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Summaries

About Truth and Method in New Music of the 20th century. (Some General Considerations)

Tsenka Iordanova

The subject of this study is the self-reflexivity of New Music (*neue Musik*) of the first half of the 20th century (Arnold Schoenberg, Anton Webern mainly) and of the Western-European post war avant-garde (Pierre Boulez in particular) from the point of view of the current ideas of its truth content (*Wahrheitsgehalt*) and the current efforts to conceptualize the conditions of involving it in complex processes of radical innovations of styles and musical language (code).

The text is constituted as a loose amalgamation of philosophical ideas and of principles of hermeneutics (mainly of Martin Heidegger, Hans-Georg Gadamer and Theodor Adorno) underlying the relationship between *New Music* and truth in an aesthetic context, radically different

from the one, dominated by concepts and “ideas” of art during the age of great speculative philosophy.

New Music has been profoundly affected by new concepts of truth, interpreted as a result of an intense struggle against the deceptive forces and general falsehood of (romantic) grande tradition at the beginning of the century. The complexity of modern music amalgamated philosophical principles have been interpreted as a metacritique against the Kantian aesthetic theory.

Here the philosophy of modern music is thought in the broadest sense as the conscious interpretative force behind any more or less neatly packaged innovative system and/or methodological “receipt”.

Spoken in Secret

Dragomir Yossifov

The article offers a glimpse of how the language of New Music in Bulgaria was conceived and constructed. Having started as an inside tongue, a secret tool for a conspiracy of ideas, an undercover pact, and a mutually shared illusion, this language was developed underground while being effectively shunned by society. The new techniques, the aesthetics, and the shift in musical thinking came through purely verbal conduits – e.g. through the recounts of Konstantin Iliev after his return from Prague. The result was

the forging of an apt and most adequate language of the Spirit, as well as a bona fide breach in the secular-hedonistic bloodline dominating Bulgarian music until then. Particularly revealing in this respect is the epistolary correspondence between Konstantin Iliev and Lazar Nikolov - a true testimony that the inception and vindication of the idea of New Music in Bulgaria was the brainchild of a fiercely intensive and conspiratorial intellectual process connecting the two minds in a nearly ecstatic spiritual exchange.

Das Echo der Hymnen im Lazar Nikolovs Schaffen

Cvetana Ivanova

Der Artikel ist ein kurzer Ausschnitt aus dem 2. Teil der Doktorarbeit der Verwässerin "Das Clavier als Kern des Lazar Nikolovs kompositorischen Denkens" und betrachtet die Verwandlungen der Resonanz im Schaffen des Komponisten. Ihre Grundlage ist die Klavierresonanz, die fuer Lazar Nikolov seit den sechzigen Jahren des 20. Jh. ein aktiv wirkendes Ausdrucksmittel wird und transformiert sich gleichermaßen progressiv bis zum Ende seines Schaffens auf semantischen und Metaniveaus. Es entsteht eine eigentümliche Legierung aus Untertönen der Geschichtsentwicklung der europäischen

Musikkultur, vorwiegend intuitive reflektiert, und den spezifischen Obertönen der schöpferischen Persönlichkeit.

Lazar Nikolov verweist zum ersten mal auf die Idee vom Hymnengesang im Bezug auf "Gesang" nach Hoelderlin (1970) und wie die meisten Felder die einmal aktiviert wurden, setzt dieses seine Entwicklung im Schaffen auch fort, einer Fugestimme ähnlich. Dem "Echo" folgend kommen wir zu den virtuellen Erscheinungen sowohl der Hymnen wie auch des Klaviers, am Ende des Schaffens zum zerflechten der Faeden ins Unendliche.

Stoyan Djoudjeff: Ethnocentrism or Its Overcoming?

Goritzka Naidenova

The article continues to examine the written by Stoyan Djoudjeff in the 1930's, focusing on one particular aspect: the manifestations of ethnocentrism. Examined are the reasons for it and its specific features in Djoudjeff's point of view. In his thinking, this trend comes from two directions. On one hand, it's been enshrined in the science itself, to which he had devoted himself – the music folkloristic was born in the bosom of ideas for the people and of its sublimity. On the other hand, however, this trend was a part of the general cultural situation in Bulgaria in 1930's and namely in this context Djoudjeff's writings have been placed.

The overall conclusion is that even in this complex period, in which the circulation of ideas in Bulgaria had cre-

ated all conditions for the upsurge of the music folkloristic to be on "the crest of a wave", the scientists in Bulgaria have used it only as far as it strengthened and gave opportunities for the growth of the science itself. During those years, Stoyan Djoudjeff had introduced the Bulgarian Folk Music as a discipline at the Music Academy, which was one of the most important steps towards the creation of his (and in Bulgaria unique) music-theoretical system.

In the course of this exposition has been examined Djoudjeff's position in the discussion for the national musical style, and from then on – the question of the position of Bulgarian music folkloristic in relation to musicology and the musical life in Bulgaria in 1930's.

The Basso Continuo Treatises till the Death of Sébastien de Brossard (1655–1730)

Yavor Konov

In 1724, the already 70 years old Sébastien de Brossard (1655–1730) proposes to give his musical library (“Cabinet de Musique”) to the king, i.e. to the Royal Library with the great care to be preserved this tremendous treasure. As a necessary condition de Brossard writes annotated his famous Catalogue: 383 pages in 5 parts and a table with 248 pages and preface 5 pages, this taking him hard work, according to different authors between 8 and 12 months.

Nowadays the Collection of de Brossard with its nearly 960 titles and in addition *the Catalogue* to it, stored in the National library in Paris is the largest on world scale “data base” for the epoch.

During the 16th century appear a number of works dedicated to the new basso continuo. De Brossard is highly interested in the problems of basso continuo (commonly requested consultant). He dedicates to it considerable descriptions. He follows its historical development. He pays great attention to it and he himself modernizes

adding basso continuo to old productions like masses of Louis Chein, Cosset, Charles d’Helfer, Pierre Menault, Lassus...

I have interests to the epoch, theory and practice of basso continuo (basic characteristic feature of the baroque music). I prepared in chronological order a list of 66 famous opuses (including 2 manuscripts, owned by de Brossard), fully dedicated or partially to this theme (including the first official publication of the Dictionary of de Brossard), works I know after consultations with a number of data base resources in the period of time 1553 (Diego Ortiz) till 1728 (the year of publishing of anonymous author of the last of the works in question, during the life time of de Brossard), in order to see which of them de Brossard has included in *the Catalogue* of his Collection. From these 66, de Brossard has in his Collection totally 10 (i.e. 15.15%): from the 53 foreign has only 5, from the 13 French (one of which is his, *the Dictionary*) – also only 5.

Performing Art

New Performing Techniques, Technological Innovations in Trombone Playing and their Use in Contemporary Bulgarian Chamber Music

Atanas Karafezliev

The search for new music expressions in composition necessitates the introduction of new trombone techniques, which involves changes in the level of ensemble work. The article offers a systematic coverage of the new uses, as well as some specific trombone techniques, such as glissando, frullato, triller, singing while playing, non-traditional intervals and alternative posi-

tions. Attention has also been paid to the diversity in tone colouring, made possible by the innovative approach to trombone playing through the use of different mutes, different mouthpieces, new ways of creating a sound palette, the role of the F attachment, etc. The article is based on examples of Bulgarian chamber music of the late 20th and early 21st century.

Reviews

**Milena Bozhikova: *20th Century Music as "Late Style".
Major developments in Art, Ideas, Messages*
(Ustvolskaya, Gubaidulina, Feldman, Kurtag, Berio, Dusapin)**

Sofia, Institute of Art Studies – BAS, 2009, 272 p.

Dragomir Yossifov

The book of Milena Bozhikova is rich in ideas – planted, implied and developed. It is written in the original and current language, far from academic scholasticism. I consider the idea of 20th century music described and analyzed exactly as "late style", Spätwerk of large proportion of human cultural history, is very successful. I find as the most valuable the successful placement of Milena Bozhikova in the "skin of the composer". The author clarifies not only intimate mechanisms of writing, l'écriture,

but also the process of extracting meaning.

After the monograph "Vasil Kazandjiev" of Bozhikova, this book is a new and higher level of approach to the most sacred moments of creative work. Therefore, I would definite the work of M. Bozhikova more like Opus, Kunstwerk rather than applied research. I think the work of Bozhikova is extremely interesting case of genuine thinking and knowledgeable in the interpretation of radical issues.

**Klara Mechkova: *The Eight-Mode System of Byzantine Music
as Reflected in Primary Theoretical Texts. Tetrachord***

Veliko Tarnovo, Abagar, 2009, 230 p.

Mariana Dimitrova

The book offers a fascinating new account of the theoretical thought related to Byzantine music. Klara Mechkova's innovative explanation of the data con-

tained in primary sources amounts to a well-substantiated theory that opens new windows into unconventional musical phenomena.