

and form on the basis of the national church music. Smolensky himself was the author of several works based on the commonly used chants. The peak of composers' creativity within this direction was Sergei Vasilevich Rachmaninov's *Vsenoshchnoye bdeniye* [All-Night Vigil], dedicated to Smolensky.

An important part of his work was the pedagogical activity. He was the Director of the Synodal School and Professor at the Moscow Conservatory. Since his arrival Synodal School and the choir rose to an unprecedented level of professionalism. In St Petersburg, he was the manager of the Court chapel. The result of his pedagogical activity was the organisation of a Public school for choristers, choir classes and music school in St Petersburg (1908). Smolensky was involved in establishing the first choristers congress in Moscow and he founded the magazine *Khorovoe i regentskoe delo* [Choral and Chorister's Work] aimed at raising the level of singing education and contributing to the development of Russian choral culture.

Stepan Vasilevich Smolensky was not only a scientist and educator, and journalist, social activist and promoter of ancient church music. The scale of his personality, the

significance of his actions for the history of science of the ancient art of singing, his contribution to the development of Russian choral education and church-singing practice was appreciated by his contemporaries and even today Smolensky's ideas and writings still inspire researchers of Russian musical culture.

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Reenvisioning Tradition: Ideology and Innovation in Early XX-century Church Music in Serbia and Bulgaria

In this paper I discuss the way in which composers of church music in Serbia and Bulgaria during the earlier part of the XX century, such as Stevan Hristić, Kosta Manojlović, Milenko Živković, Petar Dinev and Dobri Hristov, endeavoured to reconcile the traditional demands of writing in this genre – the need for liturgical appropriateness and for a sense of connection with the past – and ideas of modernism.

The work of influential cultural theorists such as Chavdar Mutafov in Bulgaria and Ljubomir Micić in Serbia, while not directly affecting church music, was nevertheless a significant part of this, and in parallel with a renewed interest in the history of both countries (symbolised in Serbia by Mokranjac's vast historical survey concert in Belgrade in 1903), formed the basis for nationalist, pan-Slavic and 'Byzantine modernist' aesthetic positions. These ideas will be explored and their impact on these and other composers will be discussed, as well as their continuing importance and ideological influence in the post-Communist period.