# Historical, Theoretical, and technical considerations for teaching and performing Rumen Bairaktarov's *Concerto for Violin and Orchestra*

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."

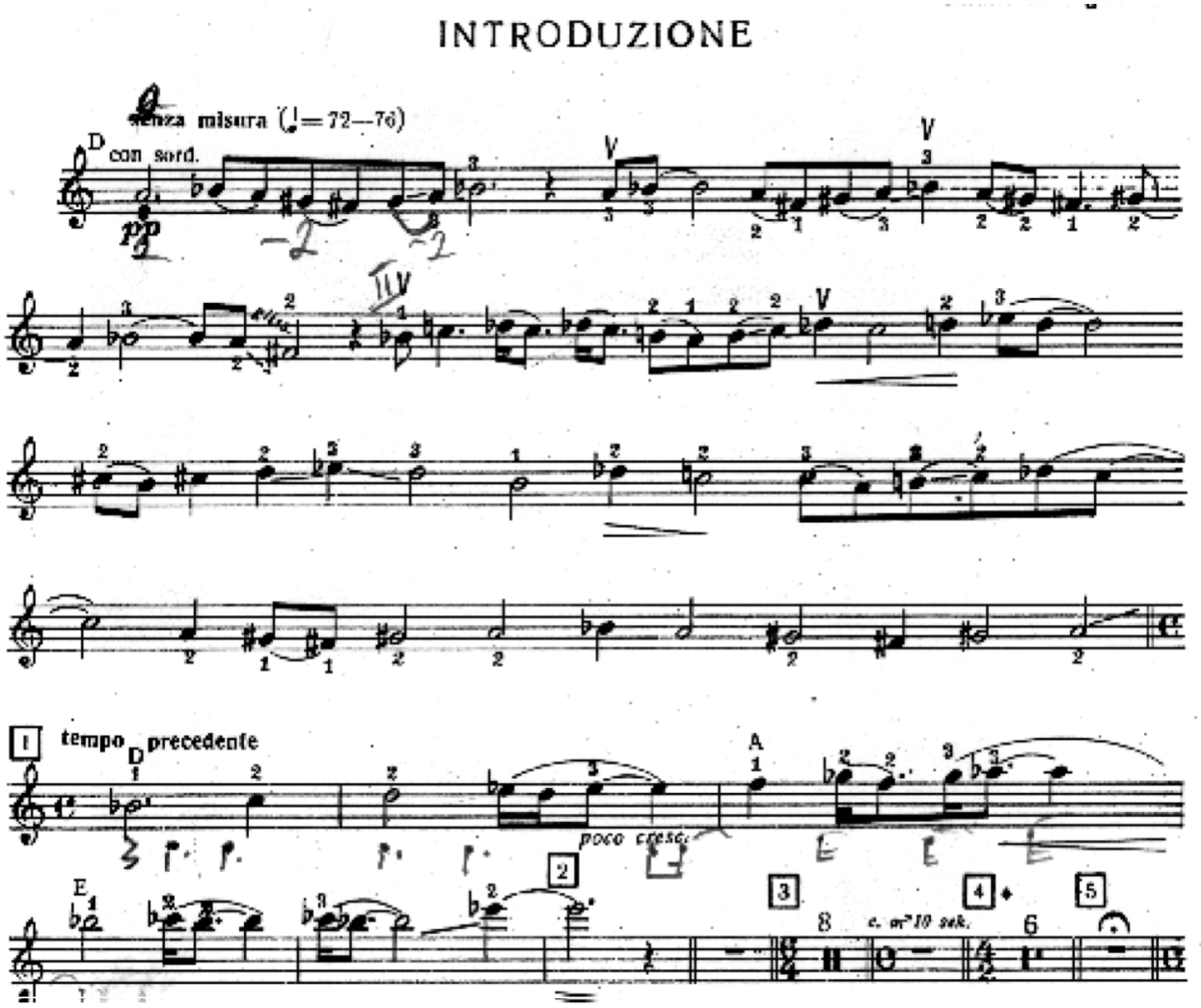
# *Concerto for Violin and Orchestra*: Form and Structure

Structure and form reveal two layers:

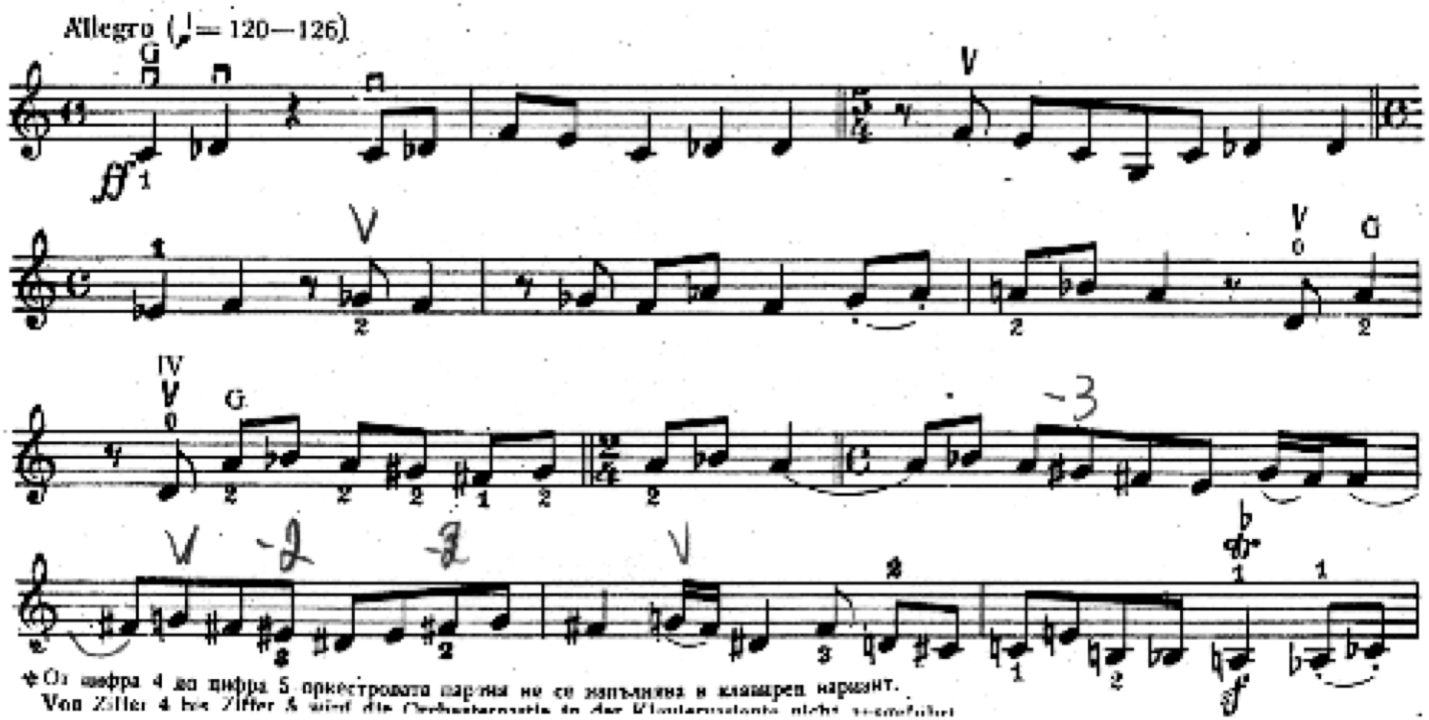
| Exposition | | Development | | Recapitulation (Mirror) | | |
|---|---|---|---|---|---|---|
| A | B | A+B | C | B′ | A+B+C (Bridge) | A′ |
| First Theme | Second Theme | | New Thematic Material | | | |
| Mm. A-23 | 24-35 | 36-130 | 131-201 | 202-213 | 214-290 | 291 - End |

| Introduzione | Toccata | Aria 1 | Ostinato | Aria 2 |
|---|---|---|---|---|
| Mm. A-35 | 36-130 | 131-213 | 214-267 | 268-End |

# Introduzione: Opening Theme



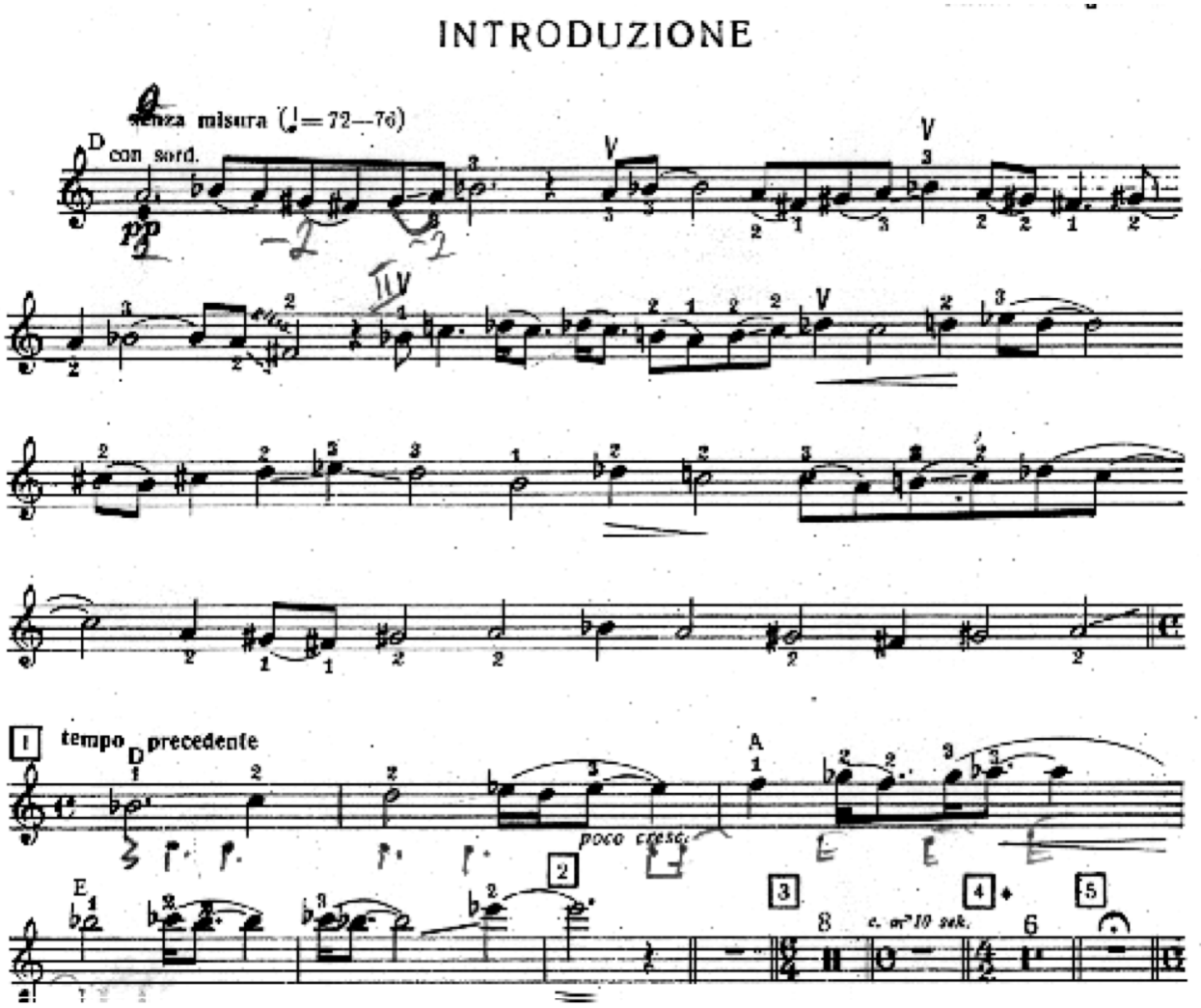
# INTRODUZIONE: SECOND THEME



# 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



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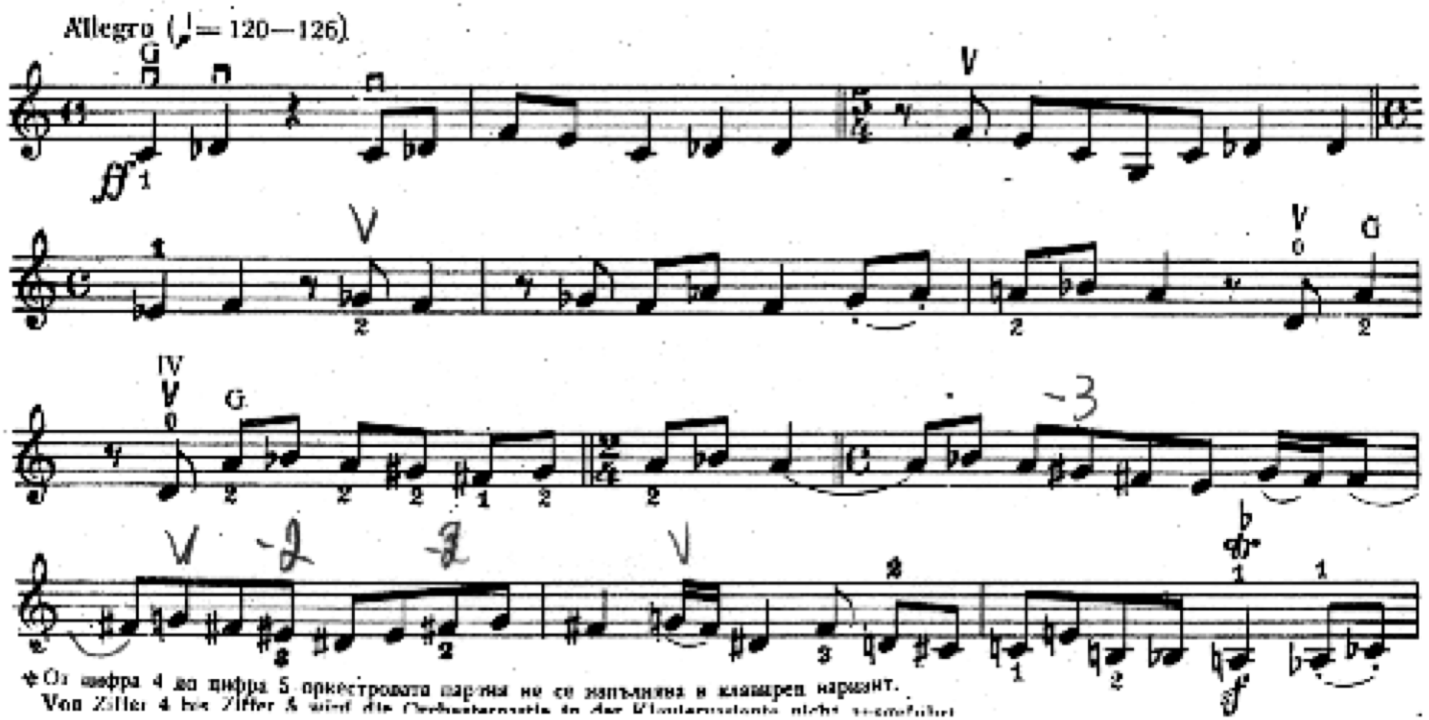
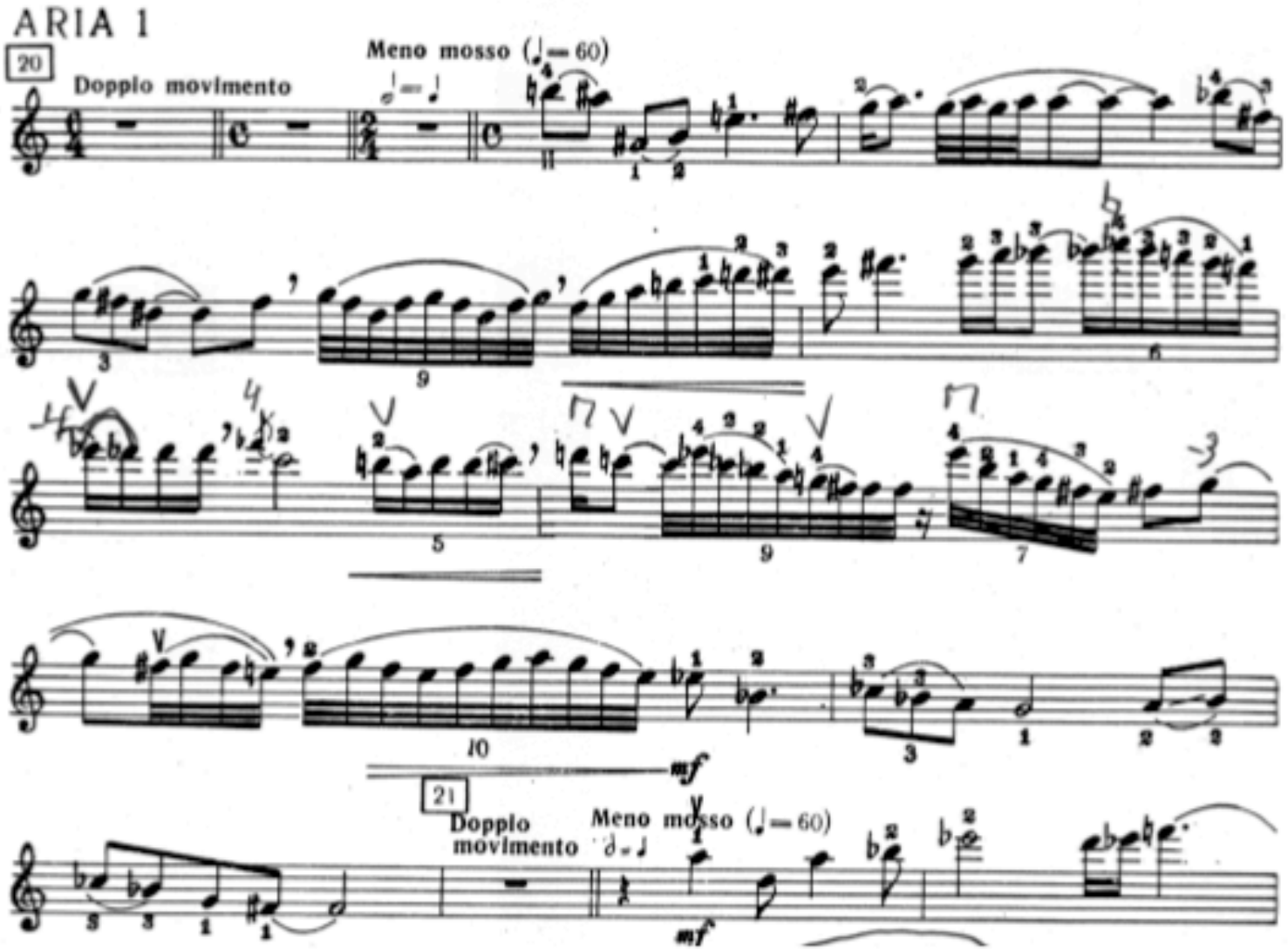


# ARIA I (NEW THEME)



# 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

# QUESTIONS???

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