's partitas, Italian Concerto, Chromatic Fantasy and Fugue, etc. Other recordings include Liszt's Piano Sonata, Harold Bauer's arrangement of César Franck's Prélude, Fugue et Variations, Ravel's Piano Concerto in G, his *Tombeau de Couperin* and *Valses nobles et sentimentales* and many others. The best representation of Weissenberg is a four-disc set, chosen by the pianist himself, which was issued in 2004 by EMI France. It includes Brahms, Ravel and Rachmaninov concertos, Piano Sonata by Liszt and Stravinsky's *Three movements from Petrushka*.

He was also a composer of much piano music and a musical, *Nostalgie*, that was premiered at the State Theatre of Darmstadt on October 17, 1992.



Solomon Solomonov - "A Woman"



Yitzhak Sadai

Bulgarian-born Israeli composer of mostly orchestral, chamber, choral, vocal, and electroacoustic works that have been performed throughout the world; he is also active as a writer. Sadai studied composition with Alexander Boskovich at the Israel Conservatory of Music in Tel-Aviv from 1951-56 and later studied composition privately with Roman Haubenstock-Ramati and Josef Tal. He also attended Darmstadt in 1962 and 1964 and had fruitful contact with Pierre Schaeffer in Paris in 1966. As a writer, he has contributed articles and essays on musical epistemology, musical phenomenology and musical perception to American, Croatian, French, German, and Spanish journals. He has also written the books *Methodology of the Theory of Music* (1960, Akademon), *Harmony in its Systemic and its Phenomenological Aspects* (1980, Yanetz) and *Traité de sujets musicaux – envers une épistémologie musicale* (2003, L'Harmattan). He taught composition as a senior lecturer at the Academy of Music in Jerusalem from 1960-81 and at the Rubin Academy of Music of Tel-Aviv University from 1966-80. He later founded the electronic music studio at the Rubin Academy of Music of Tel-Aviv University in 1974, where he taught analysis, composition, music theory, and other subjects as of Music from 1980-2003. In addition, he has guest-lectured in Europe and the USA.

Works

Orchestra: *Ricercare symphonique*, small orchestra, 1957; *Nuances*, small orchestra, 1965; *Canti Fermi*, Synclavier, small orchestra, 1986.

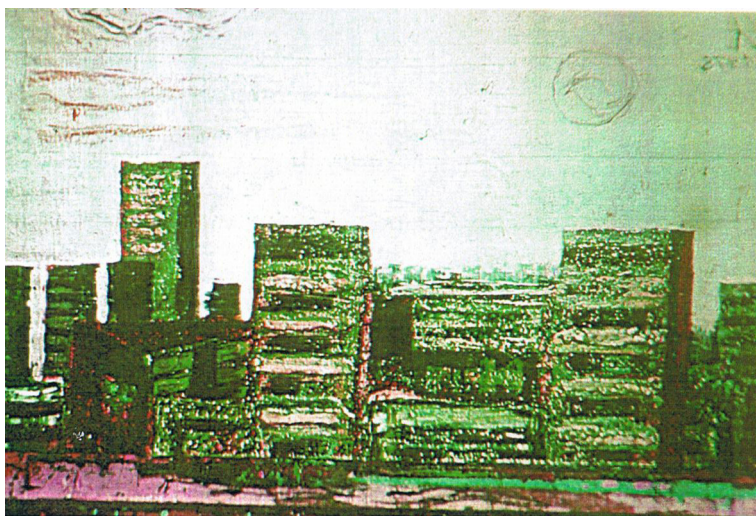
Chamber music: *Serenade*, flute, oboe, clarinet, bassoon, 1959; *Interpolations variées*, harpischord, string quartet, 1965; *Anamorphoses*, string quartet, 1982;

Reprises, Synclavier, ensemble (alto flute, oboe, bass clarinet, bassoon, violin, viola, cello, double bass), 1986; *Antiphones*, Synclavier, ensemble (piccolo [+ alto flute], clarinet [+ bass clarinet], French horn, trombone, violin, viola, cello, piano), 1986

Choral: *Hatzvi Israel* (cantata, text from the Book of Samuel), alto, baritone, mixed chorus, small orchestra, 1960; *Prélude à Jérusalem* (cantata, text by the composer), alto, tenor, bass, female speaker, 2 male speakers, mixed chorus, small orchestra, 1968.

Vocal: *Divertimento* (text from the Song of Solomon), alto, flute, viola, piano, 1955; *Ecclesiastes* (cantata, text from the Book of Ecclesiastes), alto, baritone, small orchestra, 1958; *Psychoanalysis* (cantata, text by the composer), alto, tenor, baritone, orchestra, 1959.

Electroacoustic: *Aria da capo*, violin, viola, cello, double bass, celesta, vibraphone, percussion, 2 tape recorders (2 operators), 1966; *Song into the Night*, 2-track tape, 1971; *From the Diary of a Percussionist*, percussion, 2-track tape, 1972; *La prière interrompue*, 2-track tape, 1975; *Anagramme*, small orchestra, 2-track tape, 1975; *Trial 19* (audiovisual work, libretto by Recha Freier, after records from the Spanish Inquisition), female speaker, male speaker, 6-track tape, 1979.



Yoan Leviev - "Plovdiv"



Sabin Levi

Sabin Levi (D.M.A. in organ and D.M.A. in composition, FAGO) is a composer, organist, carillonneur, and teacher. He was born in Bulgaria and has studied music in Bulgaria, Israel, France and in the USA. He was a first prize winner of the America-Israel Cultural Foundation Competition (as an organist, 1991-1992 and 1993-1994), a second prize winner of the Mayhew Composition Competition (1998), and a first prize winner of the Anthony B. Cius Composition Competition (2005). His compositions have been published by a number of publishing houses in Bulgaria, Israel and the USA. Sabin Levi has concertized as a pianist, composer, organist and carillonneur in Bulgaria, The Czech Republic, Serbia, Hungary, Israel, France and the USA.

Works

Organ music in four volumes (in progress)

Choral preludes

Ballads

Meditations

Poems

Ballet

Scarlet Sails (2007) for symph. orch.

String quartet

Piano and violin solo music, chamber music, songs, etc.

Books (in addition to this one)

Organ Culture in Israel and Palestine (1995), ISBN: 1-4196-1034-1

The Sofia Central Synagogue and its Musical Tradition (2009),
ISBN: 9-7814-7753-5561

Selected recordings

Organ Mosaic (ZBPI, USA), 2005, *Organ Mosaic II* (ZBPI), 2007, *Organ Mosaic III* (Diuckal, Bulgaria), 2009, *Organ Music*, performed by the author (Dobrudzha Enterprises, Bulgaria), 2012, *Music by Bulgarian Jewish Composers* (compilation), (CMP Studio, Bulgaria), 2005.



Ivailo Mirchev - "Staircase"



Simo Lazarov

Simo Lazarov has studied in the Academy of Music in Prague (1974-78), the Studio for Electronic Music in Bratislava (1977-79) and the IRCAM in Paris (1979-82). In 1991 the Technical University in Sofia awarded him a Ph.D. degree for his thesis *Composing and Performing Computer Music By Using Personal Computers*. In 1992 he specialized at the Lancing University of Michigan (USA) and in 1999 at the International Electroacoustic Institute in Bourges (France). He founded and directed the first Bulgarian Studio for Electronic Music at the Bulgarian National Radio (1973-99). He is one of the leading figures in the field of electronic and computer music in Bulgaria. He taught at the State Academy of Music (1977-88), the Technical University (1983-99), the New Bulgarian University (since 1996) where he currently is lecturer in Computer Systems and Technologies in Music, and also at Sofia University (since 1996). Concurrently, he taught at the summer courses organized by the University of Ann Arbor (USA) (1997), at the summer courses of the Lancing University of Michigan (since 1998) and at the University of Tel Aviv (Israel) (since 1998). He was co-initiator of the Festival for Electroacoustic, Electronic and Computer Music (FEM) in Gotze Delchev (1989) and of the multimedia forum *Computer Space* (1993). In 1999 he created, together with the American Howard Wirshil, the international forum *The World of Computer Music* (its recent editions were held simultaneously in Sofia and Atlanta and were launched on the Internet). He has won musical prizes at competitions at *Ihtea* (1994, Association of Bulgarian Mathematicians); *Graviton* – for music (1994, Union of Bulgarian Writers); *Musica Nova*, Prague (for music and Multimedia) (1997); *Golden Phenomenon*, etc. Simo Lazarov is an author of numerous books, as well as film music.



Henri Lazarof

Henri Lazarof was born in Sofia, but started his musical education with Paul Ben-Haim in Israel. He eventually settled in the United States, studying with Harold Shapiro and Arthur Berger at Brandeis University, where he earned a Master's degree. Later he also taught at The University of California at Los Angeles.

Works

Adieu for clarinet or Bass clarinet and piano

Commission information: Irma and Gary Gray

Premiere Information: Irma and Gary Gray; November 19, 1975; UCLA, CA

Anida Duo Concertante for Violin and Viola (1998)

Antiphonies for Brass and Percussion (1996)

Asymptotes for Flute and Vibes

Cadence 1 for Solo Cello

Cadence 2 for Viola and Tape

Cadence 3 for Violin and Percussion

Cadence 4 for Piano

Cadence 5 for Flute and Pre-Recorded Flutes

Cadence 6 for Tuba and Tape

Chronicles for Solo Piano

Chronicles for String Trio (1996)

Commission Information: Boston Chamber Music Society

Concertante II.

Commission Information: 20th Century Consort

Concertazioni for Solo Trumpet, 6 Instruments and Tape

Concertino da camera for Woodwind Quintet

Continuum for String Trio

Divertimento

Premiere Information: Collage New Music; November, 1990, Boston, MA

Divertimento II

Commission Information: Chamber Music Society of Lincoln Center

Premiere Information: Chamber Music Society of Lincoln Center; March 15, 1992, New York, NY.

Divertimento III for Solo Violin and Strings

Duo for Violoncello and Piano (1973)

Commission Information: Baltimore Chamber Music Society

Duo 2004 for Percussion and Harp

Duo Solitaire for Violin and Cello

Espaces Chamber Concerto

Fanfare for 6 Trumpets in C

Fifth String Quartet (1997)

Commission Information: Borromeo String Quartet

Premiere Information: Borromeo String Quartet, Nicholas Kitchen and Ruggero Alliffranchini, violin, Hsin-Yun Huang, viola, Yeesun Kim, cello, February 15, 2000

Five Poems for Viola

Harp Trio The "Litomar"

Impromptus for String Quartet

Intermezzi for Violoncello and Piano (1998)

Intonazione for 2 Pianos

Intonazione e Variazioni for Organ

Commission Information: Peter Schwartz

Premiere Information: Peter Schwartz

Intrada for Solo Horn

Inventions for Viola and Piano

Invenzione Concertata for Brass Quintet (1997)

Commission Information: American Brass Quintet

Premiere Information: American Brass Quintet; August 6, 1997, Aspen Music Festival

Lamenti for Organ

Largo for Organ

Lucerniana -- 16'.

Lyric Suite for Solo Violin

Commission Information: Yukiko Kamei

Momenti for Solo Violoncello

Musica da Camera for Flute, Clarinet, Harp and String Quartet (2002)

Necompe for Eight Percussionists

Octet

Octet for Strings "la laurenziana"

Premiere Information: Japan America Theatre; January 1988, Los Angeles, CA

Offrande

Commission Information: Boston Chamber Music Society

Premiere Information: Boston Chamber Music Society; March 22, 1996, Boston, MA

Partita for Brass Quintet and Tape

Piano Trio for Violin, Violoncello and Piano

Prayers for 10 Players

Commission Information: San Francisco Contemporary Music Players

Premiere Information: San Francisco Contemporary Music Players; November 5, 1990, San Francisco, CA

Preludes and Interludes to a Drama

Commission Information: San Francisco Contemporary Music Players

Premiere Information: San Francisco Contemporary Music Players

Quantetti for Piano and 3 Pre-recorded Pianos

Quintet for Oboe and String Quartet (1997)

Rhapsody for Violin and Piano

Serenade for String Sextet

Six Bagatelles for Solo Viola

Premiere Information: Marcus Thompson, viola; February 16, 1997, Mannes School of Music, New York, NY

Solo for Unaccompanied Alto Flute (1999)

Premiere Information: Marcos Fregnani-Martins, Nuremburg, Germany, November 11, 1999

Sonata for Violin and Piano (1998)

Sonatina for Flute and Piano (1999). Premiere Information: Marcos Fregnani-Martins, flute and Georg Schütz, piano, Nuremburg, Germany, November 11, 1999

Sonatina for Piano

Sonatina for Two Pianos (2002)

String Quartet (1980)

String Quartet No. 2

String Quartet No. 4

Commission Information: Stanford String Quartet

Premiere Information: Stanford String Quartet; October 18, 1996, Stanford University, Palo Alto, CA

String Quartet No. 6 (2000)

String Quartet No. 7 (2001)

String Quartet No. 8 "Homage to Paul Klee" (2002)

String Quartet No. 9

String Quintet

Commission Information: Chamber Music Society of Lincoln Center

Premiere Information: Chamber Music Society of Lincoln Center; Alice Tully Hall, October 1997, New York, NY

Suite for Solo Percussionist and 5 Instruments

Commission Information: 20th Century Consort of Washington, D.C.

Premiere Information: Contemporary Chamber Ensemble, Arthur Weisberg, cond.; January 12, 1975, New York, NY

Tempi for Brass Quintet, Winds and Percussion (2000)

Tempi Concertate A Double Concerto

Tempi Concertati for Violin and Piano (2002-03)

Textures Piano Solo and Five Instrumental Ensembles

Third Chamber Concerto for 12 Soloists

Premiere Information: Contemporary Chamber Ensemble, Arthur Weisberg, conductor; January 12, 1975, New York, NY

Three Pieces for Harpsichord

Trio for Violin, Horn and Piano

Trio for Wind Instruments

Varianti for Horn Quartet (1997)

Premiere Information: John Cerminaro & Horn Ensemble, Aspen Music Festival, August 15, 1998

Variations for Piano

Vox for Organ

Commission Information: Written for and dedicated to Thomas Harmon

Choral and Vocal

Canti for Mixed Chorus

Choral Symphony No. 3 for Alto Solo, Bass Baritone Solo, SATB Chorus and Orchestra

Commission Information: Seattle Symphony Orchestra

Premiere Information: Seattle Symphony Orchestra, Sheila Nadler, alto, Gerard Schwarz, music director; November 7, 1994

Encounters with Dylan Thomas for Soprano and Chamber Ensemble (1995)

Commission Information: Phyllis Bryn-Julson and members of the Seattle Symphony Orchestra

Premiere Information: Phyllis Bryn-Julson and members of the Seattle Symphony Orchestra, Gerard Schwarz, music director; April 23, 1997

In Celebration (Symphony No. 4) for Mixed Chorus and Orchestra (1996)

Commission Information: Seattle Symphony

Premiere Information: Seattle Symphony with Seattle Symphony Chorus, Gerard Schwarz, conductor, Benaroya Hall, Seattle, WA, December 3, 1998

Legends From the Bible (1999)

Premiere Information: Ars-nova Berlin, Dr. Peter Schwartz conducting, Berlin, Germany

Symphony No. 5 for Solo Baritone, Mixed Chorus and Orchestra (1998)

Commission Information: Seattle Symphony Orchestra

The First Day for Mixed Chorus a cappella (or w/ Woodwind Quintet)

Orchestra

Double Concerto for Flute, Harp and Orchestra

Poema

Celebration for 4 Brass Choirs

Commission Information: University of California, Los Angeles, for the inauguration of President David Pierpont Gardner on April 12, 1984

Chamber Symphony

Commission Information: Neville Marriner and Los Angeles Chamber Orchestra

Premiere Information: Neville Marriner and Los Angeles Chamber Orchestra, Lazarof, conductor; November 28, 1977

Clarinet Concerto

Premiere Information: New York Chamber Symphony, David Singer, clarinet; May 30, 1992, New York, NY

Concertante 1988 for 16 Strings and 2 Horns

Commission Information: Chamber Symphony of San Francisco

Premiere Information: Chamber Symphony of San Francisco; December 12, 1988, San Francisco, CA

Concerto for Cello and Orchestra

Concerto for Flute and Orchestra

Concerto for Oboe and Chamber Orchestra in Three Movements

Concerto for Orchestra (1978)

Concerto for Piano and 20 Instruments

Concerto for Piano and Orchestra

Concerto for Viola and Orchestra

Concerto for Violin and Orchestra

Concerto No. 2 for Orchestra "Icarus".

Fantasia for French Horn and Orchestra

Koncordia for Strings

Mutazione

Odes for Orchestra

Omaggio Chamber Concerto for 19 Players

Partita di Madrigali A Double Concerto for Violin, Violoncello and Orchestra (2001)

Piccola serenata

Rhapsody for Violin and Orchestra

Ricercar for Viola, Piano and Orchestra

Ritratto

Second Cello Concerto

Second Concerto for Flute and Orchestra (2002)

Second Symphony

Commission Information: Seattle Symphony Orchestra

Premiere Information: Seattle Symphony Orchestra, Gerard Schwarz, cond.; March 23, 1992, Seattle, WA

Sinfonia concertante for Four Winds and Orchestra (1999)

Premiere Information: New York Chamber Symphony, Gerard Schwarz conducting, Judith Mendenhall, flute, Randall Ellis, oboe, Jon Manasse, Clarinet, Kim Laskowski, Bassoon at Alice Tully Hall, New York, November 11, 2000

Sinfonietta

Commission Information: A consortium, with funds from the National Endowment for the Arts

Premiere Information: Los Angeles Chamber Orchestra, Gerard Schwarz, cond.; October 15, 1982, Royce Hall, UCLA

Spectrum for Solo Trumpet, Orchestra and Tape

Premiere Information: Utah Symphony Orchestra, Thomas Stevens, trumpet, Henri Lazarof, conductor; January, 1975, Salt Lake City, UT

Structures Sonores

Symphony (1978)

Symphony No. 6 "Winds of Sorrow" (2000)

Symphony No. 7 (2000)

Tableaux (after Kandinsky) for Piano and Orchestra

Commission Information: Seattle Symphony

Premiere Information: Seattle Symphony, Gerard Schwarz, conductor, with Garrick Ohlsson, piano; January 8, 1990, Seattle, WA

The "Summit" Concertante for Solo Trumpet, Brass and Percussion

Commission Information: Raymond Mase and the Summit Brass

Premiere Information: Raymond Mase and the Summit Brass; June 8, 1996, Long Beach, CA

Third Concerto "The Edinger" for Violin and Orchestra (2002)

Three Pieces for Orchestra

Viola Rhapsody for Solo Viola and Orchestra

Volo (Tre Canti da Requiem) for Viola and 2 String Ensembles)

Premiere Information: Milton Thomas, viola, at UCLA; March, 1976, Los Angeles, CA



Alexander Vladigerov

The son of Pancho Vladigerov graduated the State Academy of Music in 1956 where he studied conducting with Vladi Simeonov and piano/composition with his father. He specialized for two years with Natan Rahlin, chief conductor of the Kiev Philharmonic. Since 1958 he was conductor of the Philharmonic Orchestras in Pleven, Plovdiv and Ruse and later, Bulgarian National Radio Symphony Orchestra. He made multiple performances and gramophone recordings of the stage and symphony works of Pancho Vladigerov.

He composed three musical plays for children, which became very popular and were frequently performed; works for symphony orchestra; chamber works and songs. His piano works have won prizes at international composition competitions in Warsaw, Moscow (1955) and Bolzano, Italy (1957).

Works

Stage music:

Musical plays: The Little Red Riding Hood (vocal-symphonic fairytale) (1969, Ruse); The Cheerful Town Musicians (1971, Sofia); The Wolf and the Seven Kids (1973, Sofia).

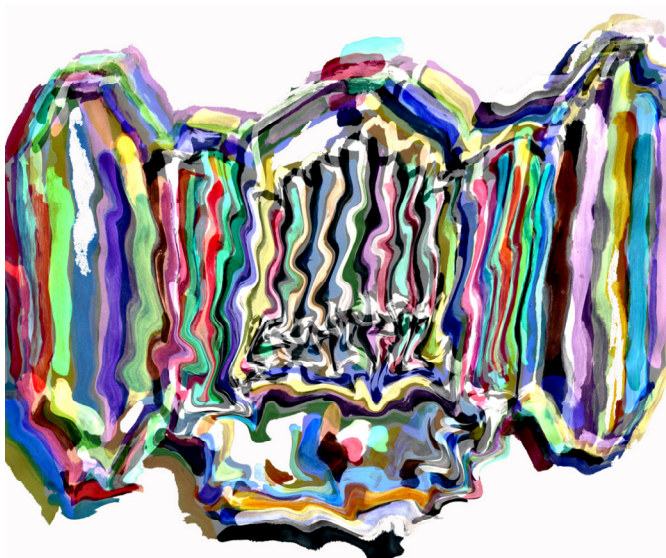
For symphony orchestra:

Youth March (1948); Rondo concertante for violin and orchestra (1955); Romanian Dance (1960); The Little Red Riding Hood – symphonic fairytale for reader and orchestra (1968); Suite from the musical play The Cheerful Town Musicians for reader and orchestra (1971); Suite from the musical The Wolf and the Seven Kids (1973), etc.

Chamber works:

Eight Pieces for wind ensemble (1970); Romantic Poem for violoncello and piano (1984).

For piano: Dilmano, Dilbero Variations (1954); Toccata (1955), Music Alphabet, etc.



Sabin Levi - "Organ"



Peter Stoupel

Peter Stoupel graduated from the State Academy of Music in 1947, majoring in piano under Andrey Stoyanov. He specialized in composition and chamber music with Leo Weiner and Pal Kadosa at the Ferenz Liszt Academy of Music in Budapest (1949-51). Upon his return, he worked as music editor at the Music Section of Radio Sofia and at the State Academy of Music.

He also worked as a composer at the Song and Dance Ensemble of the Bulgarian Army (1953-65), music editor at the recording company Balkanton and chief music editor of the Bulgarian National Television (1967-72). In 1980 he was appointed director of the international festival Sofia Music Weeks. He was member of the Union of Bulgarian Filmmakers. His contribution to the development of the Bulgarian pop and children's song is considerable; most of his lyrical songs are very typical for the Bulgarian pop music of the 1960s. Some of his most popular songs are: "Hush, hush" (performed by Mimi Nikolova) from the film Favourite 13 (1958); Love Is a Sea (performed by Liana Antonova) from the film The Ancient Coin (1965); the songs to the Valeri Petrov's play When Roses Dance (1961), recorded by the actor Encho Bagarov; the score to the TV serial For Every Kilometer (in co-authorship with Atanas Boyadjiev), the score to the film musical My Father, the House-Painter (1988), the songs The Snow of the Memory; Veselina; I Love You When, etc. He also authored some of the most popular children's songs like "Zaychentzeto byalo" (The White Rabbit) and "Leka nosht, detza" (Good Night, Kids), the latter being broadcast for decades on the Bulgarian National Television. He won multiple awards and his works were recorded by the Bulgarian National Radio and the Bulgarian National Television. His pop songs were published in two albums (1981, 1983).

Works

Stage music:

Operettas:

The Straw Hat (1960); The Kingdom of Letters – children's operetta.

Musical plays:

The Golden Turnip; The Merry-Go-Round.

Children's ballet:

The Golden Girl (1959).

Film musicals:

My Father, the House-Painter, directed by Stefan Dimitrov (1973); My Uncle-Godfather (in co-authorship with Yuri Stupel), directed by Stefan Dimitrov (1988).

Choral-orchestral:

The State Pioneeria – children’s oratorio.

For piano:

Theme with variations (1944); Concertino for two pianos (1959).

Theatre music:

When Roses Dance.

Film music

Favourite #13, directed by Vladimir Yanchev (1958); Be Happy, Ani, directed by Vladimir Yanchev (1960); Jack-of-All-Trades, directed by Petar Vasilev (1962); The Ancient Coin, directed by Vladimir Yanchev (1965); At Each Kilometre, directed by Nedelcho Chernev and Lyubomir Sharlandjiev (13-series TV film, 1969); Hedgehogs Are Born Without Spines, directed by Dimitar Petrov (1970); Time for Traveling; People Who Never Disappear, directed by Nedelcho Chernev (5-series TV film, 1988); Fathers and Sons, directed by Nedelcho Chernev (1990); Captain Petko Voivoda (in co-authorship with *Atanas Boyadjiev*), directed by Nedelcho Chernev (TV-series, 1981).

Awarded pop songs

The Golden Orpheus Festival:

Late Meetings lyrics by Petar Karaangov, performed by Maria Neykova and Mihail Belchev (melody from the film Men on a Business Trip) (first prize, 1969); With Mummy’s Enthousiasm, performed by Emilia Lazarova and Mihail Belchev (second prize, 1972); The Sea, performed by K. Kazanski (special prize, 1965); For Every Kilometer, performed by Kosta Karageorgiev (special prize, 1970); Immortality, performed by Mihail Yonchev (special prize, 1971).



Sami “Sabin” Bidjerano - “Yona”



Valentin Lazarov

Son of Simo Lazarov, was born 1976 in Sofia. After receiving his B.A. in music education in Sofia University, he continued his music education in Israel, in the Levinsky college, where he earned a Bachelor's degree in music education. He participated in the instrumental ensemble "Bam Boo", and in 1988 he made his first record with the group "Ema and Villy". Since then he has participated in radio and TV programs as well as festivals of electroacoustic music festivals in Bulgaria, Israel and in the presentations of his father, Simo Lazarov. In 1994 he wrote the children's musical "The Enigmatic Planet," and in 1995 he wrote a musical for the Sofia State Musical Theater "The Tin Soldier," that was played in the National Academy of Theater Art in Sofia. Lazarov's music has been included in many CDs featuring young Bulgarian composers, and he has also been involved in concerts focused on electronic music in both Sofia and Tel Aviv. In 1999 he wrote the music for the movie "What the baby dreams about." He is a long-time participant in the International Music Project in Slovenia, as well as festivals of computer music all across Europe. His piece, "BOOU 97" won a first prize at the 24th Competition in Electroacoustic Music in Bourges, France.



Yuri Stupel

The son of Peter Stoupel graduated from the Academy for Music and Dance Art in Plovdiv. In the 1970s he found the band Association together with his fellows Haygashod Agassian (Bulgarian Armenian composer), Kristian Boyadjiev and Georgi Denkov (with Haygashod Agassian he formed the duo Bulgarche (Bulgarian Boy). He won recognition as pop music songwriter at the Youth Pop Song Competition where his song Hymn (performed by Biser Kirov) won the first prize in 1973. He also won the prize of the Bulgarian National Television in 1978 for his song Sun (performed by the band Tonika). In the 1980s he composed scores to over 250 TV serials (the children's TV show Kliment Sings and Paints, with Kliment Denchev), theatre and puppet theatre productions, some of which won national and international prizes. He also wrote the music score to several films including *The Mooncalf*, directed by Sergei Komitski (1987) and *Night Rate*, directed by Peter B. Vasilev (1987). He has works commissioned from the MHAT theater in Moscow, and from theatres in Krakow and Thessalonica. In Bulgaria he has collaborated also with Stefan Tzanev. In the 1990s he settled in Thessalonica, Greece where he joined the staff of the Jenny Karezi Conservatoire. In Greece and Cypress he has composed music to theatre productions (more than 30) staged at the National Theatre in Athens, the Athenaeum Theatre, the State Theatre of North Greece in Thessalonica, etc.

Works

Musical plays:

Love Boulevards (1983, Youth Theatre; 1989, National Palace of Culture); *The Knight of the Rueful Countenance*; *The Most Wonderful Wonder*; *The Dwarf and the Seven Snow-Whites Plus One* (libretto by Stefan Tzanev).

Film musical:

My Uncle-Godfather (in co-authorship with *Peter Stoupel*), directed by Stefan Dimitrov (1988).



Moris Aladjem

Moris Aladjem graduated from the Engineer Construction Institute in Sofia, and also played the violin from an early age. Some of his first compositions were the overture “The Lost Summer” and Concerto for violin and string quartet. In 1951 he started performing as a saxophone player. He worked as a saxophonist and an arranger, consecutively at the Youth Jazz Ensemble (1953–56), the Saloon Orchestra of Sasho Nikolov-Sladura, the Big Band of the Bulgarian National Radio (1960–72) and the Balkanton Orchestra (1962–72). He was artistic director of the Pop Music Department at the Bulgarian Armed Forces Construction Forces (GUSV) (1974–76). He also worked at the Bulgarian Pop Music Department at the Music State Agency (1980–86).

He was one of the leading Bulgarian pop song composers during the 1960s and 1970s. His first orchestral piece Dreams was composed in 1960. The next year he composed his first song “Telephone Love”. His songs were performed by the most prominent Bulgarian singers and won several prizes - The Golden Orpheus Festival, receiving the Grand Prix for complete work in 1995, also the Spring Radio Competition, the Melody of the Year TV Competition, etc. His songs were published in Germany, Cuba, the UK and Spain. In 1978, together with Alexander Vladigerov, he made the orchestration of Alexis Weissenberg’s musical “The Fugue”, staged in 1979 in Paris and published by the French company Pathé Marconi (1980).

In 1987 the Bulgarian recording company Balkanton published the album “Young Singers Sing Songs by Moris Aladjem”.

Works

Selected list of awarded songs at different festivals:

Castlebar (North Ireland): Flower of Hope (silver medal, 1973).

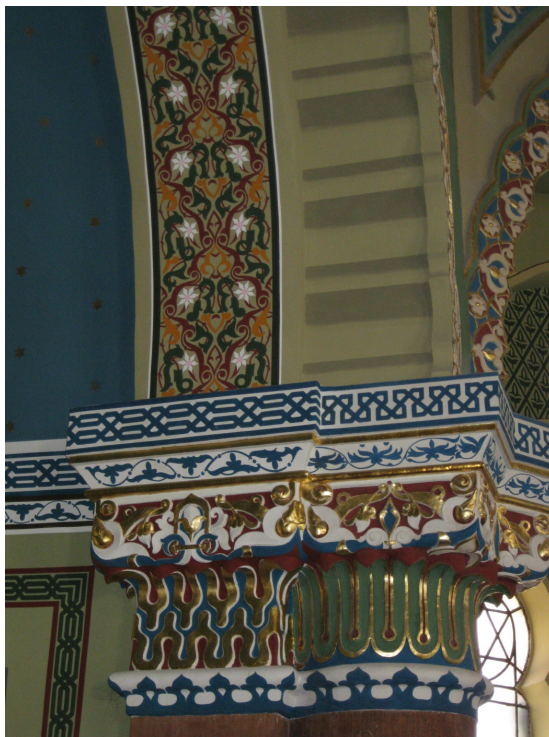
The Golden Orpheus: Song For The Three Wishes (third prize, 1970).

Spring Radio Competition: Flower of Hope (first prize, 1990), Give Me Fire (first prize, 1990), Madly In Love (first prize, 1992).

Melody of the Year: Love Forever (Melody of the Year 1984).

Selected list of other songs:

Your Hands; Yantra; Sorrow for Youth; Love; Sunny Woman; Is Love a Boat; Come Around To See Us; Love Is Not a Sin.



Sofia Synagogue interior - detail

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Sabin Levi

Bulgarian Jewish Musicians A Short Survey in Facts and Pictures

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