

# Българско музикознание *Bulgarian Musicology*

XXXIX / 2015 / № 3

БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ  
Институт за изследване на изкуствата  
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- Ценка Йорданова *Музикална философия*  
По-дълбокият генезис на Новата музика  
на XX век: за субстанциалното в нея.....3
- Марияна Булева *Музикална теория*  
Повторението в музиката и токатата.....25
- Ангелина Петрова *Музика и екран*  
Новата музика и българското кино  
от 60-те и 70-те години.  
Филмовата музика на Симеон Пиронков  
и Васил Казанджиев – щрихи в езика  
на неконформисткия филм.....41
- Елисавета Вълчинова-  
Чендова *Интеркултурни диалози*  
Концертите на Белградското певческо  
дружество в България в края на XIX  
и началото на XX век .....67
- Георги Еленков *Дебюти*  
Богослужебната приложимост  
на българските акапелни композиции  
по православни текстове от края на XX  
и началото на XXI век.  
Каноничната литургично-музикална  
конструкция.....79

## Abstracts

### Philosophy of music

#### **The deeper Genesis of the New Music of the 20<sup>th</sup> century: about the substantial in it.**

*Tsenka Yordanova*

The aims of this study are the hermeneutical presentation of the multiple complex problems and concerns for consistency of the *New Music* of the 20<sup>th</sup> century, as well as its spiritual-cultural claims. The aims of this study also are the hermeneutic of some of the most complex musical content and comprises topics of the deeper levels of the inner sense, value, art's truth content of the some of the most uncompromising compositions of the *New Music* and the new inner stylistic organization of some of it different trends.

No one who studies the emancipation of the *New Music* from old pre-established form, as well as its rise and its *aging*, will be able to dispense with the multiple complex problems of deepest formative powers. And also no one will be able to dispense with the alleged intellectuality and sophisticated new

**Keywords:** *New Music (musica nova), aesthetic and philosophic tendencies, hermeneutics, philosophical aesthetics, secularization of the revelation, deeper reality, intellectualization, antinomies, ethos of the silence, immanent reason of a piece and of style, technocratic attitude, pseudo-morphosis of the New (das Neues) and the complex, artistic innovations, progressive and regressive*

articulation both of the pure musical thinking-itself and the critical thought of it. And all these are some of the topics discussed here too.

The aims of this study also are the hermeneutics and at the philosophical aesthetics of the spiritual origins and the **deeper reality** of the great compositions in the trends of the *New complexity* and in the *New simplicity* of the *New Music*. The complex relationship of the new truth content to the new criteria for inner consistency is interpreted in the text though the ideas of the immanent reason of the scores themselves and the transcending of the pieces beyond their differentiated, complex empirical material and availabilities. From the most generalized and unspecific to the most extreme concretion it is up to the changing the status quo that constitutes the essence, or Being, of the *New Music*.

### Theory of music

#### **Repetition in music and toccata**

*Mariyana Buleva*

Repetition in music is a phenomenon thoroughly studied mostly in works on musical form. The issue of repetition nevertheless is constantly arousing interest,

especially in studies on minimalism, pop music and musical language. The attempts of defining repetition in music are usually associated with the law of identity. Still, post-modern

philosophy provides a new vision and this paper is an attempt to rethink repetition as a difference in the vein of Gilles Deleuze. The subject of this study is the genre of toccata, which would most dynamically recreate repeatability and provide at the same time an opportunity to trace out the rethinking of musical time in various ages, from Baroque to modern days.

Motion, change and repetition are interpreted as an idea, preserved over the centuries and rethought in the modern twentieth century through the urban rhythm and machine-like nature of motion. Repeatability in toccata is interpreted as a process of implementation, differentiation and individualisation, as a transition from an external to an internal repetition. The paper focuses on two pieces

**Keywords:** *repetition, variation, difference, toccata, Pancho Vladigerov, Vassil Kazandjiev, Gilles Deleuze, singular point, modality, ostinato*

by Bulgarian composers: Pancho Vladigerov's *Toccatà*, Op. 36, No. 5. *Episodes* collection of keyboard works (1941) and Vassil Kazandjiev's *Toccatà* (1957). This choice is motivated by the fact that these are works by a teacher and his disciple with the one by Vassil Kazandjiev preserving a colourful page of their creative communication. Vladigerov's piece highlights the periodical variance and the activation of modal traits of musical thinking. Kazandjiev's *Toccatà* features a variation and an asymmetry at a motif level, as well as the simultaneous action of the external (static) and the internal (dynamic) repetition in the episodes with an ostinato bass. A conclusion is reached that repetition could have quite a different meaning and be a determinant of a stylistic fixture.

## Music and screen

### **The New Music and Bulgarian film of the 1960s and 1970s.**

#### **Film music by Simeon Pironkoff and Vassil Kazandjiev:**

#### **Strokes in the language of nonconformist film**

*Angelina Petrova*

The symphonic concept of Bulgarian film music of the second half of the twentieth century is associated with the figures of Philip Koutev, Lubomir Pipkov, etc. The advent of freely atonal, 12-tone and aleatoric-sonorous music to films (mostly by Simeon Pironkoff and Vassil Kazandjiev) breaks off with the stylistics of the 'official' model, being a province of 'free speech'. Experimenting in musical language became indispensable to the open film dramaturgy looking for new horizons. Thus film music proved to be an essential part of the so-called nonconformist film, represented by such directors as Rangel Vulchanov, Binka Zhelyazkova, Borislav

Sharaliev. An ascending trajectory was created of banned and/or 'dissident film', distancing themselves from the 'Socialist Realism', scored with 12-tone, aleatoric and sonorous music. Simeon Pironkov's music to Rangel Vulchanov's *On a Small Island* and Binka Zhelyazkova's *The Tied Up Balloon* was emblematic of that trend.

Since the early 1960s through the 1970s, collage established itself in film music, which incorporated the diversity of the actual sounding environment: jazz, pop music, noises, etc. 'Collage' musical dramaturgy was brought into being in Simeon Pironkov's music to *The Swimming Pool* and *The Big Night Bathe* and in Vasil Kazandjiev's music to *Knight*

*Without Armour, Thorn Apple, The Master of Boyana* and *The She-Wolf*. In Kazandjiev's music to some of the films, episodes of sonorous and aleatoric nature are treated as intra-frame music, while other abstracts – in a language as close to that of pop songs as possible – are part of the soundtrack. One of the best feature films with music by Dimitar Griva – *Be Blessed* – is also of that period.

The poetic resistance of composers and directors reveals the

**Keywords:** *film music, New Music in Bulgaria, nonconformist film, Pironkoff, Vassil Kazandjiev*

non-normativity of dramaturgy and of the music to it; the pressure of the socially dissident position makes itself felt. In parallel, however, in both arts both the filmmakers (great Bulgarian directors) and the composers (creating a context in its own right of the New Music) evince differences in regard to the West-European paradigm. Urge for non-commercial music and distancing from the ideologically imposed pattern are significant in this regard.

## Intercultural dialogues

### The concerts by the Belgrade Choral Society in Bulgaria in the late 19th and early 20th centuries

#### *Elisaveta Valchinova-Chendova*

The paper comments on facts of the history of Bulgarian music in the late 19th and early 20th centuries, related to the visiting Belgrade Choral Society under the baton of famous Serbian conductor Stevan Mokranjac (1856–1914). With the choir of the Belgrade Choral Society he visited Bulgaria twice: in 1895 he gave concerts in the course of the tour Sofia – Constantinople – Plovdiv, and in 1904 he performed in Sofia. There are two reviews about the concerts given by the choir in Plovdiv; the one given in Sofia in 1895 was covered by a Serbian media and its programme was the same as that in Plovdiv. The first review in *Plovdiv* daily describes the performance of the choir of the Belgrade Choral Society as excellent. The second review was published in *Kaval* (Lom – Palanka) magazine: the concert was covered in details and special attention was paid to the high artistic level of the performance and the repertoire. The choir of the Belgrade Choral Society visited Bulgaria once again to take part in the Anniversary

Concert of the stenographers at the hall of *Slavianska Beseda* [Slavic Commune], held on 26 September 1904. The choir of Slavianska Beseda [Slavic Commune] conducted by Nikolay Nikolaev maintained active contacts with that of the Belgrade Choral Society spanning over the following decades. Of special importance were the cultural dialogues in the time of Kosta Manojlović (1890 – 1949), a renowned composer and conductor, president of the Yugoslav Choral Union, Belgrade, who supported choral work in Bulgaria and was Dobri Hristov's personal friend. Kosta Manojlović led the choir from 1919 until 1931. The commented facts reveal contacts with the Belgrade Choral Society at various stages in the history of choral work in Bulgaria. Bulgarian choral companies modelled their activities on the activity of the Society in the implementation of the idea of expanding choral work. This idea was also related to bringing Slavic peoples together. The active contacts with the Belgrade Choral Society and its coaches and conductors allow

for an insight into this bonding that defined the historical profile of choral work and musical culture in Bulgaria of those decades.

**Keywords:** *choral work in Bulgaria, Plovdiv, Sofia, Belgrade Choral Society, Stevan Mokranjac*

## Debuts

### **Liturgical applicability of Bulgarian a cappella compositions to Orthodox lyrics in the late 20th and early 21st centuries.**

#### **The canonical liturgical music construction**

*Georgi Elenkov*

The issue of the liturgical applicability of new a cappella pieces to Orthodox lyrics was addressed for the first time in Bulgaria's original music during the 1970s (when in an atheistic period, interest in Old-Bulgarian musical legacy was revived) to become especially relevant to composers' work following 1989, when with the ideological changes in the polity, a number of professionals turned to this area. An important indicator of this are the discrepancies between the ecclesiastical norm that has inherited the traditions of Christian religious rite and the intentions of contemporary Bulgarian composers trained in terms of the 'aesthetical' and 'topical' and not necessarily familiar with the specifics of Orthodox liturgics.

Witting or unwitting disregard for the canon indicates in no uncertain terms a denial of a liturgical life for a piece. Consequently, compliance

of the new works with the canonical liturgical musical construction could be deemed to be a major criterion for the liturgical applicability of the new choral compositions. The difference in regard to the liturgical structure is best discernible in the building of a bigger liturgical form (Divine Liturgy or Great Vespers), having a hypothetical potential for whittling it down to a cyclic music composition. A typical sign of this is the striving to incorporate a number of specific exclamations and acclamations of the liturgical form into larger music parts, assigning these a role of structural musical transitions, foreign to Orthodox liturgy.

The article deals with pieces by Philip Koutev, Marin Goleminov, Alexander Raychev, Zdravko Manolov, Dimitar Tapkoff Stoyan Babekov, Velislav Zaimov, Tsenko Minkin, etc.

**Keywords:** *Bulgarian compositional work, Bulgaria's original liturgical music, choral compositions, Philip Koutev, Marin Goleminov, Alexander Raychev, Zdravko Manolov, Dimitar Tapkoff Stoyan Babekov, Velislav Zaimov, Tsenko Minkin*

## Anniversaries

*Anything that goes through the people and among the people, is important to folk studies...*

### **Academician Nikolai Kaufman's 90<sup>th</sup> anniversary**

*Veselka Toncheva*

Occasioned by Academician Nikolai Kaufman's 90<sup>th</sup> anniversary, the paper recalls his wide-ranging

and versatile activity of a fieldworker, scholar, folklorist, researcher and composer. All areas of his work are

syncretically related: his fieldwork is correlatable with his work of an ethnomusicologist as empirical studies evolving into science. During his recording and collecting activities, he discovered the examples to be then developed by him into choral arrangements or ingenious ensemble pieces.

The paper points to the enormous practical significance of Kaufman's intensive fieldwork, the fundamental importance of his research production

**Keywords:** *Academician Niko-lai Kaufman, folklorist, composer, anniversary*

and the diversity of his oeuvre of a composer. The outlined main thematic areas of his work of a folklorist – the traditional rural music, urban folk music and topical issues of folk studies – establish the heuristic worth of his research work.

The vantage point of, reflections on and evaluations by Kaufman himself of his own professional interests, experience and achievements in interviews given by him, are also provided.

## Reviews

### **Tsenka Yordanova: The Musical Idea I**

*Sofia: Heron Press, 2014. 292 p., ISBN 978-954-580-338-3*

*Kristina Yapova*

The reviewed book includes studies representative of the author's area of research interests, which have been published in Bulgarian academic journals over the last decade. In terms of their contents, three groups of issues are discernible: the first one, which is also the main, is on the twentieth-century New Music. This issue is treated in: *On truth and method in the twentieth-century New Music; Ideologemes at the turning point of the twentieth-century New Music; The twentieth-century New Music on the horizon of two leading thematic projects of Modernity: Fragments; Dichotomies and polarizations in Schoenberg's holistic autonomous and terminological system and The concept Musical Idea (musikalischer Gedanke) in Schoenberg: an attempt for interpretative reading.* The second group of issues is outlined through the construction by the author of a new area in musicology: the study

*The paramusical sphere as a subject field of semiotics.* The third group is related to those of the phenomena generated by the post-modern culture that fit into the general term *World Music*: the study *The World Music concept and the ethnocentric model.* Being various and even establishing relations of opposing to each other, the phenomena subject to description and exploration in the three categories, are united by Yordanova's general view and the approach related to it. This view is beyond doubt musicological, in a fundamental sense though. In it, musicology expands its philosophic horizons in order to bring up not only theoretical issues of musicology, but also those of the men of music. Within such horizons, the author goes beyond the boundaries of the aesthetical subject of music, referring to beauty, to study it as a language capable to speak of the truth of existence.

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