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## МУЗИКАЛНА ИСТОРИЯ MUSICAL HISTORY

### Composers as Symbols: The anti-parallels of Pancho Vladigerov and Fernando Lopes-Graça

*Ivan Moody\**

**Abstract:** This article compares the trajectories of the near-contemporaries Pancho Vladigerov and Fernando Lopes-Graça as symbolic representatives of their countries (respectively Bulgaria and Portugal), their relationships with the political regimes under which they lived, and the importance their attitudes and outputs had in public and political perception of their work. It also discussed the importance of the folk traditions of their respective countries in their work and the way in which they negotiated their relationship with these traditions in the light of the new political orders which came to dictate cultural policy in Bulgaria and Portugal.

**Keywords:** *Vladigerov, Lopes-Graça, Fascism, Communism, Folk traditions*

#### **Introduction**

Though the composers Pancho Vladigerov (1899 – 1978) and Fernando Lopes-Graça (1906 – 1994) are not exact contemporaries, they are nearly so, and their huge symbolic significance within the politico-artistic milieux of their respective countries, Bulgaria and Portugal, means that a contextual comparison of their artistic trajectories is worth undert-

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## Boncho Bochev on Music Education and School Singing

*Iva Georgieva*

The conductor of “Bodra Smyana” Boncho Bochev has been actively involved in the issues of music education in Bulgaria for four decades: he teaches, organizes teacher training courses, writes textbooks and school curricula. Through his choir he sets a successful model for working with children’s voices, which also contributes to improving the quality of singing in the classroom. Bochev has taken concrete steps to improve the qualification of teachers. He provides them with the opportunity to work with a more extensive repertoire and achieve higher results in vocal work with students. These systematic efforts for proper vocal work, for emotional and expressive singing in the classroom are the subject of interpretation throughout this text.

**Keywords:** *music education, music training, singing, children’s choir*

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## From Bulgarian Radio's History: Original Music for Children in Radio Programmes (1931–1951)

*Maria Spassova*

Radio programmes for children were among the earliest activities from the beginning of Bulgarian public radio and within the structuring of a nationwide radio programme. Children's radio hours on a regular basis were a natural stage for Bulgarian writers, composers, actors and other performers. New works had premieres to be then published in books, collections of poems or made into musical performances. The programmes featured concerts, poems and various music genres realized by school choirs, orchestras or soloists. The Bulgarian Radio in its capacity as a cultural institution actively produced original children's songs. The article deals with the history of children's music radio programmes in the said decades, bringing to the fore the contribution of certain figures in the field of culture and music. Dimitar Nenov was the first music editor of the Bulgarian Radio in the 1930s. Gjurga Pindjurova, Ivanka Miteva and Petar Raykov sang live. Composers Parashkev Hadjiev and Yossif Tzankov (in the 1930s/1940s) as well as Petar Stupel and Alexander Raychev (in the 1940s) among others, contributed to children's radio programmes.

**Keywords:** *Bulgarian Radio, children's music radio programmes, Parashkev Hadjiev, Yossif Tzankov, Petar Stupel, Alexander Raychev*

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## Towards the Foundations of Musical Hermeneutics

*Neva Krysteva*

Hans-Georg Gadamer defines the hermeneutical problem as “universal” in the field of modern philosophical hermeneutics, meaning not only the problem of language, but also that it “encompasses all of the Greek-speaking religious realm as art-religion as a way to reach the Divine in the flexible response of Man” (*“die ganze griechisch-heidnische religiöse Welt mit umfaßt, als die Kunst-Religion, als die Weise, das Göttliche zu erfahren in der bildnerischen Antwort des Menschen”*). A musician seeks not only to find the words towards another musician (the pedagogical problem) but also towards music itself, because approaching it is something more than a translation from one language into another. It encompasses the person as a whole, i.e. the emotions, mind, and the ability to foresee, to be active or contemplate his or her whole life. By mentioning the figure of “the theologian” Gadamer reminds that philosophical hermeneutics is an echo from biblical hermeneutics with roots so deep that they reach the interpretation of the holy or divinely inspired texts of humanity in general. Yet, this is pertinent to music or the musically sacred word. An example of how Antiquity foreshadows the long centuries of European music and cultural development (in this case the principle of *cantus-firmus*) is an excerpt of Plato’s Laws (657a, b): “To be established and made into laws those melodies which by nature represent the right way. This, however, can be the work of God or a Divine human; therefore, it is insisted that the melodies preserved for so long are the work of Isis.” At the basis of West European development of polyphony lies a sacred melody, namely the Gregorian chant chosen for that purpose [cantus pruis factus], and it is the uniting principle that holds together the whole polyphonic structure [cantus firmus]. This study briefly follows the connections of musical hermeneutics with biblical and philosophical hermeneutics by focusing on two of its founders – Hermann Kretzschmar (1848 – 1924) and Arnold Schering (1877 – 1941).

**Keywords:** *Biblical hermeneutics, philosophical hermeneutics, interpretation, Gadamer, Heidegger, Dilthey, Kretzschmar, Schering*

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## Assen Ovcharov's Musical Heritage in Popular Bulgarian Culture

*Mihail Lukanov*

Often named “father” and “founder” of Bulgarian Jazz, Assen Ovcharov (1906 – 1972) is undoubtedly a key figure in Bulgarian culture. His diverse work as a jazz band leader, music arranger and pedagogue was instrumental in shaping popular music in Bulgaria over the course of the 1930s and the decades to follow. The article seeks to delineate Ovcharov's creativity through an overview of the most important aspects of his professional activities. This features: 1) Articulating his essential role in establishing the first Bulgarian jazz band and the continuity between this orchestra and subsequent ensembles of this type; 2) Focusing on the musician's arrangements which laid the foundation of jazz bands in Bulgaria; 3) Calling attention to some personal misfortunes in his biography resulting from the adverse sociopolitical climate surrounding Bulgarian jazz in the early 1950s; 4) Reflecting on Ovcharov's pedagogical activity and its lasting effect on shaping various musical practices. Thus the text, being grounded in and referring to the musician's creative work, relates to an even broader historical panorama of the processes within the Bulgarian popular music scene circa and after the Second World War.

**Key words:** *big band, jazz, music arranger, arrangements, popular music scene, Bulgarian culture*

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## K-pop and K-poppers in Bulgaria: Models and Reflections

*Ivanka Vlaeva*

South Korean pop music (k-pop) has been recognized as a phenomenon with huge popularity which has become increasingly important in the world markets. It has also won its loyal audience in Bulgaria. The result of these processes is the creation of a new community – the Bulgarian fans of k-pop (k-poppers) united by the passion for Korean culture and pop music. This study presents the peculiarities of k-pop related to its development and promotion beyond its place of origin (as part of the Korean wave / *hallyu*), and the increased interest of Bulgarian consumers and fans in this phenomenon. The dynamics in establishing k-pop as a cultural and musical phenomenon and commodity as well as the areas of dissemination and adoption of its products have been shown. The topics of how random or purposeful its creation is and its successful popularization around the world have been discussed. K-pop distribution strategies related to pop stars and markets have been delineated. In the study I seek out the new and typical in the profile of k-pop artists, their stylistic preferences and different generations. I present my own thesis according to which k-pop groups are becoming more and more an equivalent of musical-choreographic troupes – they create music dance models realized as products of the music dance theater. The role of k-pop lovers has been outlined. The contexts in which Bulgarian followers of *hallyu* and k-pop are formed as well as the creation of its community in Bulgaria have been analyzed. The study continues my many years of research into various aspects of the musical culture of the Republic of Korea and their correlations with cultural politics, strategies and cultural industries. In this study, my focus is on a new phenomenon in Bulgarian culture, the articulation of the models being followed, plus the multifarious reflections of k-pop in Bulgarian circumstances. I have also summarized the results of k-poppers' involvement in accepting Korean cultural phenomena.

**Keywords:** *k-pop, k-poppers, pop music, cultural industries, Bulgaria, model*

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## **Boundaries of Infinity – an Attempt for a Theoretical Study of Ambient Music**

*Angel Simitchiev*

Ambient is usually perceived as a type of atmospheric music, suitable for relaxation, meditation, work or sleep. While its presence can remain almost unnoticed by the listeners, it's precisely composed to be sufficiently interesting and challenging during focused listening. Its creator and first ideologist, Brian Eno has managed to fit in this music philosophy, musical and technological approaches, which are initially found in ritual, religious music, minimalism and electro-acoustic experiments. Ambient has been formulated during the 1970s and four decades later it remains equally hard to study, insufficiently theoreticized but an exquisitely flexible and 'multifunctional' type of music. The genre has long overgrown its existence only within the context of electronic music. In a constant dialog not only with the environment of the physical spaces it inhabits, ambient has 'infiltrated' a number of other contemporary art forms and musical genres. Traces of ambient are to be found in contemporary minimalism, neoclassic and instrumental music or jazz. This text serves as a guide within the fragile boundaries of the genre. It studies its past and present and contemplates over the future potential for development of ambient music.

**Keywords:** *ambient, Brian Eno, atmospheric music, environmental music, field recordings, minimalism, electronic music, muzak*

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## Maria Kostakeva: "The World Sounds. New Music and Natural Processes"

GmbH: Böhlau Verlag, 2019. 294 p.

(ISBN 978-3-412-51448-8)

*Angelina Petrova*

Maria Kostakeva's book *Die Welt klingt. Neue Musik und Naturprozesse* (The World Sounds. New Music and Natural Processes) puts a new focus in the domain of European musicology. The work deals with the metaphysical unity of man and nature in the oeuvres of Debussy, Varèse, Messiaen, Boulez, Stockhausen, Xenakis, Cage, Zimerman, Sciarrino, Adriana Hölzsky and Nicolaus A. Huber. The book mainly seeks to formulate *hidden internal relations between man and nature, the animal and vegetal worlds*, thus bringing forth *new environmental aspects in art, i.e. music*. The harmony between nature and the New Music is treated by Maria Kostakeva on broad horizons. Central to the music trajectories is the relationship between music and the cosmos expressed by Deleuze-Guattari. Within the book's construction (seven chapters, three interludes, an introduction and an epilogue) the author creates a rhizomatically unfolding text the intertextual fields of which are along the lines of the post-modern mapping. The initial two chapters lay the foundations of the author's philosophical and interpretative apparatus: *Neue Musik und Selbstreflexion* (The New Music and Self-reflection) and *Die Spirituelle Revolution* (The Spiritual Revolution). The main philosophical view gets developed in the third chapter, *Die Kraft der Metamorphose* (The Power of Metamorphosis), whereas Interlude 1 depicts a journey through Hölzsky's world. In the fourth chapter, *Die Unfassbare Schönheit: Die Chaos-Ordnung-Beziehungen* (The Unapproachable Beauty: Chaos-Order Relationships) are examined concepts dealing with research objects much dear to the author: Ligeti, Boulez, Zimerman... The fifth chapter *Die Auskomponierte Mobilität* (The Composed Mobility) deals with the central concept-metaphor, namely the rhizome-labyrinth. In Interlude 2 a brilliant and pioneering analysis is made of the fractals in Ligeti's *Violin Concerto*. In the sixth chapter, *Die Vibrierende Welt der Komplexitäten* (The Vibrating World of Complexities) the author broaches the visionary ideas of Varèse, i.e. the spectralists. Then, in Interlude 3, come analyses of Huber's music. In the seventh chapter, *Der Mikrokosmos* (The Microcosm) the fundamental threads of narration get deduced and generalized. The book not only summarizes decades of Maria Kostakeva's musicological findings, but it is also an interdisciplinary text of awe-inspiring visions depicted in the interstices of philosophy, poetics, sound and composition – a musicological thesis that rediscovers the twentieth century by shedding new light on its boundaries.

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**Elisaveta Valchinova-Chendova:**  
**“The Concept of a New Sound Sensuousness –**  
**Creative Projections: Dimiter Christoff,**  
**Vladimir Panchev, Gheorghii Arnaoudov”**  
Sofia: IAS – BAN, 2019. 240 p. (ISBN 978-954-8594-82-0)

*Angelina Petrova*

In her book Elisaveta Valchinova-Chendova defines the term “new sound sensuousness” as *an aesthetic and technological music category associated with the construction of a new musical language and a new sound space where sound ideas are placed*. She develops it as an actual concept defined as *thinking of new music as a new sound space* marked by the connection between the cognitive processes in the minds of musicians (both composers and performers) and the audiences in pursuit of a new poetics and new musical language. The context of the interpretations broadens the researcher’s interest to include such significant figures of post-modernism as Helmut Lachenmann, Gérard Grisey and the spectralists, as well as Arvo Pärt’s “metaphorical” (by the composer’s definition) style. In this compelling book three main objects are clearly delineated. Dimiter Christoff’s oeuvre (unstudied for the time being, especially in the period after the 1990s) is treated by using the theoretical concepts of the “imaginary unilinearity” and sound archetypes. In her study on Vladimir Panchev’s opuses in the second part of the book, Elisaveta Valchinova-Chendova presents an ingenious and multilayered interpretation of our renowned Vienna-based compatriot, where the concept of a *new sound sensuousness* is applied to the ideas of the musical-citational, which the author adopts as a basis for expressing the spiritual content of the archetypal. In the third chapter, *Gheorghii Arnaoudov: Re-interpretation of Sound – Sound Models and Approaches*, her text moves from exploring Gheorghii Arnaoudov’s verbally expressed concept of sound (*phons*) and the term “*re-interpretation*”, adopted in his compositional approach through the types of writing formulated by Elisaveta Valchinova-Chendova: ritual; reconstructed past; packed past; a transforming model in different intersected sound spaces; complex, visual image; semantically integrating process. The author has found in her book a view which is different from what is known in both the musical theoretical and musical historical tradition: she succeeds in presenting the complex texture of her idea of the “new sound sensuousness” in extensive and innovative studies on the three authors.

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## **Georgita Boyadzhieva-Nikolova: “Vassil Kazandjiev’s Chamber Works for Piano, Wind and Strings (1968 – 2007)”**

Sofia: NAM “Prof. Pancho Vladigerov”, 2019. 107 p. With CD  
(ISBN 978-619-91306-4-3)

*Elisaveta Valchinova-Chendova*

Georgita Boyadzhieva-Nikolova’s book deals with the interpretations of contemporary music and the specifics of reinterpreting a particular piece. The central thesis of the book is the “freedom” of interpretation, the necessity to interpret and “build again and again and each time differently an already organised sound matter”. Various analytical levels have been sketched in Vassil Kazandjiev’s chamber works by treating particular pieces. The author draws on her broad personal experience in her capacity as a performer (solo or chamber cellist) showing a keen interest in contemporary music. She sets herself the ambitious task of particularizing the texture, not descriptively, but through introducing and making an interpretational analysis (quite effective at that) based on her thorough knowledge of particular specifics of the twentieth-century musical language. In her analyses, she arrives at conclusions providing a key to understanding and interpreting the works under consideration. Supra-musical semantic codes have been derived, revealing the spiritual dimension of the works. The book has been divided into three main chapters. The first chapter places Vassil Kazandjiev’s music in the field of the New Music in terms of philosophical and aesthetic ideas and musical language. In the second and third chapters, a precise interpretational analysis has been made of the musical texture and those performative techniques required or suggested in the scores of the pieces: *Strophes* for Flauto/Piccolo, Violi and Piano (1968), *Concert Improvisation* for Flute, Viola, Harp and Harpsihord/Piano (1974) and *Mirages* for Clarinet, Violin, Cello and Piano (1997); *Kaleidoscope* (2004) and *Trio Sonata* (2007) for Clarinet, Cello and Piano. Georgita Boyadzhieva-Nikolova’s book raises essential questions which expose, through the prism of interpretation, a rich and substantive picture of contemporary music as represented in Vassil Kazandjiev’s oeuvre. The book has a CD with studio and documentary recordings of seven of Vassil Kazandjiev’s pieces.

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