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	<i>80 години от рождението на Иван Спасов</i>	
<i>Драгомир Йосифов и Петър Керкелов</i>	Ти помниш ли живия Иван Спасов... ..	3
<i>Ivan Moody</i>	Spirituality and Technique in the Music of Ivan Spassov (Духовност и композиционна техника в музиката на Иван Спасов)	19
	<i>Интервю</i>	
<i>Албена Найденова и Владимир Панчев</i>	Пиер Булез на 90 години.....	25
	<i>Интеркултурни диалози</i>	
<i>Katharina Bleier</i>	Klavier/Spiel/Arten (Пианото – нови начини на клавирно изпълнителство)	29
	<i>Музикална интерпретация</i>	
<i>Ростислав Йовчев</i>	Влиянието на късноромантичните традиции в един ранен български цикъл – „Лирични пиеси“ за пиано оп. 6 от Андрей Стоянов.....	38
	<i>Изследвания</i>	
<i>Лилия Крачева</i>	Творчество – изпълнителство. Комуникативни модели.....	55
	<i>Дебюти</i>	
<i>Илия Граматиков</i>	Пасионът по Лука от Кшищоф Пендерецки като Weltanschauungsmusik (Част II: Богословски и херменевтични основания в композицията на текста).....	72

Рецензии

<i>Бойка Мирчева</i>	Светлана Куюмджиева: „Ранните осмогласници – извори, богослужение и певчески репертоар. По ръкописи до XIII век“.....	100
<i>Асен Атанасов</i>	Българска музикална медиевистика (2004 – 2014): библиография (хронологична).....	105
	<i>Резюмета</i>	118
<i>Ivan Spassov's 80th Anniversary</i>		
<i>Dragomir Yossifov & Peter Kerkelev</i>	Do you remember the living Ivan Spassov... ..	3
<i>Ivan Moody</i>	Spirituality and Technique in the Music of Ivan Spassov	19
<i>Interview</i>		
<i>Albena Naydenova & Vladimir Panchev</i>	Pierre Boulez at 90.....	25
<i>Intercultural Dialogues</i>		
<i>Katharina Bleier</i>	Klavier/Spiel/Arten (Piano/Play/Approaches).....	29
<i>Musical Performance</i>		
<i>Rostislav Yovchev</i>	Influence of late Romantic traditions on an early Bulgarian cycle, <i>Lyrical Pieces for Piano</i> Op. 6 by Andrey Stoyanov	38
<i>Studies</i>		
<i>Lilia Kracheva</i>	Creativity–performance. Communicative models.....	55
<i>Debuts</i>		
<i>Iliya Gramatikoff</i>	<i>St Luke Passion</i> by Krzysztof Penderecki as Weltanschauungsmusik (Part II: Theological and hermeneutical foundations in the composition of the libretto).....	72
<i>Reviews</i>		
<i>Boyka Mirceva</i>	Svetlana Kuyumdzhieva: <i>The early octoechoi: Sources, liturgy and chant repertory. After manuscripts until the thirteenth century</i>	100
<i>Asen Atanasov</i>	Bulgarian medieval music studies (2004 – 2014): Bibliography (chronologically).....	105
	<i>Abstracts</i>	118

Abstracts

Ivan Spassov's 80th Anniversary

Do you remember the living Ivan Spassov...

Dragomir Yossifov & Peter Kerkelev conversing

The self-improvement and self-protecting of the composer Ivan Spassov's figure are the main topics of this conversation, broaching the typical of him approach to treating traditional folk material in an avant-garde compositional environment; the complex ties between musical texts and paratexts; the tension between compositional technologies and the humane dimension to his work; com-

poser's relationship with main figures of New Music in Bulgaria and his conscious social mission as a teacher and conductor. The dialogue presents both a view of Ivan Spassov and self-revealing of the individualities of the two conversing composers (belonging to different generations) in a post-compositional to a large extent situation, socially and aesthetically.

Духовност и композиционна техника в музиката на Иван Спасов

Иван Муди

Мястото на Иван Спасов в съвременната българска музика е уникално. В творчеството му, в което основно място заема човешкият глас, по оригинален начин се преплитат колизиите на модернизма и българското православно духовно наследство. След период на използването на разширени структури (като в *Анти-Реквиема* му от 1963), той се обръща към традиционната българска народна вокална музика като основа за изграждането на микроструктури, работещи на принципа на серийното повторение на малки ядра (като в *Събор-надсвирване* от 1969). С православната църковна музика са свързани произведенията му от 90-те години *Българска света литургия*, *Български пасион*, *De Profundis* и др. Късната музика на Иван Спасов, представителна за която е *Великденска*

музика за страданията, смъртта и възкресението на Исус, е особено значима. Това, което я прави такава, е неговата непримиримост. Явно стъписан от тайната на смъртта след загубата на дъщеря си Йоанна през 1991, той, както по всичко изглежда, търси в музиката си светлина и спасение, обръщайки се сега не само към източната православна традиция, но и към западната, опитвайки се да съчетае музиката на двете литургични традиции. По отношение на композиционната си техника Иван Спасов постига изключително прозрачна и ясна фактура, за която Димитър Атанасов пише, че вероятно последната му творба ще бъде изградена върху „един отделен тон, върху една отделна нота“. Не е ли подобно постижение най-подходящо за предаването на вечността?

Keywords: *духовност, композиционна техника, църковна музика, източна литургична традиция, литургично творчество, българско литургично творчество*

Превод от английски език: Светлана Куномджиева

Interview

Pierre Boulez at 90

Albena Naydenova & Vladimir Panchev

On March 26, 2015 the composer, conductor and teacher, who has authored *Le marteau sans maître* for solo alto and six instruments (1952–1955); *Éclat* for 15 players (1965); *Mémoriale* for solo flute and eight instruments (cello, 2 horns, 2 viola, 3 violins) (1973–1975); *Répons* for six soloists, chamber ensemble, electronic sounds and live electronics (1981–1984); *Anthèmes II* for violin and electronics (1997), etc.; founded and headed the Institut de Recherche et Coordination Acoustique/Musique (Institute for Music/Acoustic Research and Coordination, IRCAM) and the Ensemble InterContemporain

(EIC), Paris; written a number of articles, given many interviews and talks on contemporary compositional techniques and the analytical approaches to them, Pierre Boulez turns 90. An encounter with one of the greats of music culture of the twentieth and the twenty-first century at Arnold Schönberg Center, Vienna offered a chance to conduct a short interview with him, which we wished and were let to dedicate to those of Bulgarian musicians, who happen to be interested in the highest levels of compositional mastery in the music composed since the second half of the previous century until now.

Интеркултурни диалози

Пианото – нови начини на клавирно изпълнителство

Катерина Блаер

В хода на работата осъществих класификация на новите начини на свирене на пиано, представени в таблица, като ги диференцирам според областта на конструиране: в клавишите, струните, корпуса или педала. В анализа на класификацията са обхванати повече от 250 творби на австрийски композитори. Таблицата е основа за сравнително анализиране на начините на свирене. След като през 1958 Джон Кейдж представя „препарираното“ пиано, той вече се интересува не само от възможността да композира с тонове, но и да формира самия музикален материал. Това е идея на Карлхайнц Щокхаузен, която се разгръща и в творчеството на някои австрийски композитори. Да се

„препарира“ пианото във вътрешния му корпус или в неговото вътрешно пространство, е по-скоро ситуация на изключение, която дава на изпълнителя нови средства. С това публиката преживява не само нови звуци, но и необикновен пърформанс, който се възприема посредством акустичните, жестовите аспекти на интерпретацията. Протичането на историята на клавишните инструменти и музиката за тях рефлектира в нарастващите и взаимни претенции на композитори и интерпретатори, в развитието на самите инструменти. С новите композиционни идеи в началото на XX век се променят изискването и очакването към инструмента. Новият порядък в материала предполага променено

третиране на пианото; търсенето на нови, неизползвани досега звуци води до разширяване на познатия звуков идеал на този инструмент. Текстът оч-

ертава многостранните възможности и креативността при третирането на разширената представа за пианото в съвременната австрийска музика.

Ключови думи: клавишни инструменти, австрийска клавирна музика, „препарирано“ пиано, съвременна клавирна техника, сонористика

Превод от немски език: Ангелина Петрова

Musical Performance

Influence of late Romantic traditions on an early Bulgarian cycle,
Lyrical Pieces for Piano Op. 6 by Andrey Stoyanov

Rostislav Yovchev

The article offers the first ever analysis of a cycle, *Lyrical Pieces for Piano Op. 6* by Academician Andrey Stoyanov (1890–1969), the pioneer of Bulgarian piano school. He composed also the cycles *Aquarelles*, *Following Sunny Roads* (Parts 1 and 2), *Album for the Young*, *Sonatina* and teaching-oriented pieces. His student, Prof. Charakchieva recalled that in his lifetime many of the abovementioned early and very valuable pieces had been performed frequently. Following his death, however, his works gradually ‘vanished’ from music venues for political reasons. The study raises essential issues related both to the Romantic profile of the pieces in Op. 6 and to all the keyboard works of Andrey Stoyanov’s legacy, revealing a complex person, an intellectual and a polymath, a composer, a pianist, a teacher, a philosopher, an essayist and a musicologist. This analytical reading is offered in an attempt to draw the attention of performing musicians and researchers, revealing Andrey Stoyanov’s fine compositional artistry of a composer skilled in rendering profound musical meaning to the sub-

tlest details, and in developing musical thoughts abounding in ideas in a minor genre. Apart from an in-depth, harmonic and dramaturgic analyses of each of the pieces, the study seeks to explicate the tonal closeness of the first prelude to the third piece of *Seven Piano Pieces*, Op. 11 by Zoltán Kodály, composed almost at the same time; a parallel between the intimate lyricism of the second prelude and a number of chamber pieces by Sergei Rachmaninoff or Joseph Marx; some similar compositional devices, which in the third piece, *Tale* are reminiscent of Richard Wagner, etc. It is not just a formal resemblance, far from that, but rather inherently encoded internal bonds placing the early works of the great Bulgarian composer in a natural relation to the developments in Europe’s music life what it used to be just prior to and during his early creative activity. It explains to a great extent why Andrey Stoyanov’s works did not fit in the consequent line of development of Bulgarian compositional thought and regardless of their brilliance evaded the attention of performers and music researchers.

Keywords: *Andrey Stoyanov, Bulgarian music, Lyric Pieces for Piano Op. 6, keyboard works, interpretation*

Studies

Creativity–performance. Communicative models

Lilia Kracheva

Performance in the diversity of its historical practices could be analysed in several aspects: technological, music-historical and social-psychological. The technological aspect comprises the characteristics of singing voices; the structure, technical capabilities and historical development of different types of musical instruments, the ways of handling them (specifics of producing sounds and technical devices, strokes, agogics, etc.); various music and vocal companies. At the same time, in the course of the music-historical process and with a certain complex of conditions, performative practice plays the role of an important factor in the development of music culture. The social-psychological aspect is based on the fact that it is performative practice that fulfils the communicative function of music art. It shapes its third possible line of research: communicative models in constant interaction take

shape in its dynamism. The two major models— auto-communicative model (when the composer and performer are the same person) and dialogical (when they are different persons)—are subjected to analysis. The introduced term ‘auto-communicative model’ is borrowed from Y. Lotman in the field of literature and an attempt has been made to use it in musicology. Special attention is paid also to the specific transitional forms between auto-communication and the dialogical model. The latter is studied in its two major forms, synchronic and diachronic, while the composer–performer dialogue is treated as a dialogue between ages with specific forms of expression. Grounds for the occurrence and development of a secondary (indirect) form of the diachronic dialogical model showing itself in various arrangements, transcriptions and revisions are also given.

Keywords: *music-historical processes, performance, culture and communication, diachronic and synchronic models, auto-communicative model, dialogical model*

Debuts

St Luke Passion by Krzysztof Penderecki as *Weltanschauungsmusik*
(Part II: Theological and hermeneutical foundations in the composition of the libretto)

Iliya Gramatikoff

The present article forms the second part of a study of *St Luke Passion* (*Passio et mors Domini nostri Jesu Christi secundum Lucam*, 1966) by Krzysztof Penderecki. The article’s analytical focus is on the theological and hermeneutical foundations of the work in an attempt to fully unfold its meaning with regard to the ecclesiastical genesis of the genre and Chris-

tian music tradition. Following a detailed analysis of the libretto and the compositional strategy employed in its compilation, the thesis of the inherently liturgical nature of the work can be brought forth; a nature acquired through the biblical and liturgical texts selected for the libretto. This specific ‘divine service’ modus and the ecclesiastical nature of the work are

defined by the author of the study using the term 'immanent liturgical ethos'. An important highlight of the article deals with the Christocentric Oldtestamentical perspective, which lies at the core of the composer's musical interpretation of the Passion of Jesus. It is revealed by the inclusion in the libretto of fragments of the Old Testament as pre-figuring types of passion events transmitted in the testimony of Luke. Through this exegetical method of theological typology Penderecki gives to his passion a messianic Christological horizon. The analysis of the dramaturgical plan of the work reveals hermeneutic aspects which are central to its understanding, yielded by the composer's active immersion in church tradition. Thus the composer manages to

announce his own artistic interpretation of the Passion in tune with contemporary hermeneutic trends in Biblical exegesis and the theological doctrine of the four-fold sense of the Holy Scripture. Through his musical reading of the Passion, Penderecki tries to understand the cruelty and tragedy of his time. He looks for a way to solve the pressing problems of modern times by offering his artistic concept of the salvation of modern man in the light of Christianity. In this aspect, the work is interpreted by the author of the article as *Weltanschauungsmusik*, music, revealing the artistic outlook of the composer, founded in church tradition and proclaiming the intransience of the Christian worldview as an ideal valid also for modern times.

Keywords: *Penderecki, passion, Weltanschauungsmusik (music expressive of a philosophy of life), liturgicality, theological exegesis*

Reviews

Svetlana Kuyumdzhieva: *The early octoechoi: Sources, liturgy and chant repertory. After manuscripts until the thirteenth century*

Sofia, Cyrillo-Methodian Research Centre, BAS, 2013, 287 pp. ISBN 978-954-9787-21-4

Boyka Mirceva

Cor. Mem., Prof. Svetlana Kuyumdzhieva authored the first ever book in Bulgarian dealing with the formation and history of a major liturgical book in Orthodox practice, *Octoechos*. The best part of her book studies in detail and systematizes the sources of the eight church modes repertory, retracing the changes in the structuring and restructuring of this repertory, its relation to the liturgical calendar, its spread from Jerusalem to the Monastery of Stoudios in Constantinople and the development of the system of genres. The repertory is explored in three

aspects: changes in the liturgical calendar, changes in the content of the repertory and changes in the genres in different copies of books with order of services in eight tones that later on formed an individual book, *Octoechos*. The study is based on about 90 manuscript with diverse liturgical books of chant repertory: *octoechoi*, *parakleses*, *menaia*, *triodia*, *pentecostaria*, *kontakia* seeking first of all to establish the repertoire, the content and the structure of the early *Octoechos*. The narrative in each of the parts follows this pattern: in the first place, the content

of the calendar and its specifics occurring in the manuscripts of the group are considered, followed by the issues of the singing material and the genres. Each of the manuscripts is presented individually according to a certain pattern: type of the manuscript, detailed content of each successive folio, feasts, liturgical practice and hymnographic material. A commentary is made at the end of each of them. Using this very effective pattern, Svetlana Kuyumdzhieva achieves on many occasions well-grounded revision of the existing definition both of the type and dating of a manuscript and the particularities of

its repertoire, of the influences it is under and the trends it shows. Looked in development through generalizing the specifics of liturgical calendar, the content and arrangement of the hymnographic material in the context of the development and the particularities of local liturgical practice, all the manuscripts thoroughly studied by the author—from the earliest Georgian Iadgari to the ultimately structured Byzantine Octoechos of the eighteenth century—very clearly and with reason arrive at conclusions about the gradual formation of contemporary Octoechos as an individual liturgical book.

