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Abstracts

Lubomir Pipkov's 110th Anniversary

Stoian Djudjev, Lubomir Pipkov: the missing link?

Goritza Naidenova

The article seeks to find if it was by chance that the core of Stoian Djudjev's scientific paradigm (based on the view of the consistency of language with its music and the origins of music rhythm in the rhythm of language) concurred with the creative solutions of composer Lubomir Pipkov. Was the folklorist's 1930s vision of the ways of achieving national style prophetic or was Lubomir Pipkov influenced by his texts? What are the options of music theory in Bulgaria to be prescriptive, influencing composers' quests at a technological level?

The article traces particular cases of borrows of music material from examples adduced by Stoian Djudjev's

theoretical works and/or the collections of folk songs compiled by Vasil Stoin in late Lubomir Pipkov's piano cycles, dealing with the 'play of metrorhythms' (in his own words). In this sense, evidence is sought in the fact that Pipkov, while working on these pieces, has carefully paid attention to what was happening in the field of folkloristics and its metrorhythmic theory, including the works by Stoian Djudjev (e.g., the limit of 15 metric times taken as the biggest number of *chronos protos* in one bar, established by Djudjev in 1954 and reflected in the creation of Pipkov's *Proletni priumitzi* [Spring Whims] and *Ot 1 do 15* [1 to 15] in the late 1960s and the early 1970s).

Keywords: *Stoian Djudjev, Lubomir Pipkov, Bulgarian musicology, Bulgarian musical folkloristics, discussion on national music style, metrorhythmic theory of Bulgarian folkloric music, Lubomir Pipkov's, piano cycles*

Lubomir Pipkov's invention

Mariyana Buleva

The paper seeks to find the conscious and unconscious grounds for the composition of one of Lubomir Pipkov's last piano pieces and argues for the special accent, put by the composer on this work through the choice of its title, *Invention*. It is interpreted in the context of Pipkov's oeuvre and in comparison with inventive works by other composers. The structural traits that place the piece in the field between the genres of invention, fughetta and fugato, reveal the stylised

idea of a polyphonic texture, while the modal pitch organisation and the subdominant tonal degree of the imitations suggest that Pipkov's *Invention* is related both to modal phenomena in Bulgarian folk music and to the polyphonic culture of the Renaissance. The in-depth analyses offered in the article show the main sources of creative impulses that have triggered his imagination of a composer on the path he has taken, encoded in this piano piece.

Keywords: *Lubomir Pipkov, piano pieces, Invention, imitative actions, diatonicism, modality, tonal mutation, tonal modulation, variability*

Music criticism on Lubomir Pipkov's operas and their stagings

Rumyana Karakostova

Monumental dramaturgically and compositionally, Lubomir Pipkov's operas *Yana's Nine Brothers* (1937), *Momchil* (1948) and *Antigone'43* (1963) are notable for their original and innovative style. These are comparable with the achievements of leading national music schools and prevailing ideological and aesthetical trends at the time. All the three Pipkov's operas have justifiably been hailed as a milestone in terms of their significance and in the composer's evolution of thought, as well as of the general development of Bulgarian music culture. It is this along with the brilliant staging crews and remarkable singers in each of the stage interpretations over the years that explain the strong interest of Bulgarian music critics in the very operatic works that have achieved the status of evergreen national operatic classics. The particular double critical overview (a reflection on the reflection) of Lubomir Pipkov's operas and their stagings, published here on the occasion of the composer's 110th anniversary, is part of the forthcoming vol. 4 of the thematic series: *Bulgarian Music Theatre. Opera, Ballet, Operetta, Musical. Criticism, Reviews, Commentaries, 1890–2010*. The volume is created by a team of contributors: Prof. Rosalia Biks, Prof. Anelia Yaneva, Prof. Rumiana Karakostova, Assoc. Prof. Miglena Tzenova-Nusheva and Emilia Zhunich, a full-time PhD student

(2006 – 2007, 2010 – 2012) at the Institute of Art Studies, BAS. The presented text features reviews by a range of authors on the occasion of premieres of the operas as well as interpretative commentaries by Prof. Rosalia Biks. Enclosed are also tables to illustrate a number of stagings along with relevant bibliography. The first impressions of this systematically constructed factual picture are quite indicative in terms of the repertoire criteria of Bulgarian opera houses and the then musical critics, and quite challenging to contemporary reflective opinions. Of the three Pipkov's operas, the historical *Momchil* has been produced on the most regular basis. The mythological *Yana's Nine Brothers* has been the most commented to this day and from various analytical vantage points. The psychological drama *Antigone'43* has been the most compactly performed over the years (with three premieres held at the same time in Ruse, Plovdiv and Sofia, and a fourth, the final one, in Sofia in the 1960s). A quite unconventional work in terms of its idea and compositional structure, this particular opera-oratorio combines the principles of a Greek tragedy with the expression of contemporary music rhetoric, but inevitably carries the stigma of ideological conflicts in its storyline. More thorough comments and conclusions could become a subject matter of an individual musicological study.

Keywords: *Lubomir Pipkov, the operas Yana's Nine Brothers, Momchil and Antigone'43, music critical reflections*

Intercultural Dialogues

An unknown letter by Dimiter Nenov to Marguerite Long

Polina Antonova

The text deals with an unknown for the time being and very impressive let-

ter in Bulgarian and French by Dimiter Nenov to the French pianist Marguerite

Long. The composer and the world-famous performer met in Poland, in 1949, as members of the jury of a prestigious European contest for young pianists, the International Frederic Chopin Competition held in Warsaw. The letter was written in 1950 and has never been published. Placed in the context of intercultural interactions, it provides evidence of the active and close contacts between Nenov and notable European figures as well as of the European accessibility of Bulgarian musical performance and composition. It is not known if he has posted the letter or just had an intention to do so. We could only make assumptions in this respect, as the personal correspondence of the composer in his archive, owned by the Scientific Archives of BAS, had not produced written evidence or documents, proving the sending of the letter. Most probably, the French pianist has not written back as there is no reciprocating letter in the archives. In this short yet practical letter Nenov comments on some burning issues relating to his works such as the misprints that have crept in his published works; low fees and last, but not least, lack of initiative on the part of publishers.

He notes with approval Pancho Vladigerov's comradely cooperation in the latter's capacity of an editor. He states clearly his wish to promote his works regardless of the situation both in Bulgaria and other European countries. He strongly doubted that Marguerite Long herself would take to performing *Toccata for Piano*, and if that were the case, he would be pleased Ventsislav Yankov, a gifted and famous in Europe Bulgarian pianist, also mentioned in the letter, to perform the piece. In his letter, Nenov mentions also some burning issues, almost prophetic of the life of this first-rate musician and the isolation he would face in the decades to come. On the one hand, this letter gives yet another proof that Dimiter Nenov, with his spiritual potential and mentality, his great erudition and his oeuvre of an accomplished musician, with his professional and personal contacts has overcome the constraints of Bulgarian cultural life. On the other hand, it points to some general issues concerning the attitude towards individuality and creative work; issues which directly relate as well to the existence of the personal archive of this remarkable Bulgarian musician.

Keywords: *Bulgarian music culture, intercultural dialogues, Dimiter Nenov, Marguerite Long, scientific archives*

Music and Media

On some current uses of music in media
(The media Wagner: deconstructive decays or new syntheses?)

Ventsislav Dimov

The study focuses on representations of Wagner's works in the new media (internet), visual arts, film and advertising. It is a part of a larger study on music media. The particular occasion here is associated with the personality of Richard Wagner and his music, media

revitalized around the composer's 200th anniversary, as well as the first Bulgarian staging of the tetralogy *Ring of the Nibelungs*. Media music is not just an applied music (specially composed, produced and performed for the media). It is a sort of "meta-music" with different options.

Any music which is updated, vitalized or (re)constructed in the current media environment becomes "media music." This label fits even art music, which is otherwise rarely interpreted as media music. The hypothesis here suggests that beyond the music decays of the deconstructive text, media contexts can outline new syntheses and horizons before the so-called art music, experienced by humans in today's postmodern situation. To explore Richard Wagner's music as "media music" means to focus on the politics of representation, which includes links to power relations in society, to the constitution of identities, to using art and knowledge in interpretive constructionist practices (Hall). This does not mean to analyze Wagner's musical ideas and realizations. Rather, it means the studying of their historical and cultural contexts of representation, which are in the hands of media and audience. Presented

here are verbal images of Wagner and his music in printed media (informative and commentary texts in the journalistic discourse), in visual pop culture (cartoons and caricatures), in screen arts (film and television, advertising), in popular music (rock, punk, pop, hip-hop, jazz). The observations on Wagner and his music as presented in the media confirm the statement which says "the medium is the message" (McLuhan). In such a research paradigm the nature of media, and not so much their contents, influences the structure of society and the message. Media music is the subject of research precisely as media – not just the music taken as media content, but its new nature as media culture. In conclusion, it is argued that "the media Wagner" is a simulacrum that can not take over the role of total art, yet in the age of media and technical reproducibility of art, it is a serious research subject.

Keywords: *Richard Wagner, recorded and media music, representation, music media policy, simulacrum*

Debuts

Paul Hindemith's harmonic system: an attempt to reconsider the rules in musical art

Maria Bikova

Unterweisung im Tonsatz (1937-1940) was intended to be a textbook for beginners in the field of musical composition. It was closely related to the pedagogical quests of Paul Hindemith during his work as a professor at the Berliner Hochschule für Musik. In this work, the composer attempts to lay the foundations of a new harmonic system that would meet needs of the modern musical language. Inspired by the 17th century treatise *Harmonices mundi* of the German mathematician and astronomer Johannes Kepler who developed a theory based on

the belief that one single law governs the universe, the composer arrives at the idea of building a harmonic system on the overtone series. As a philosopher and a visionary, Paul Hindemith comes in an original way to concrete, pragmatic solutions of the posed musical problems. In the Introductory to *Unterweisung im Tonsatz* the author presents his arguments concerning the need of a strong theoretical foundation for the training of students in composition.

Reconsidering the rules in the 20th century musical art was motivated by the

"dialectic of a total freedom". Hindemith embarks on a search for fundamental elements of the being and creates his tonal system on the basis of an acoustic principle. Departing from the "core" of the tone, he builds up a hierarchy on strictly defined rules that would make possible to analyze each connection of tones, intervals or chords. Hindemith points out that the meaning of his musical material will never be clear even to the "musician-believer" unless he continually returns to the core of the tone trying to understand

its electronic flux – the overtones in their proportional relations.

The present study explores Paul Hindemith's system not in the context of all compositional systems that emerge during the 20th century, but as one of the most important components of his overall musical and philosophical conception. An argument for such a view derives from his many-sided activities of an artist, thinker and humanist, marked by a constant aspiration towards rationality, order and universality.

Keywords: *Paul Hindemith, composition, harmonic system, 20th century*

Reviews

Andrej Diamandiev: "Theoretical Aspects of Functional Harmony"

Sofia, NMA "Prof. Pancho Vladigerov", 2013, 300 p., ISBN: 978-954-2925-20-0

Kristina Yapova

In the centre of Diamandiev's work is a strict concept of music theory: the concept "functional harmony". Its strictness is a theoretical one as far as it is connected with definite musical system, and as such it is also a historical one as far as the concept in question is introduced by Hugo Riemann and is adequate in relation to a certain historical epoch in music. The author, however, does not confine himself to the branch of the music theory. On the contrary, he examines the concept "functional harmony" in a philosophical manner, placing it in ontological horizon. Exactly in this horizon the concept raises problems: "In ontological aspect functional harmony lies in the nature of a compromise in the artificially created system of temperation, while ontogenesis of music is in singing and word".

Diamandiev undertakes a too courageous attempt: to investigate what is rational in functional harmony and

reaching the limits of what is possible, to take a look at the other side – of what is impossible. He examines functional harmony not only as a way in which the tones and the intervals get settled, but as a relation between the phenomenon of what sounds actually and what is liable to rational objectifying, between what is musically infinite and its inevitable reduction to the finite.

Diamandiev points out a tendency in music theory. Taking upon itself too much rationality functional harmony deprives musicians of what the author calls "tone substance" (the concept "tone substance" is introduced by the author in his dissertation: *Functional Phenomena on the Border of Dur-Moll System*. Sofia, NMA "Prof. Pancho Vladigerov", 2002). It is exactly the tone substance that turns out to be an irrevocable condition, a basic reference point and a prime concept in the book. And

harmony unfolds itself in the relation between tone substance of the chord and its function. Besides the fundamental pair of substance and function there is another differentiation of musicological importance in the work. This is the differentiation between what is ontogenetic and what is ontological, between tone genesis and tone being.

The Second Chapter of the book places the research on the level of a general conclusion – the level defined as “harmony and functionality”. Keeping on asserting the substantial reasons of the chords, the author specifies the con-

cept of harmony through differentiation between perception of a tone, a chord, and a tonality and their interpretation. The Third Chapter is devoted to the methodological and pedagogical aspects of functional harmony. Its center of attention is the structural layer of harmony. The structuring of substantial chords is furnished with a table in which these chords are presented together with their functional equivalents. The supplements, the dictionary of terminology and the index deserve a high appraisal. They reflex attentively every novelty introduced in the basic text.

An icon and a monster

Maria Kostakeva. *Ikone und Monster*. Reprinted from *Neue Zeitschrift für Musik*, 2014, no. 2, p. 58. Translated from German into Bulgarian by Dragomir Yosifov.

Avatar of Modernity. The Rite of Spring Reconsidered. Edited by Hermann Danuser and Heidi Zimmermann. London: Boosey & Hawkes, 2013, p. 501 ISMN 979-0-060-12554-6; ISBN 978-0-85162-823-3

Maria Kostakeva

The edition is dedicated to the 100th anniversary of the premiere of *The Rite of Spring* by Igor Stravinsky. Part of it features a facsimile of composers hand-wright full score – manuscript (annotated and edited by Ulrich Mosch) and the first ever publication of the composer’s piano version for four hands (edited by Felix Meyer) from the private collection of John Stravinsky, the composer’s grandson. Similar to a goldmine, this volume abounds in invaluable authentic material: sketches, scores, letters, previously unknown images that have been part of the archives of the Paul Sacher Foundation since 1983.

The book is structured into five themed parts, each of them with extensive reference supplements. Coming

from completely different cultural backgrounds, countries and areas of research yet sticking to the general concept of the publisher, the 19 authors introduce a number of new original ideas. All the essays in *The Rite of Spring* feature it as a once-in-a-century work, as a mirror of the age and vice versa, as the entire age focused in one work alone. *Avatar of Modernity* is not only an indispensable book about *The Rite of Spring* and the chronology of its emergence (Meyer, Garafola, Taruskin), about Stravinsky’s compositional style (Bleek, Meyer, Jeschke) and the great influence of this work on composing as such (Cross). It is also a book presenting modernism and the motley variety of its interpretations all along the twentieth century. Not least, it is also a book about the changing perspec-

tives of reception of the work in various times and different geographical and cultural places.

The book accentuates the national origins of the work. The dialectical relation between national and cosmopolitan, between archaism and modernity is viewed from a wide range of professional view points. The synthetic nature of *The Rite of Spring*, marked by Roerich's

visual aesthetics, Nijinsky's holistic performance and Stravinsky's paradoxical sound, is central to all the essays. The work is also viewed as a dark prophecy of the imminent war and the ensuing era of totalitarian regimes.

The Rite of Spring, in Cross's opinion, is a work that achieves the sublimity and significance of Beethoven's *Symphony No. 9*.