

# Българско музикознание

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БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ  
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## Summaries

### The Ideas of Music-Making, Composer's Work and Performance Practices in the Context of the Contemporary Research in Musicology

*Rossitsa Draganova*

The paper is dedicated to the contemporary ideas of composer's work and performance practices, as the scientific disclosure of a specific subject expressed in the characteristic terminological replacement of "performance" with "music-making". In a contemporary context, the phenomena can be connected both with the so called art music – compositional creativity, authorship and the musical work – as well as to the dynamic fields of traditional music and contemporary popular culture.

Commonly publications dedicated to performance and interpretation include a range of philosophic, esthetic and semiotic topics relevant mainly to the problem of the identity of the musical work and the specific historically occurred separation between the composers' and performers' creation acts.

The idea to distinguish the notion of music-making as a specific human activity

from the notions performance and interpretation is activated the research in musicology. The "music-making" (in German - "Musizierung") is defined as a form and a mediator of the musical experience, an activator and a content of the musical life through out the ages.

Contemporary approaches are applied in this paper. The interpreted fields are many and varied, and at the same time significant for the paradigmatic shift, which is now established in different performing practices and different innovating view for the contemporary research of music (from Roger Sessions and Edward Toner Cone still Nicholas Cook, Peter Kivy, Lydia Goehr, Stan Godlovitch and Christophe Small with his idea for the "Musicking"). They are presented in parallel and are gathered around a common idea like the conception of music-making, as unfolded in the text.

### Simeon Pironkoff, Jr. and the Concept of Music Frottage

*Angelina Petrova*

The object of this text is the music of composer Simeon Pironkoff, Jr., who was born in 1966 in Sofia, Bulgaria, graduated in composition and settled in Austria. The concept of *frottage* technique is introduced in the poetic world of Simeon Pironkoff,

Jr., in conformity with Max Ernst's term, in an interpretation as a music-structural method. The *frottage* idea is a kind of marker for his individual creative path or choice after his emigration. In the motivation to experiment with the *frottage*

technique Simeon Pironkoff, Jr. creates his own ideas for a radical-language approach. In his comments on *Attack* he speaks of polyphony which is characterized by *fragmentary character*. The *frottage* composition-technique is associated with a specific dramaturgy in which the notion of “free field of meaning” is incorporated. There are several successive stages in Simeon Pironkoff, Jr.’s career as a composer. In the 1990s (1990–2000) he created a series of works for large orchestra – *Versionen für Orchester* (1988, Wien), *Musik für Streicher* (1987) and others, in which the *frottage* idea crystallized gradually. Special place in his composing evolution is taken by his work *Attaca*, also named *31 Messages for Ensemble*, written in 1998, which was premiered in the same year by Ensemble recherche. The composition *Outline* is also

featured among the large scale ensemble opuses related to the compositional ideas and the theory of ‘musical frottage technique’ from this period. The two pieces mark the climax in the development of the concept of *frottage*. Along with these orchestral and ensemble works created the text “Figure and drama”. There followed another stage in the composer’s evolution. In the 2003–2010 period he created several chamber instrumental opuses, in which he opposes/counterpoints a contemporary instrumental ensemble and traditional Eastern instruments, e.g. *Départs imprevuees* (Music for Zheng, Oboe, Accordion and Percussion) (2004); *Fall / Wende* for Zheng and Accordion (2005), etc. In them the author is looking for unexplored fields and challenges rather than language-cultural counterpoints and comparisons.

## Performing Art

### Nikolay Stoykov’s Concerto for Piano and Orchestra, Op. 60 through the Eyes of the Interpreter

Romeo Smilkov

Nikolay Stoykov’s Concerto for Piano and Full Orchestra, Opus 60 is a large-scope 25-minute work, constructed in three movements. The emphasis in the first movement, *Libero*, is laid on an elaborate dialogue between the orchestra and the soloist. The soloist’s expanded cadenza summarizes the intense musical development. *Quasi Andante*, the second movement, emanates eastern contemplative and allegorical mood. In the middle of the movement there follows another piano solo which is the main compositional plane around which the aleatoric-sonoristic composition develops. *Attaca* introduces the third movement, *Tres rit-*

*mico*. In the refrain section there pulsate changing measures in the style of the Balkan folk dance tradition. Section B of the third movement is a sombre sound picture, which brings back the atmosphere from the introduction. In section D the cluster piano-orchestra dialogue develops into a quasi cadenza of the soloist which takes the music to the evolution of the recapitulation conclusive section. The coda, *Stretto. Presto*, sums up in fast rhythm the vivid imagery of the concerto which was performed for the first time in April 2009 by the Pleven Symphony under the baton of Maestro Yordan Dafov, with Romeo Smilkov as soloist.

## Das Orgelpleno

*Kamen Petev*

In diesem Artikel wird das Orgelplenum in vier Grundvarianten behandelt. Es wird in folgende Varianten aufgeteilt: ein rein prinzipales Pleno als großes und kleines Plenum mit Haupt- oder Positivwerk /a/, ein Großprinzipalpleno mit beiden Werken zusammen /b/, ein gemischtes Werkpleno, in dem sich Prinzipale und Mixturen mit einigen Flöten sowie Plenozungestimmen mischen /c/ und Vollwerkpleno, doch nicht ein *Tutti* /d/. Der Artikel betrifft auch die Klangkrone mit Bildung spezieller Formanten /. Hier werden Tafeln von W. Lottermoser zitiert /. Dazu sind vom Autor selbst einige Zeichnungen unterschiedlicher Obertonbauarten des Plenums präsentiert. Meistens wird ein barockes Plenum mit seinem Aufbau als „Lagenpyramide“ und als „Obertonstruktur“ behandelt. Erklärt werden mehrere verschiedene Varianten von dichtem, transparentem, lückenartigem Pleno auf Basis des Bourdons oder sogar zweier Flötenlagen /8'+4'/ und Superoktave darüber usw.

Glockenartiges Pleno oder ein Prinzipal mit hohen Aliquoten werden als Halb-

Pleno bezeichnet. Es folgt eine kurze Übersicht über die landestypischen Eigenheiten des Plenos - die Eigenschaften der Mixturen in Nord- und Süddeutschland und im zentraleuropäischen Gebiet wie der Schweiz und Österreich, sowie die Benutzung der Plenozungestimmen im gemischten Pleno. Eine gute Betrachtung wird auch über die Ripieni in Italien sowie das französische Grand jeu und Plain jeu aufgeführt. Es wird das reine Zungenpleno, das Pleno und die Farbenmixturen wie *Chirimia* und *Nasardos* erklärt sowie die besonderen akustischen Eigenschaften der spanischen Orgeln. Eine knappe Übersicht wird gegeben beginnend beim Mittelalterlichen Blockwerk bis zu den heutigen Tendenzen. Weiterhin werden die besonderen Messuren, Dunkelheit und Dichte in den romantischen Traditionen besprochen. Es werden unterschiedliche Varianten des Plenos und des stufenartigen Aufbaus während des Spieles dargestellt. Außerdem werden die prächtigen Möglichkeiten von den pleno-dialogischen Werkübergängen behandelt.

## Documents

Pena Grozeva and Raina Katsarova – Relationship Between Informant and Researcher (110<sup>th</sup> Birthday Anniversary of Raina Katsarova 1901-1984)

*Nikola Tsenkulovcki*

Folklore singer Pena Grozeva (b. 1893 – d. 1989) who accompanies her own singing by playing the tambura while presenting, is one of the most distinctive representatives of North Bulgaria folklore. In 1952 Raina Katsarova studies the core of her mastery in “Three generations of folklore signers”. Gradually the acquaintance of the two renowned women grows into a long-lasting

friendship.

The author of this publication boasts the fortunate chance of knowing both the singer and researcher personally. His article features Pena Grozeva’s verbal sharings about Raina Katsarova. They present us with additional information on the personal and professional qualities of the prominent folklorist as seen by her friend and informant.

„The St. Peterburg Offering to Mozart“  
(Musical and Theoretical Travel Notes)

*Mariyana Buleva*

The international simposium „The St. Peterburg Offering to Mozart“ took place in April 2011 in Herzen University. Russia, Bulgaria, Latvia, Austria, Serbia, Germany and Norway have been represented by their participants on the forum. The simposium was organized by the College of Music of the Herzen University. The idea was inspired by the overall activities of Prof. Marina Chernaya in the sphere of Mozart studies. The presentations outlined several recent tendencies in the research of the music of Mozart. The scholarly interest towards the art of

contemporary composing inspired by the music of the great composer as well as the pursuit to implement new approaches and theories (for instance, the art of combinatoria or the intonem theory) as a way for making inroads in the world of Mozart's musical thinking are to be outlined. Master classes and concerts with works by W. A. Mozart have been included within the framework of the simposium. The event organically suits to the impressively rich scholarly, publishing and concert activities of the College of Music of the Herzen University.

## Reviews

**Stefka Venkova: *Music of the Catholic Church of Eastern Ritual in Bulgaria***

Sofia, Katolicheska Apostolicheska Ekzarhiya (Catholic Apostolic Exarchate), 2010, 206 p.

*Svetlana Kujumdzieva*

The question about the music of the Catholic Church of Eastern ritual is studied for the first time in the newly published book of Dr. Stefka Venkova. The author has succeeded in discovering, systematizing and classifying original source materials that were preserved on different places in Bulgaria. This is a great contribution because there was no archive of this Church until now. The notated materials only are 3100 and are systematized into 150 archive groups. The author studies the music history of the Catholic Church of Eastern ritual in its complexity discussing the “meeting point” of the two great cultural traditions – Orthodox and

Catholic one in terms of what was taken from the one and what from the other, how it was composed and assimilated in the ritual and what was the Bulgarian like in the music performed in the Church. The music history of the Catholic Church of Eastern ritual is reconstructed within a century and a half – since 1860 up to the present day. It is based on the newly found scores and repertory performed according to them, composers and conductors involved in the activity of the Church. As a whole the book represents an important reference material for everybody interested in the music history of the Catholic Church of Eastern ritual in Bulgaria.

**Two books devoted to Petko Staynov:**

***Petko Staynov in the Memory of Time***

Collection. Sofia, Petko Gruev Staynov Foundation;  
Historical Museum Iskra, Kazanlak, 2009, 364 p.

Compliers: prof. Elisaveta Valchinova-Chendova, DSc. and Kosyo Zarev, Ph.D

Editor: prof. Elisaveta Valchinova-Chendova, DSc

***Choral Songs by Petko Staynov***

Collection. Sofia, Petko Gruev Staynov Foundation; 2010, 124 p.

Complier: prof. Theodora Pavlovich

Editor: prof. Elisaveta Valchinova-Chendova, DSc

*Rumyana Karakostova*

The life-work of Petko Staynov (1896–1977) is engraved in time, but the vision of *others about him* remains scattered in various publications and unpublished statements from scientific and other forums, in conversations and interviews... The collection *Petko Staynov in the Memory of Time* is devoted to a many-sided reflection of the personality of Petko Staynov in the cultural spirit of his time, traced over the years in the context of artistic and aesthetic perspective and spiritual values. Here in are chronologically presented: dozens of materials devoted to the composer, the pianist and the public figure Petko Staynov, as they appeared in periodicals and other publications from the 1920's until now; unpublished papers and speeches from conferences and roundtables; unpublished photographs from Petko Staynov's

archives as well as portraits of the composer by famous Bulgarian artists.

*Choral Songs by Petko Staynov* present a selection of 14 choral works by the great composer, which are still part of the concert repertories of a number of Bulgarian choirs. Over the last decade, these works have become equally popular in a number of European countries and around the World by being performed on the stages of international choral events. At the end of this collection is published the only one discovered until now composition by Petko Staynov composed in the spirit of the Eastern Orthodox choral tradition - Hristos voskresе. Based upon some publications, one can argue that Staynov did compose even a whole lyurgy, which unfortunately has not been discovered yet in his Braille archive.