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

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

Rumen Bairaktarov

Miroslav P. Hristov, D.M.A.
Assistant Professor of Violin
University of Tennessee (Knoxville)
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>Exposition</th>
<th>Development</th>
<th>Recapitulation (Mirror)</th>
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<tr>
<td>A</td>
<td>B</td>
<td>A+B</td>
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<tr>
<td>First Theme</td>
<td>Second Theme</td>
<td>C</td>
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<tr>
<td>Mm. A-23</td>
<td>24-35</td>
<td>36-130</td>
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<td>291 - End</td>
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<th>Introduzione</th>
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<th>Aria 1</th>
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<td>Mm. A-35</td>
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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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