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# BULGARIAN ORGAN MUSIC UNTIL 2019

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# CHAPTER 1 PIPE ORGANS IN BULGARIA TILL 2019

## Summary

The main purpose of this chapter is to present a detailed overview of information on various indicators of the existing pipe organs in the country.

Explanations for the late appearance of the first pipe organs in Bulgaria are given as well as a brief historical overview of them. There are photo materials, analyzes of charts, and tables<sup>1</sup>, that are done and contain data relating to:

- The number of pipe organs in populated places.
- The number of pipe organs in buildings with different public functions.
- The exact location of the pipe organs.
- The technical capabilities and current state of the instruments.
- Origin of the pipe organs and timeline of their appearance.
- The frequency of occurrence of organs by decades.

**Keywords:** pipe organs, classification of organs in Bulgaria, Bulgarian organ music.

**The pipe organ** is the musical instrument with the largest tonal volume, with the most timbre capabilities and depending on the with the largest requirements for the room where it is installed. The history of the organ art in Bulgaria is naturally related to the emergence of the first instruments. The reasons for the relatively late appearance of the first organs are logical and easily traceable:

- **Religious.** Although the organ appeared in the III century BC, it is perceived by the Catholic Church in VII C. By including it in worship, the organ is preserved as an instrument. This leads to the great development of organ music. In the Bulgarian Orthodox Church, only the human voice can be included in the church service<sup>2</sup>.
- **Political.** The Renaissance in human thinking, respectively art, requires freedom not only of the spirit, but also the possibility of the individual acting according to his own will. In the most active years of organ music in the Catholic world (especially in Europe), Bulgaria did not exist on the political map.

Despite the last fact, the appearance of the first organ dates back a decade before the Russian-Turkish War- **1868**. This is the instrument in the Catholic

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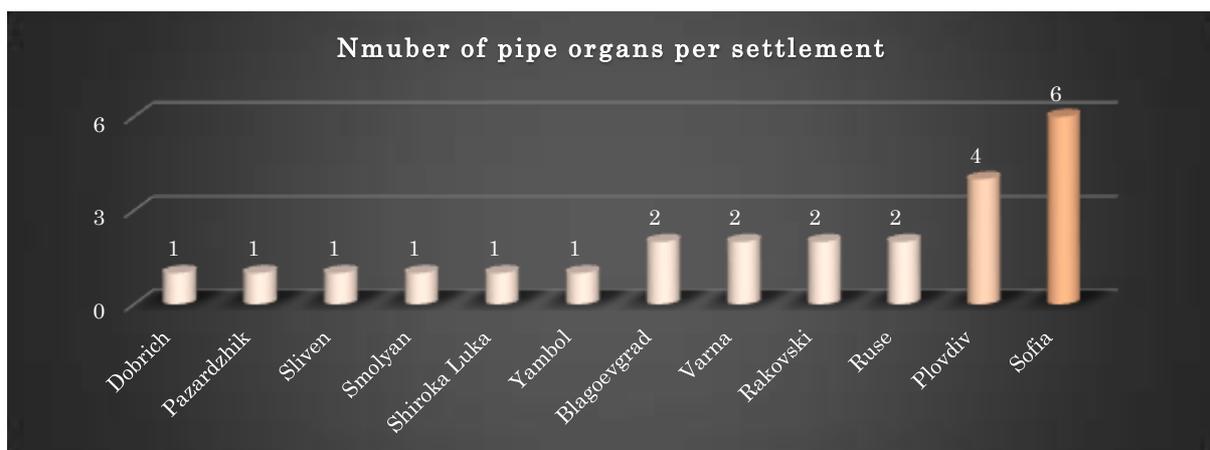
<sup>1</sup> Tables are presented in my Ph.D dissertation.

<sup>2</sup> In some cases, foreign Orthodox Churches allow organ in their worship.

cathedral in Plovdiv - "St. Ludwig's". Information about it, however, is limited to the fact that it was replaced by a new, larger, in **1891**. The last one was irreparably damaged after a fire in 1931. In **1900** is built the first and so far the only one organ of the Sofia Catholic Cathedral "St. Joseph ". In **1907** an organ was built in the Catholic Church of Rousse "St. Paul of the Cross ", which currently appears to be the oldest pipe organ in Bulgaria. The **first concert organ in Bulgaria** is the electro-pneumatic "Sauer" in "Bulgaria Hall" in Sofia from **1937** and together with the one in Sofia Catholic Cathedral, share a terrible fate. On 22 May 1944 during the American English bombings over Sofia, the two instruments have been destroyed. In practice, the process of construction and distribution of organs in our territory starts after **1974** with the construction of the second concert organ in "Bulgaria" Hall.

At the moment (2019) in Bulgaria there are **24<sup>3</sup>** pipe organs, which are located in **12** settlements. **As a positive tendency, it can be determined that a large part of the buildings housing the instruments are easily recognizable among the inhabitants of the respective locality.**

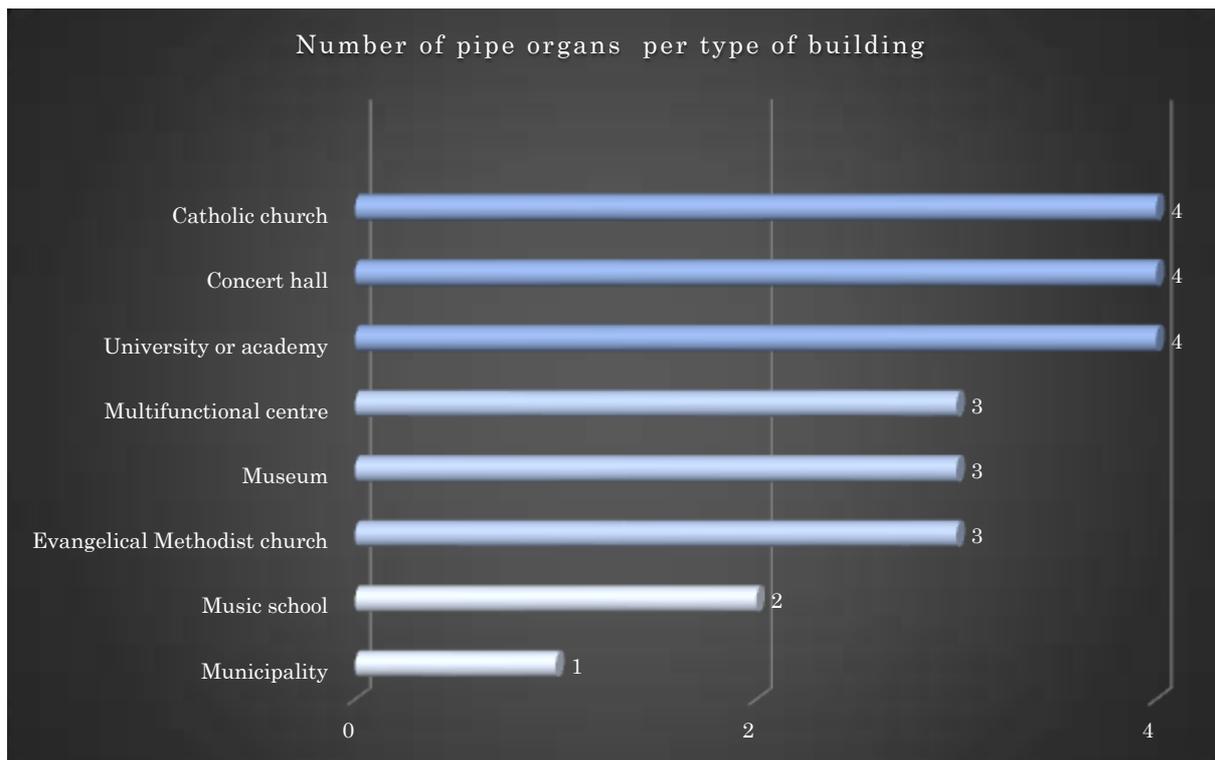
The following chart shows the number of organs per populated areas:



The picture indicates that the pipe organs are distributed both in large and in smaller settlements. It is a positive tendency that there is an instrument even in a settlement with the status "**village**" - Shiroka Luka. Hence there is a big choice of organ location in Bulgaria. The organ is a value that could change and improve the cultural outlook of the locality where it is placed.

The public function of the buildings in which the pipe organs are located is shown in the following chart:

<sup>3</sup> 22 are acting and 2 are in the process of building (Earth and People National Museum - Sofia) and assembling (Catholic Church "St. Archangel Michael " - Rakovski).



Essential for the development of Bulgarian organ music is the possession of a pipe organ in music schools and universities or academies, where a higher musical qualification can be obtained. These institutions, where they are located, are well known in Bulgaria:

- Academy of Music Dance and Fine Arts
- National Music Academy
- National School of Music and dance art
- National School of Folklore Arts
- University of Southwest

Others are the main concert halls of the city:

- "Bulgaria Hall"
- "Dobrich Hall"
- "Sliven Hall"
- Concert Hall "Maestro Georgi Atanasov"

Some of the places are multifunctional cultural centers of the city:

- Palace of Happy People
- Community center "Nikola J. Vaptsarov-1866" (Chamber Opera)
- Festival and Congress Center-Varna

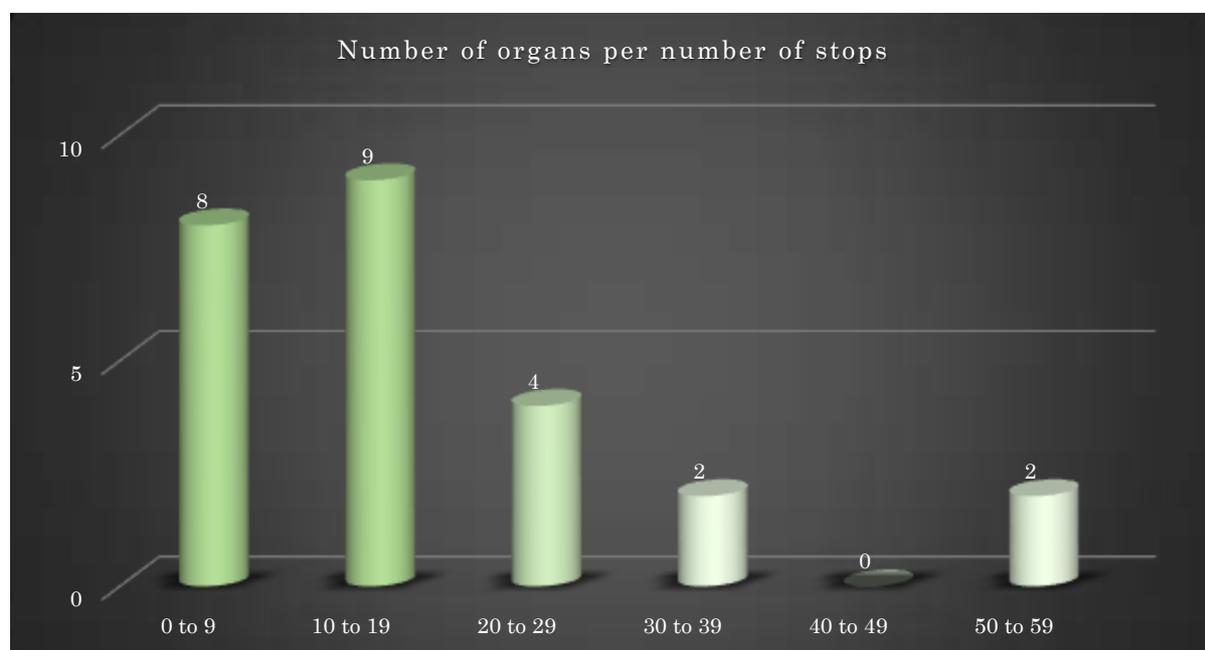
The museums, where some of the organs are placed, are of utmost importance for the preservation of the cultural heritage and the development of tourism of the respective cities:

- Interactive Museum “Bezisten”
- Earth and People National Museum
- Regional History Museum - Plovdiv- "Exposition unification of Bulgaria from 1885"

There is also an organ in the main building of a regional government, which has so far been the only one with a similar function, having such an instrument - Smolyan municipality.

In Bulgaria, **3** Evangelical Methodist and **4** Catholic Churches possess a pipe organ. The common perception of the organ as an instrument, which is characteristic mainly of the religious music of Catholicism, evangelism, etc., is, however, contradicted here. **7** (about 30%) of the pipe organs are located in temples, the remaining **17** (70%) in public buildings with different functions. This is a good tendency for Bulgaria, as this reveals numerous possibilities for the placement of possible future instruments. Because of the Orthodox Christianity in Bulgaria, this wouldn't be possible if the organs were accepted only in temples.

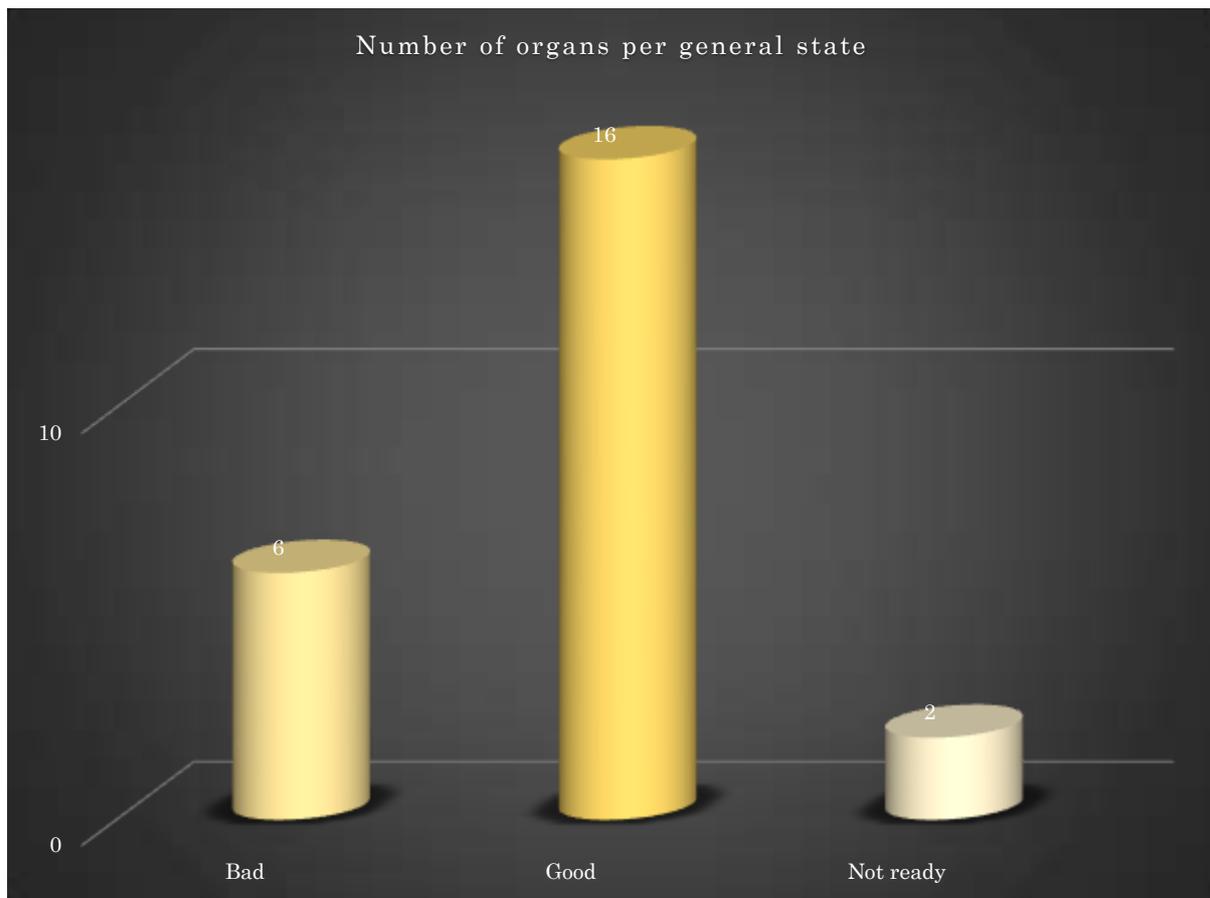
Each pipe organ has its own features and technical capabilities. The following chart shows the number of Bulgarian pipe organs distributed according to the number of their stops:



More stops means more pipes and a correspondingly larger size of the organ. Therefore, the greatest difficulties arise with the purchasing of a pipe organ with a larger number of stops. In this case, the room where the instrument is to be placed must correspond to its size. At the same time, be adjusted to the

acoustics. Also, such instruments require more money for purchase and maintenance. So **if the number of the stops increases, the number of instruments decreases**. Another important detail is that sometimes, an organ with one manual has more stops than one with two manuals. For example, the single-manual organ in the National School of Music and Dance arts "Dobrin Petkov" - Plovdiv, "overtakes" on stops three organs with two manuals.

Every organ naturally needs constant maintenance. Essential for the Bulgarian organists and composers of organ music is the current general state of the available instruments.

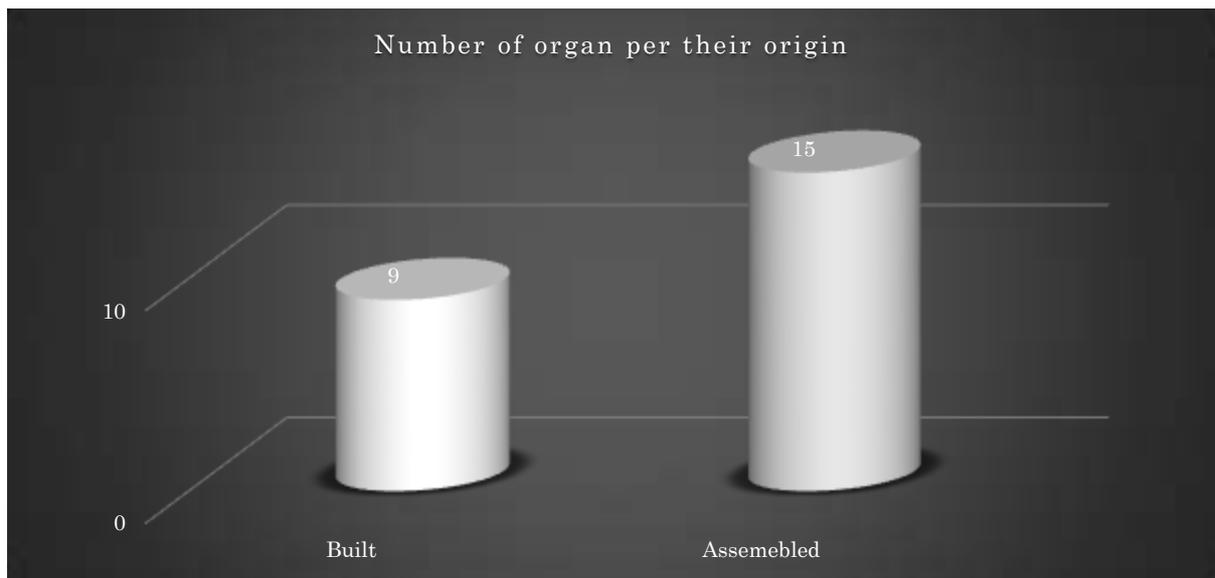


**6** of the organs cannot be fully used and need overhaul. Some of them have significant technical capabilities (Blagoevgrad – Community center, Pazardzhik, and Sliven). The damages are different, but the result is that with time, their condition becomes worse and leads to even bigger impracticability. The good part is that the majority of the organs in Bulgaria - **16** are in perfect condition, and two more will eventually be added to them.

<sup>4 5</sup> The origin of the Bulgarian pipe organs is different. The relationship between assembled and built pipe organs is expressed in the following chart:

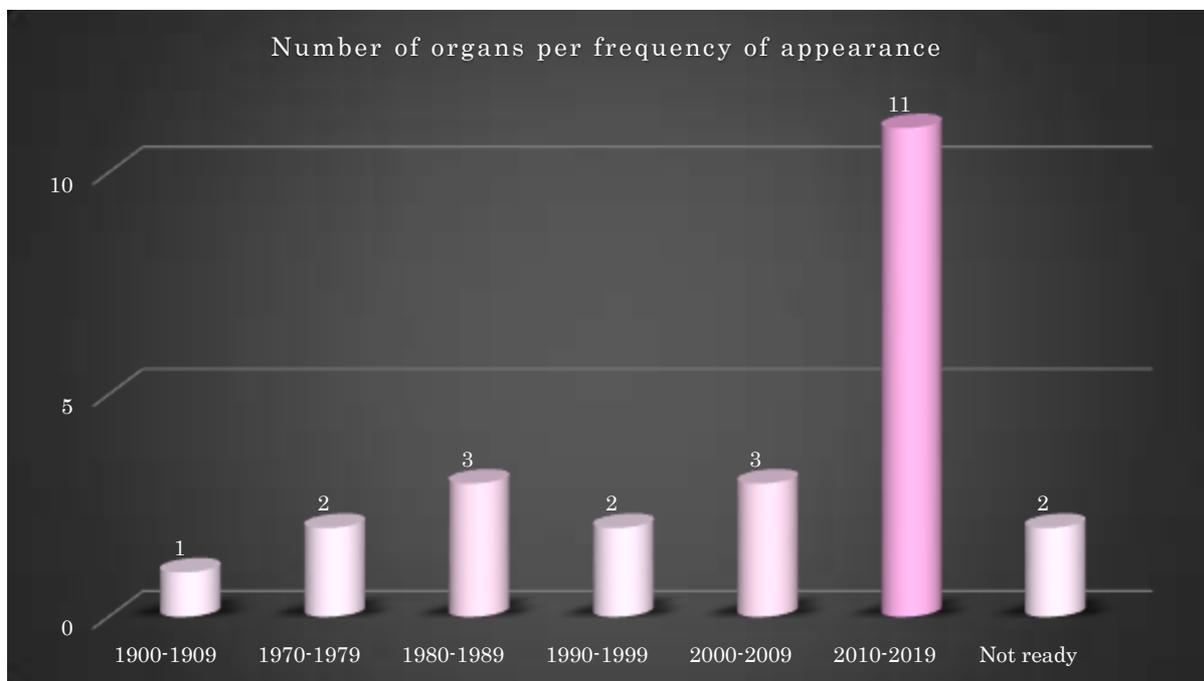
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<sup>4</sup> Marked as "**Built**" are new organs that are made for the places in which they are housed.



Assembled pipe organs - **15** (62%) have a definite advantage over the constructed (incl. the building) - **9** (38%). This can be explained by the proportional dependence - **a larger resource for instruments = a smaller number of instruments**. A large part of the assembled organs is imported through private organizations, while most of the built organs are the result of cultural policy.

The following chart visualizes how often pipe organs appear in<sup>6</sup> Bulgaria:



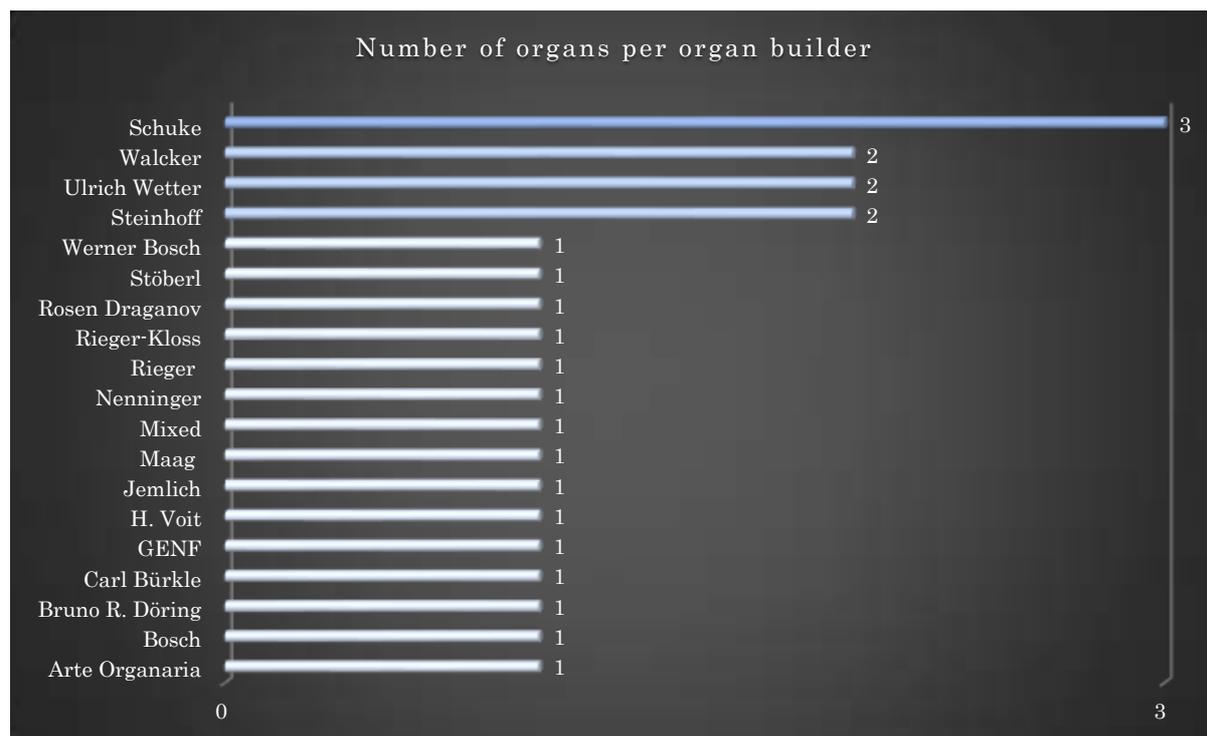
<sup>5</sup> Marked as "**Assembled**" were organs used in other countries. They have been disassembled there, carried over, and rebuilt in Bulgaria.

<sup>6</sup> Those periods in which no instruments are built or assembled are not included.

Two tendencies are obvious from the chart:

- **Positive** – a huge rise in the appearance of organs in the last decade - **13** (54%). This means that from 2010 to 2019, Bulgaria is gaining more instruments than for 102 years from 1907 to 2009 (**12**<sup>7</sup>).
- **Negative** – **10** (77%) of these 13 have smaller technical capabilities (up to 18 stops), and **11** (85%) are used before.

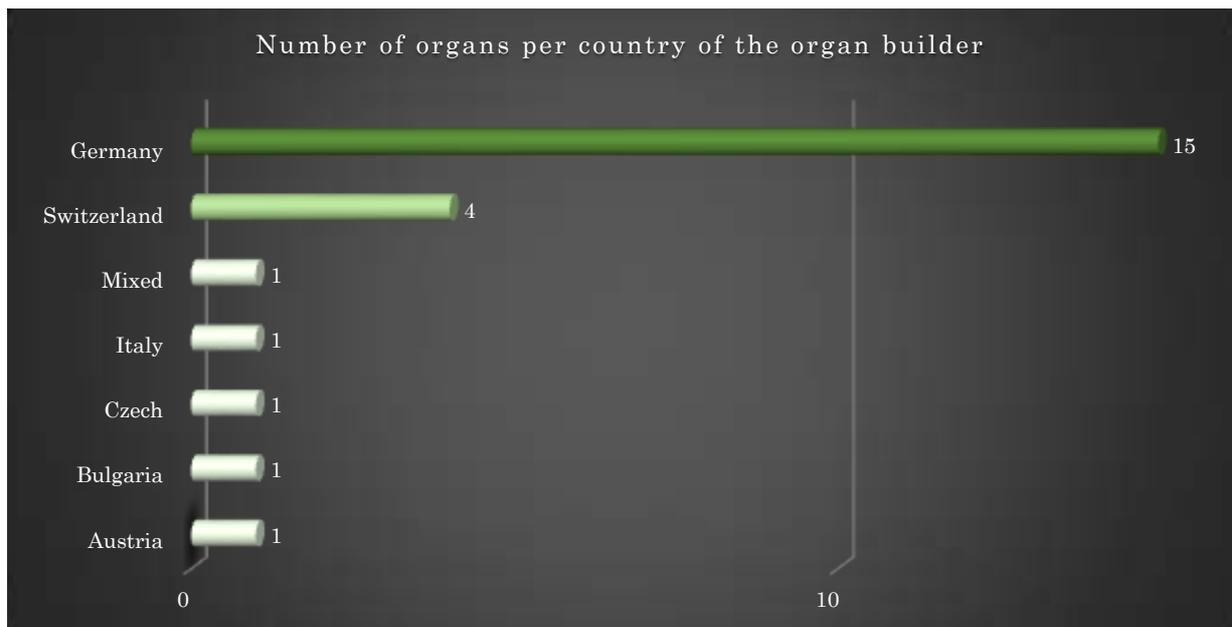
Organs are products of different organ builders<sup>8</sup>:



Organ builders come from:

<sup>7</sup> Including the two organs that are ruined in 1944.

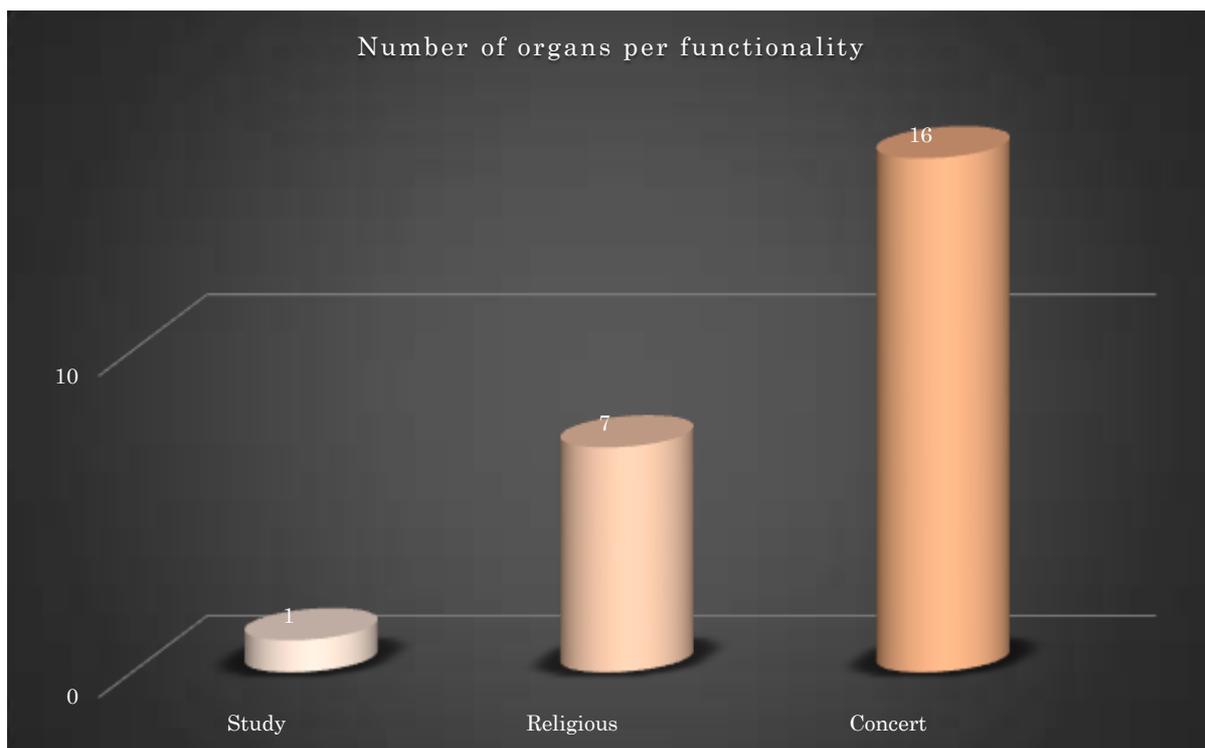
<sup>8</sup> Marked as "**Mixed**" is an organ consisting of parts from more than one organ builder.



The advantage of Germany - **15** (63%) is explainable because of the traditions that this country has in the organ-building industry. Switzerland - **4** (17%) is also among the major manufacturers of these instruments. Two tendencies can emerge from the side of Bulgaria:

- **Negative** - there is only one professional organ builder in Bulgaria - Rosen Draganov
- **Positive** - the first fully Bulgarian organ is already under construction. This could be a prerequisite for future Bulgarian projects in the field of organ-building.

The following chart depicts the current functionality of the pipe organs in Bulgaria:



Ten of the concert instruments, which are also the highest number (**16**), have performed a church function before being transferred to Bulgaria. So at the moment, the pipe organs that are in churches are **7**. Therefore, the ratio between the organs with a concert, study, and religious function is **16:1:7**. So the bulgarian composers and organists have a wider choice of instruments, and the authors could also write secular music. At the same time, the minimum number of study organs (**1**) is visible, and for the development of the bulgarian organ music, their increase would be a strong stimulating factor.

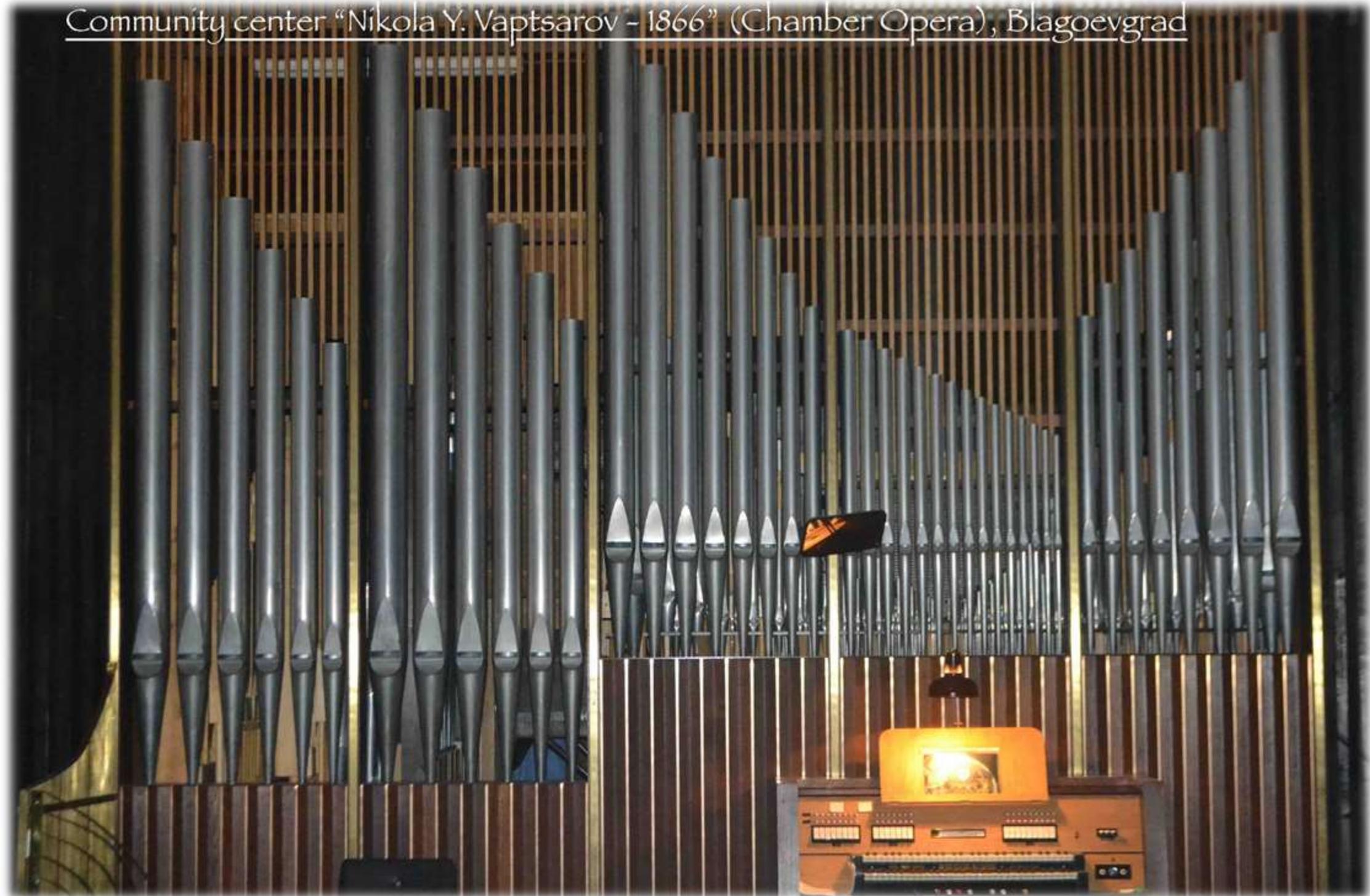
# PHOTOGRAPHIC OVERVIEW OF THE PIPE ORGANS IN BULGARIA<sup>9</sup>

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<sup>9</sup> All photos are personal archives except:

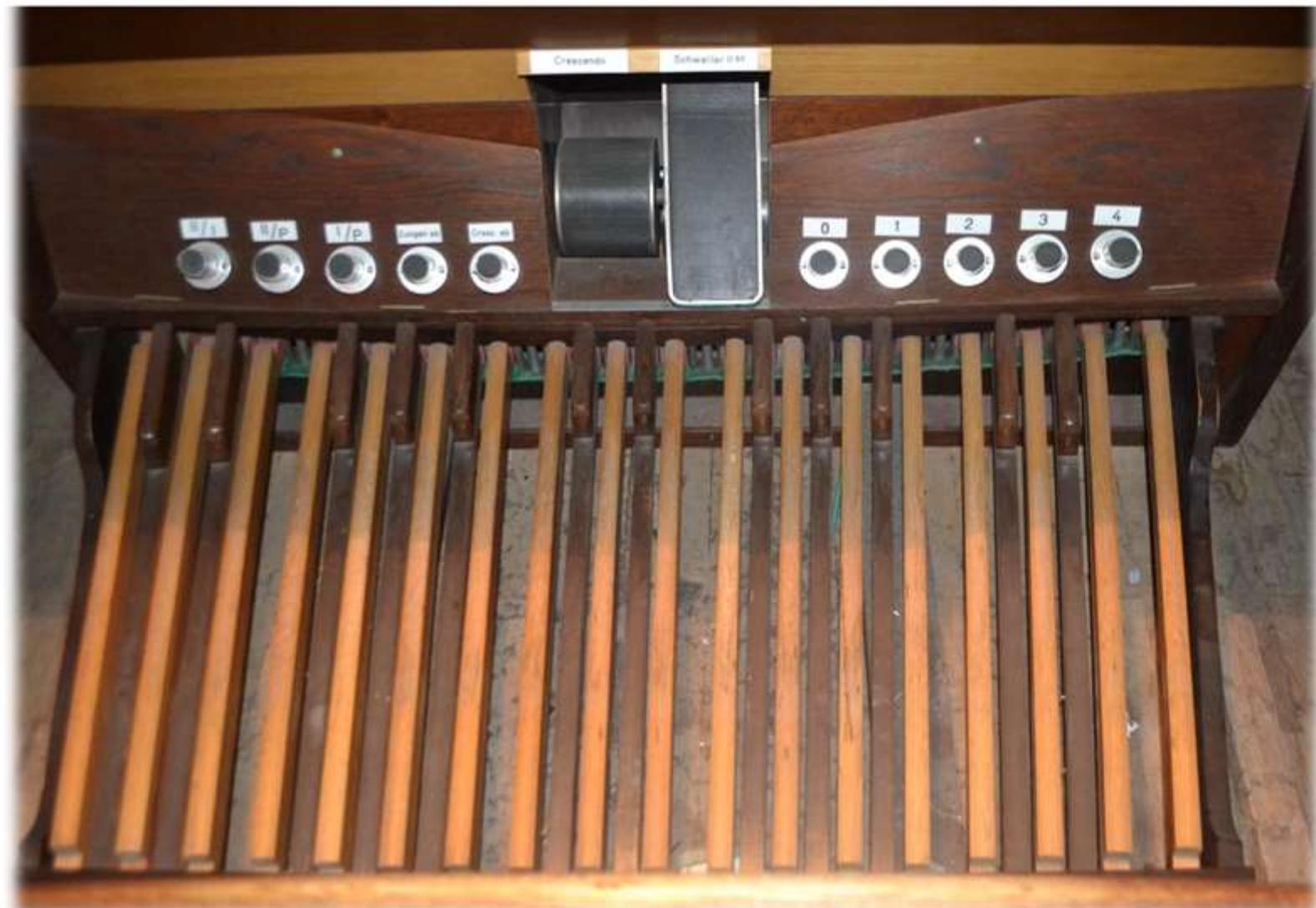
1. The general plan of the organ at SWU - Blagoevgrad (archive of Yordan Goshev).
2. The general plan of the organ, which is assembling at the Catholic Church "St. Archangel Michael" - Rakovski (archive of Father Rumen Stanev).
3. The close plan of manuals and stops in Smolyan Municipality (archive of Rosen Draganov)
4. Photographs of the organ at the Shiroka Luka Museum (archive of Rosen Draganov)

Community center "Nikola Y. Vaptsarov - 1866" (Chamber Opera), Blagoevgrad





Community center "Nikola Y. Vaptsarov-1866" (Chamber Opera)  
Blagoevgrad





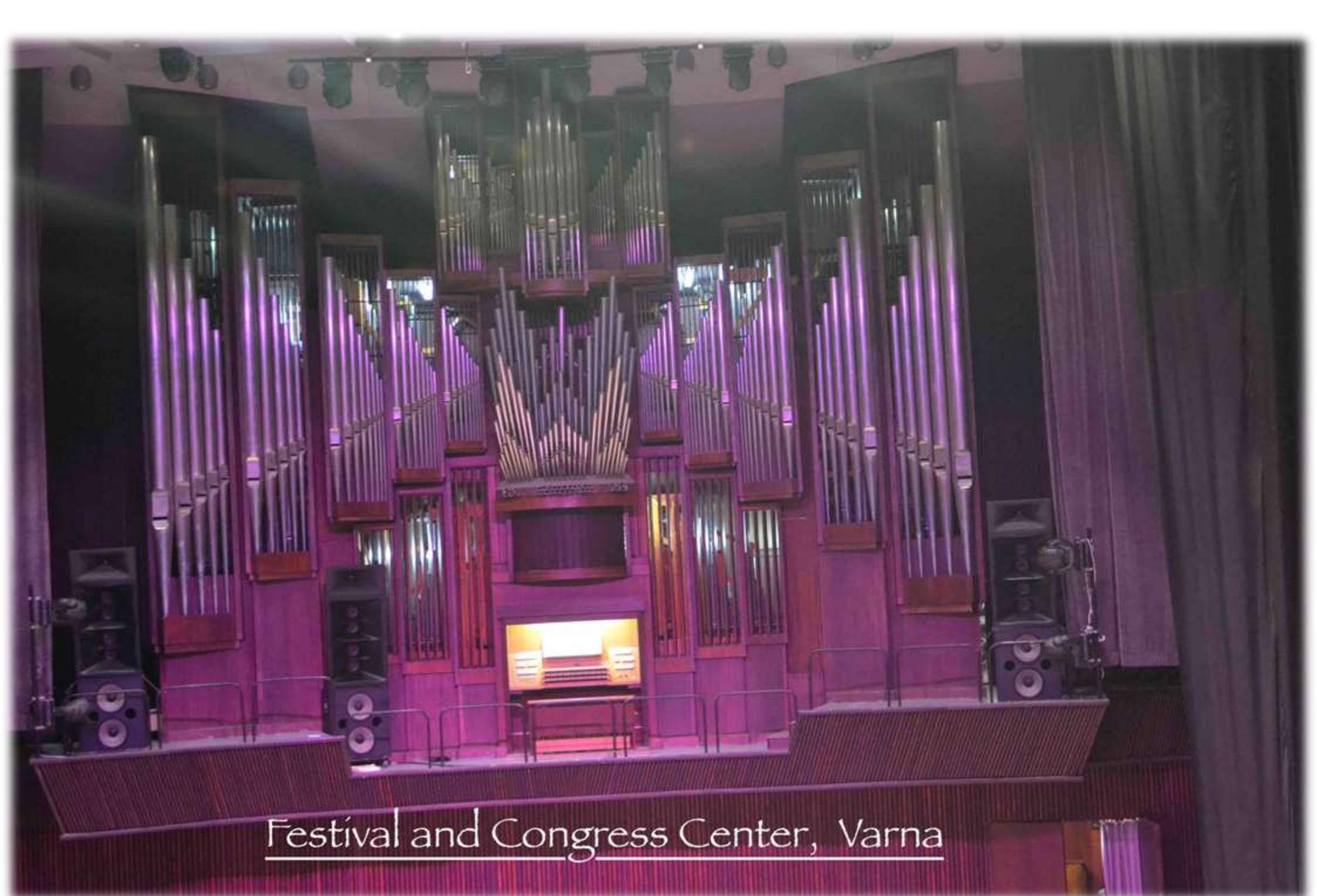
Southwest University "Neofit Rilski" (School campus 1, Chamber Hall "337"),

Blagoevgrad



Southwest University "Neofit Rilski" (School campus I, Chamber Hall "337"),  
Blagoevgrad



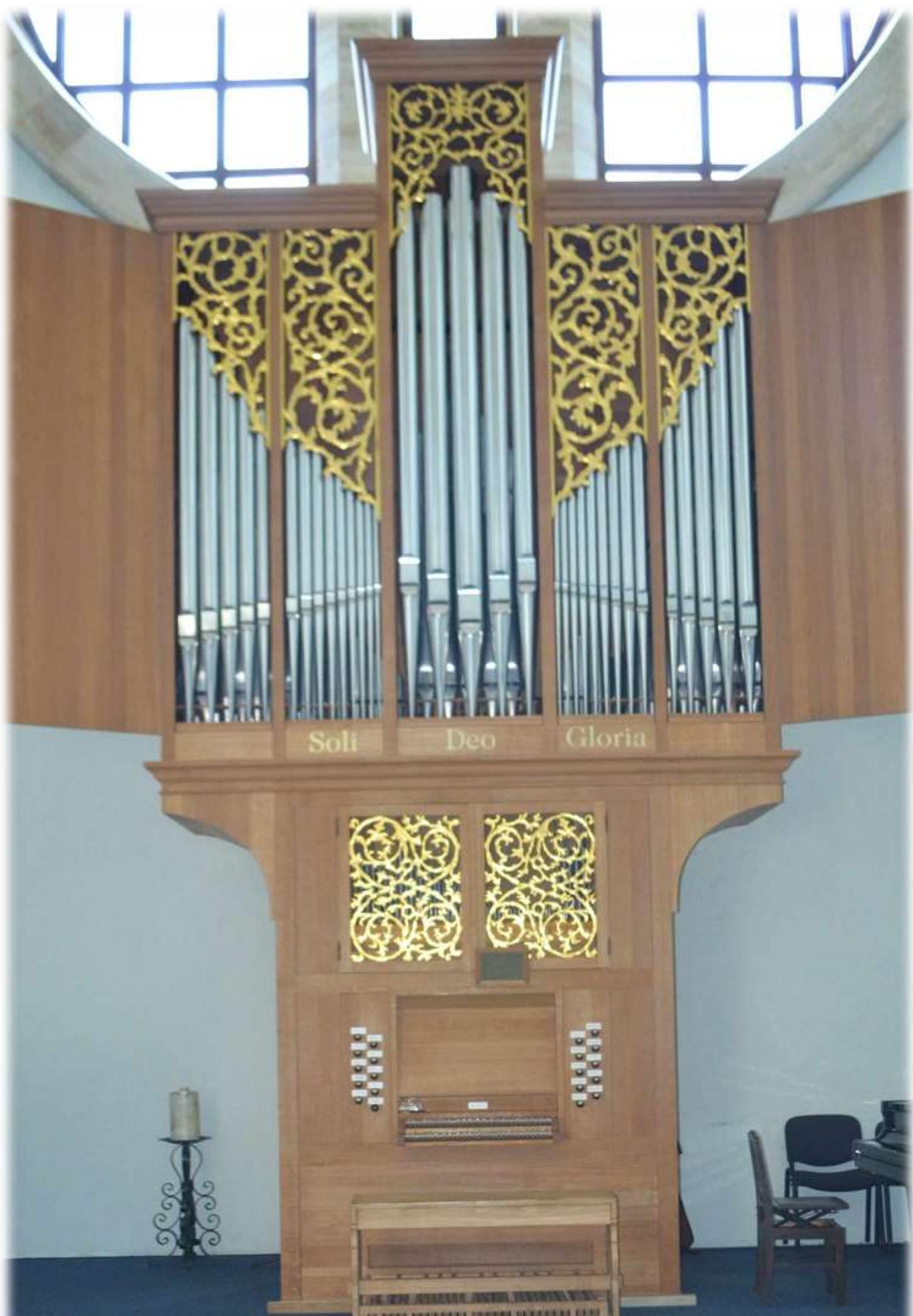


Festival and Congress Center, Varna



Festival and Congress Center, Varna





Evangelical Methodist Church, Varna

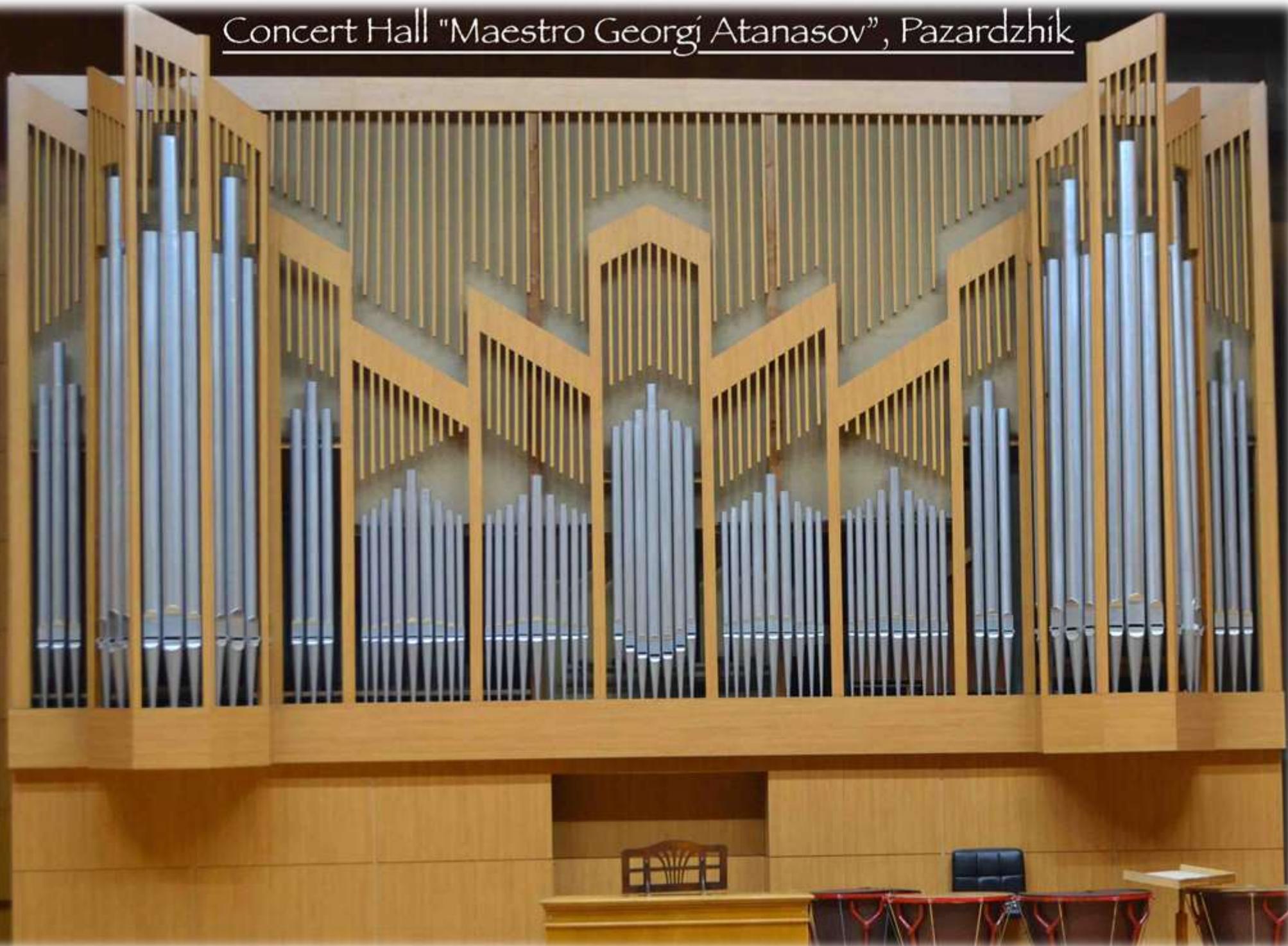




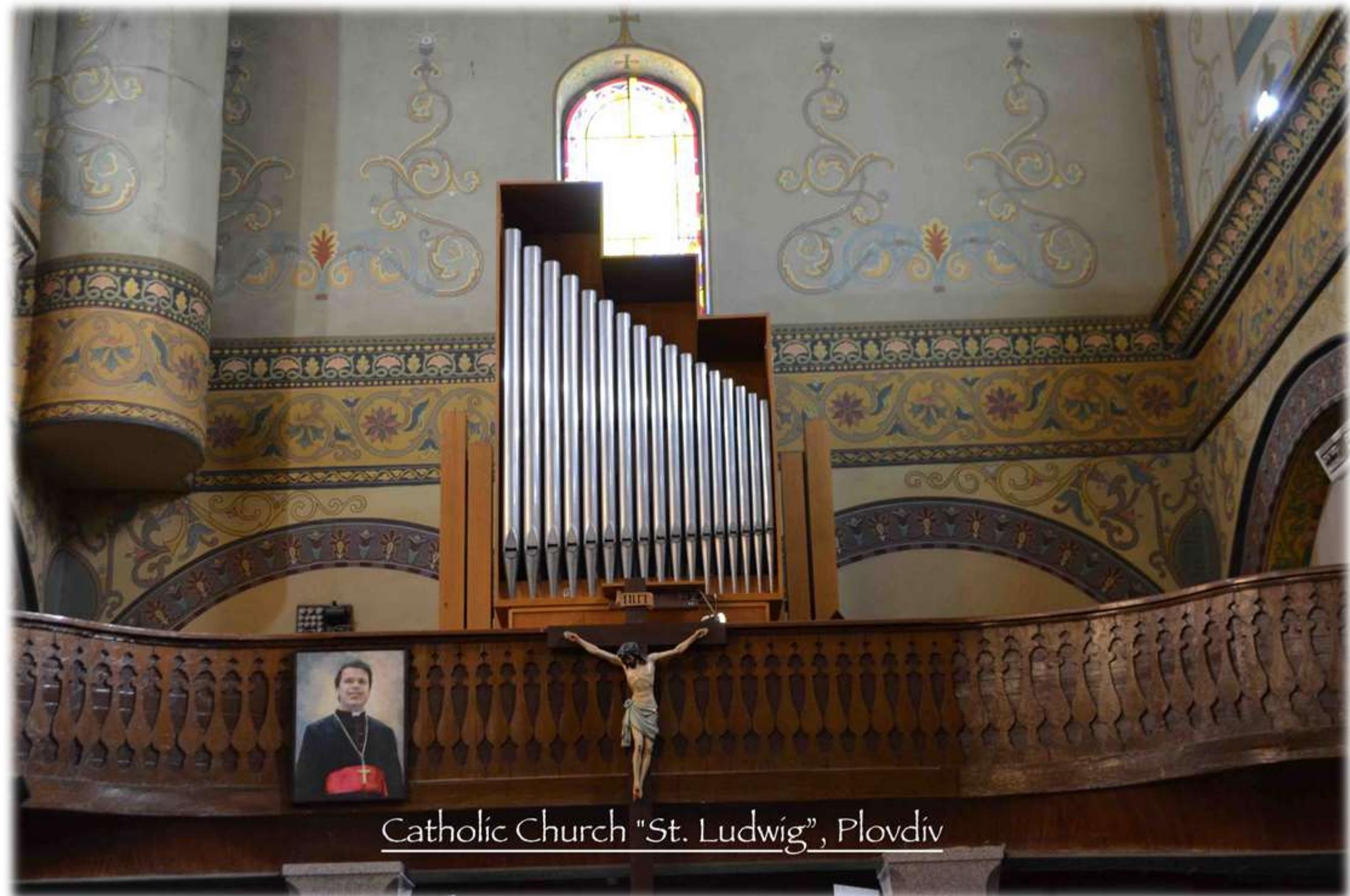
Concert Hall "Dobrich", Dobrich



Concert Hall "Maestro Georgi Atanasov", Pazardzhik





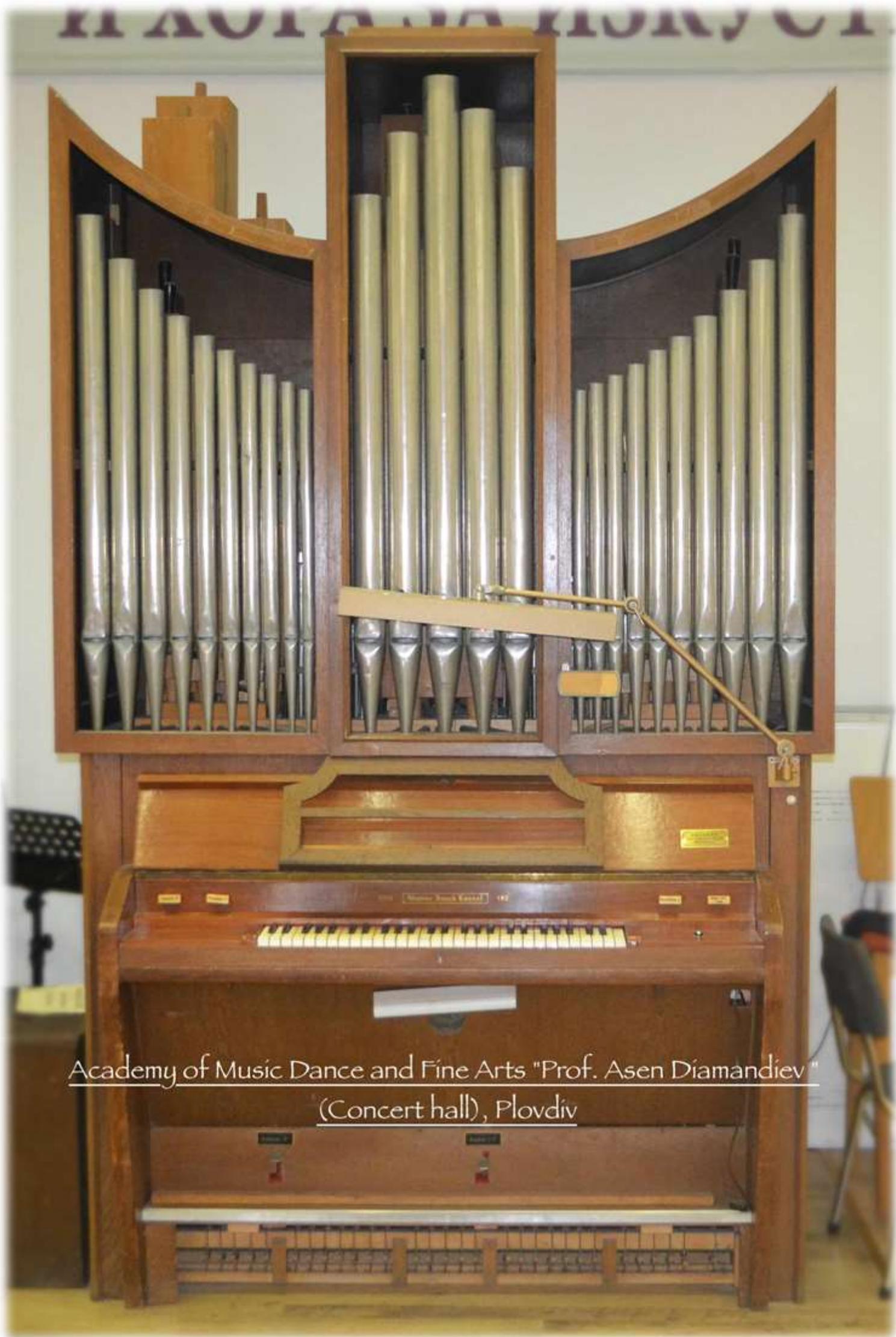


Catholic Church "St. Ludwig", Plovdiv

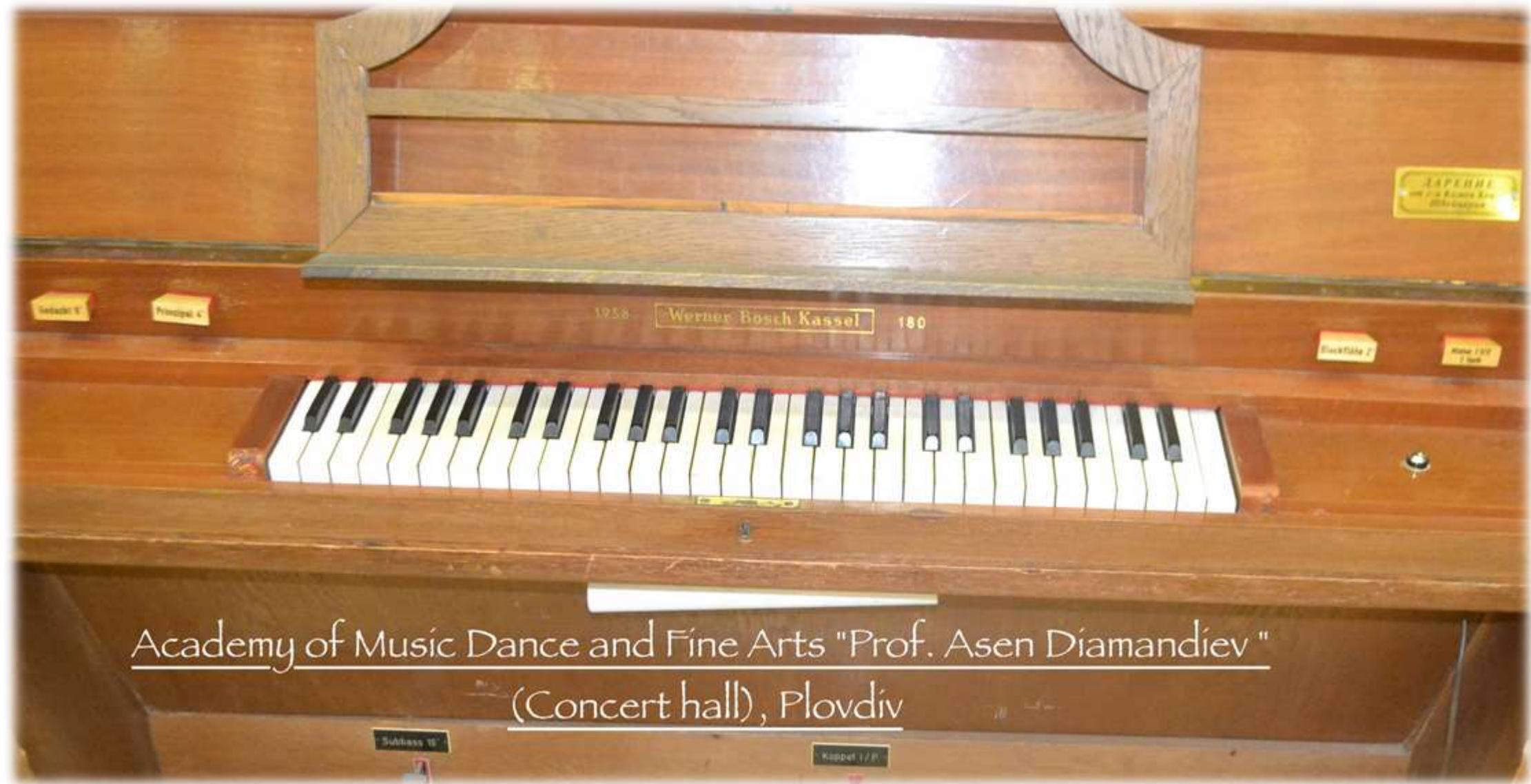


Catholic Church "St. Ludwig", Plovdiv





Academy of Music Dance and Fine Arts "Prof. Asen Diamandiev"  
(Concert hall), Plovdiv



Academy of Music Dance and Fine Arts "Prof. Asen Diamandiev "  
(Concert hall), Plovdiv



Regional Museum of History , Exposition "Unification of Bulgaria from 1885"

Plovdiv



Regional Museum of History , Exposition "Unification of Bulgaria from 1885" ,  
Plovdiv





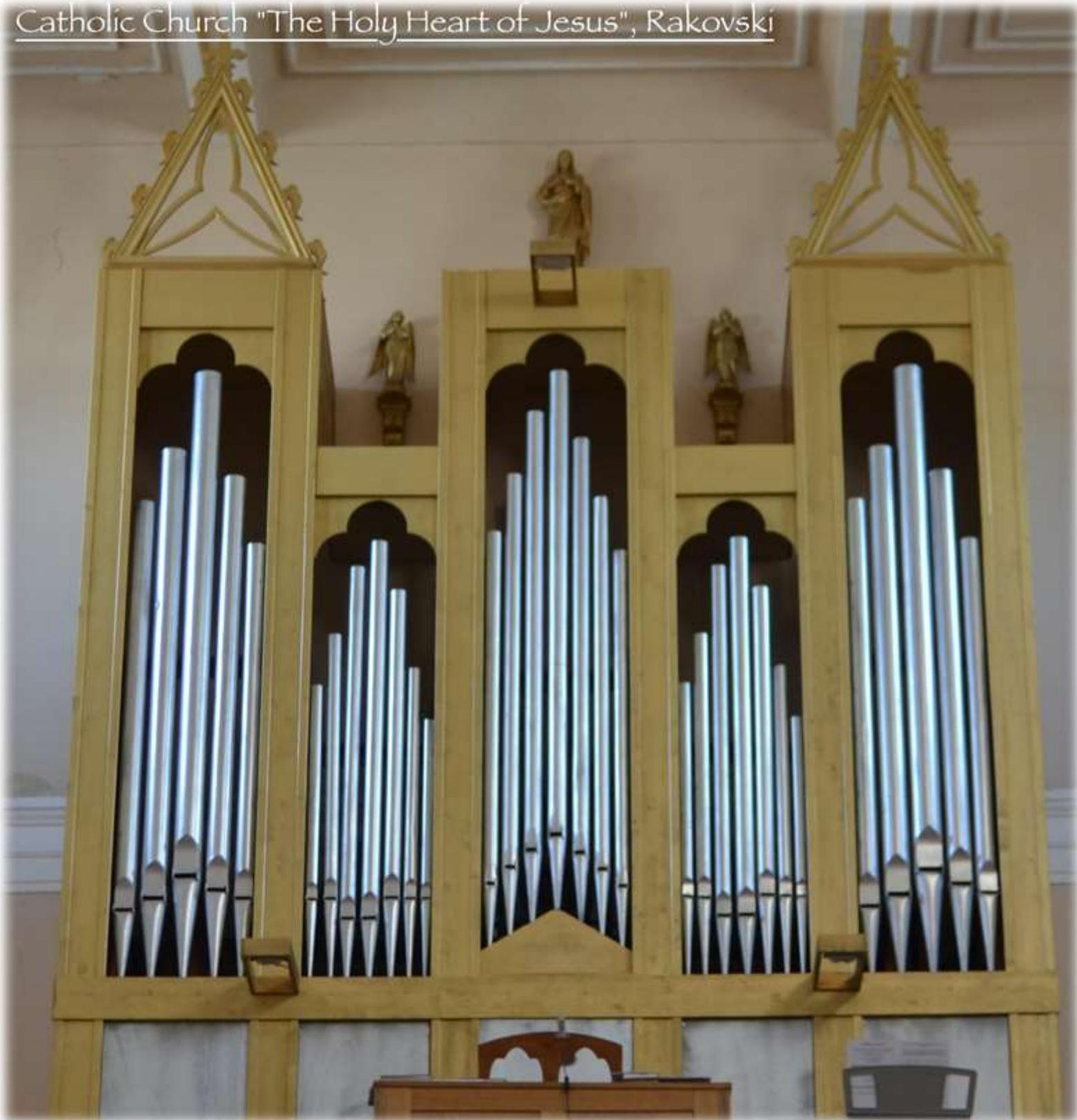
National School of Music and Dance Art "Dobrin Petkov"  
(Concert hall), Plovdiv



National School of Music and Dance Art "Dobrin Petkov"  
(Concert hall), Plovdiv



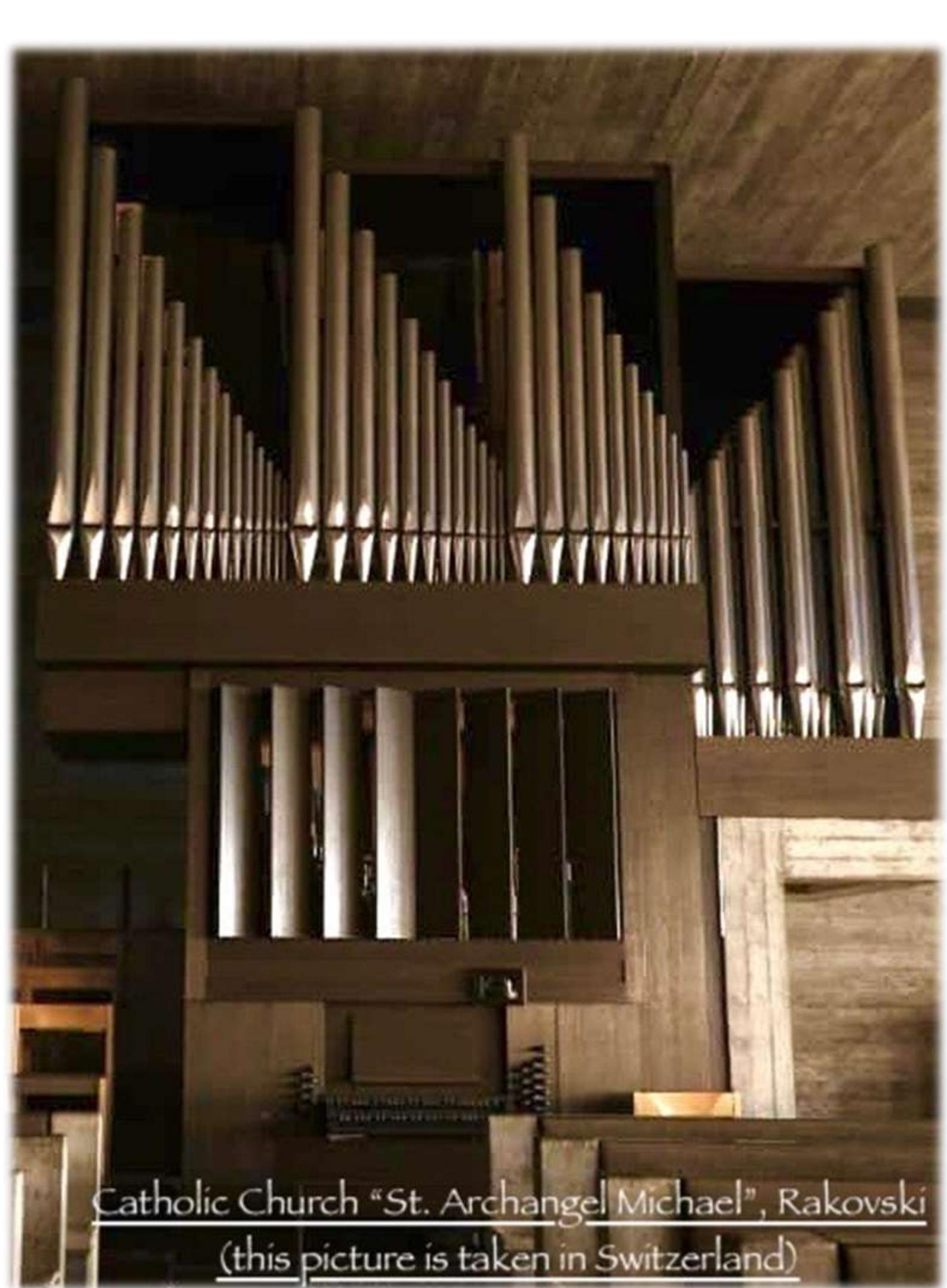
Catholic Church "The Holy Heart of Jesus", Rakovski





Catholic Church "The Holy Heart of Jesus", Rakovski





Catholic Church "St. Archangel Michael", Rakovski  
(this picture is taken in Switzerland)



Catholic Church "St. Archangel Michael", Rakovski

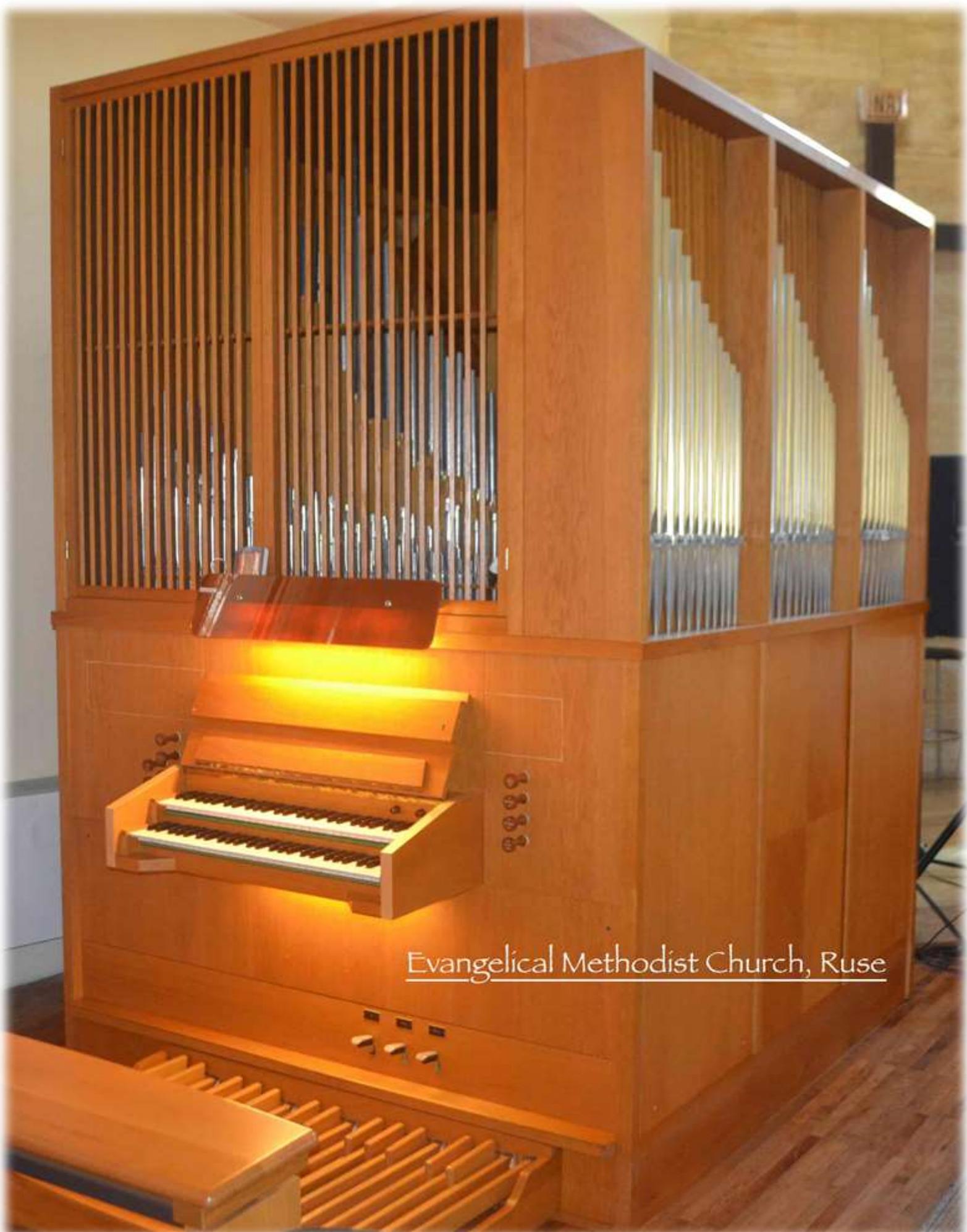


Catholic Church "St. Paul from the Cross", Ruse



Catholic Church "St. Paul from the Cross"

Ruse



Evangelical Methodist Church, Ruse

Evangelical Methodist Church, Ruse





“Sliven Hall”, Sliven



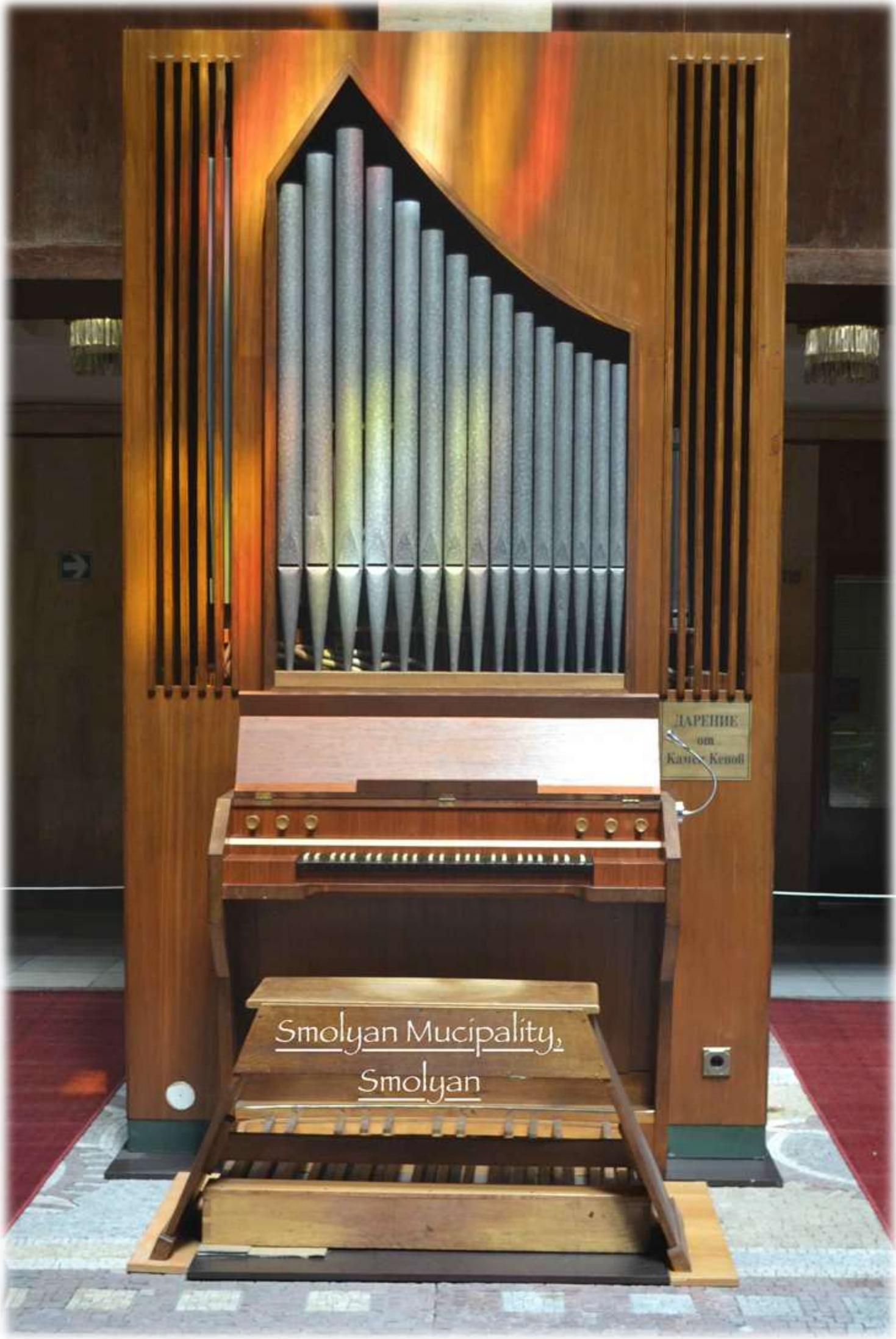
“Sliven Hall”, Sliven





ДАРЕНИЕ  
от  
Канцелярии

Smolyan Municipality,  
Smolyan





Smolyan Municipality, Smolyan

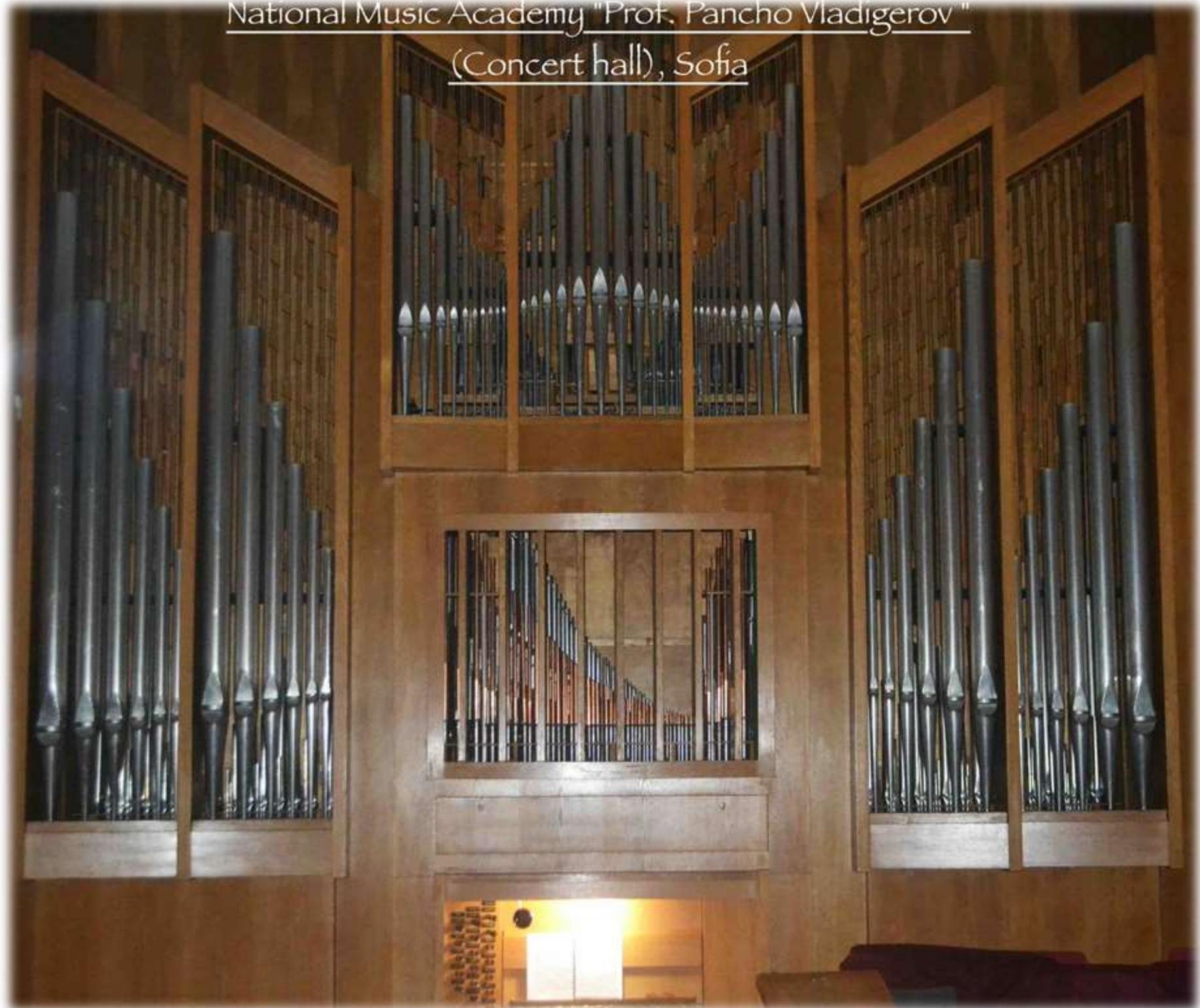


# "Bulgaria Hall", Sofia





National Music Academy "Prof. Pancho Vladigerov "  
(Concert hall), Sofia





National Music Academy "Prof. Pancho Vladigerov"  
(Concert hall), Sofia



Evangelical Methodist Church "Dr. Long", Sofia



Evangelical Methodist Church "Dr. Long", Sofia





National Music Academy "Prof. Pancho Vladigerov "  
(Study hall "35), Sofia



National Music Academy "Prof. Pancho Vladigerov"  
(Study "35"), Sofia





Palace of Happy People, Sofia



Palace of Happy People, Sofia





Earth and People National Museum, Sofia  
(First bulgarian organ)



Earth and People National Museum, Sofia  
(First bulgarian organ)



National School of Folklore Arts "Shiroka Luka",  
(Concert hall), Shiroka Luka

National School of Folklore Arts "Shiroka Luka",  
(Concert hall), Shiroka Luka





Interactive museum "Bezisten"  
Yambol



Interactive museum "Bezisten"

Yambol



**The results** of the data analyzed in Chapter 1 may be summarized as follows.

- Bulgaria has **24 pipe organs**, located in **12 settlements**, in buildings performing a different social function. The instruments have respectively large, medium, and small technical capabilities.
- Some of the organs (**6**) need an **overhaul** to use their full capacity of technical capabilities, but **16** are in **excellent condition**.
- Each of the instruments has **different origins** - assembled (used before in another country) - **15** or built (new) - **9**.
- Most (**10**) of those who are imported into Bulgaria changed their religious function in **concert function**.
- A **positive tendency** has been observed in view of the **increased appearance** of Bulgarian pipe organs in the current decade (2010-2019) - **13**. This is more than the sum of organs built or assembled in Bulgaria for 102 years from 1907 to 2009 (**12**).
- There is a **negative tendency** that most of the newly emerging pipe organs in Bulgaria, from 2010 till now (2019), have **smaller technical capabilities**.
- **Germany** is the leader (**15**) among organ builders in Bulgaria.
- The ratio between the organs with a concert, study, and church function is **16:1:7**.

# CHAPTER 2 BULGARIAN ORGAN MUSIC<sup>10</sup> TILL 2019. COMPOSERS AND WORKS.

## Summary

The main goal of this Chapter is to achieve a deeper acquaintance with these musical works through an analytical overview of their different indicators (year, author, title, composition, kind, subject matter, and duration).

The reasons for the need to create a scientific article on this topic are presented. The charts that come from the classification "Bulgarian Organ Works till 2019"<sup>11</sup> are analyzed, containing data related to:

- Composers.
- Established and unknown genres that have a direct connection to the musical form or composition techniques that make them.
- Ensembles of music performers.
- Genres, depending on kind of the performance ensemble in the work.
- Duration.

**Keywords:** bulgarian organ music, organ, composers.

There is scientific literature, which contains data about bulgarian music, but because it is not quite enough, it could continue to be enriched. The articles of Prof. Konstantin Karaspetrov, Prof. Eva Krasteva, and Prof. Sabin Levi, referring to the bulgarian organ art<sup>12</sup>, are significant for future researches in this area. An absolute helper for this is also the 12 volumes "Organ Music by Bulgarian Composers" with compiler and editor Prof. Sabin Levy.

The classification of bulgarian organ works as of 2019 is not made yet. My classification<sup>13</sup> contains detailed information about the history and the type of works. Therefore, a significant benefit of this type of classification would get conductors, composers, organists, vocal, and performers of other instruments seeking the rich sound that the organ provides. People who have a personal interest in organ music, but are not professionals, could get to know with analyses of a different kind of factual for not so famous works.

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<sup>10</sup> The whole article refers to works for or with the participation of an organ.

<sup>11</sup> The classification is presented in „**Annex 4**“ of the Dissertation "Bulgarian organ music. Composing techniques and expressions in organ works by Velislav Zaimov, Sabin Levi Artin Poturlyan".

<sup>12</sup> They are described in the "**Sources**".

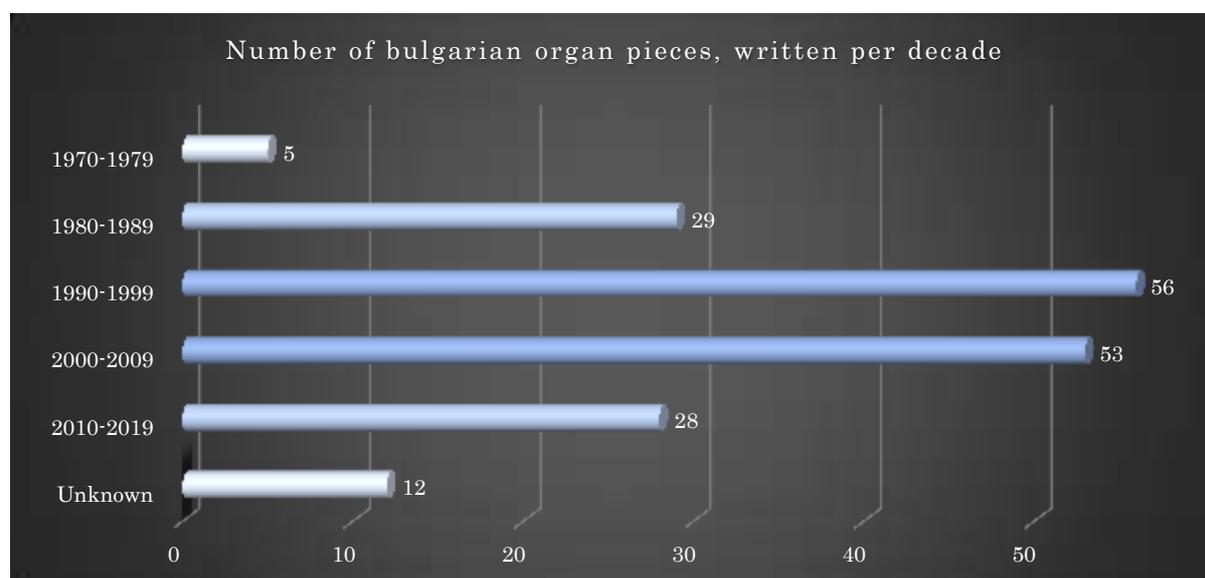
<sup>13</sup> It is presented in "**Annex 4**" in my dissertation.

The reasons to consider the topic of bulgarian organ music are:

- After the first bulgarian work for organ ("Sonata for Organ" by Artin Poturlyan - 1972), at least **183 works** were created for this instrument.
- So far, the number of composers of organ music is **36**. Therefore there is a wealth of styles, expressions, and composing techniques.
- **Variety of genres**<sup>14</sup> and **forms (38)**: Alemanda, Arabesque, Aria, Ballade, Variation, Invention, Canon, Cantata, Concert, Madrigal, Miniature, Oratorio, Partita, Passacaglia, Passacaglia and Fugue, Song, Poem, Prelude, Prelude and Tokata, Prelude and Fugue, Prelude Horal and Fugue, Prelude and Fugue, Program music, Requiem, Rondo, Symphonic poem, Symphony, Sonata, Toccata, Tokata and Fugue, Trio, Fantasy, Folklore variation, Fugue, Choral, Choral melody, Choral Preludium, Choral Fantasy and Choir song.
- **Diversity of ensembles.**

The classification **does not claim** to be full, and the author welcomes any information from a reliable source. It will enrich the information gathered so far.

The creation of bulgarian organ music dates back to the beginning of the 70 years of the XX century and continues in 2019:



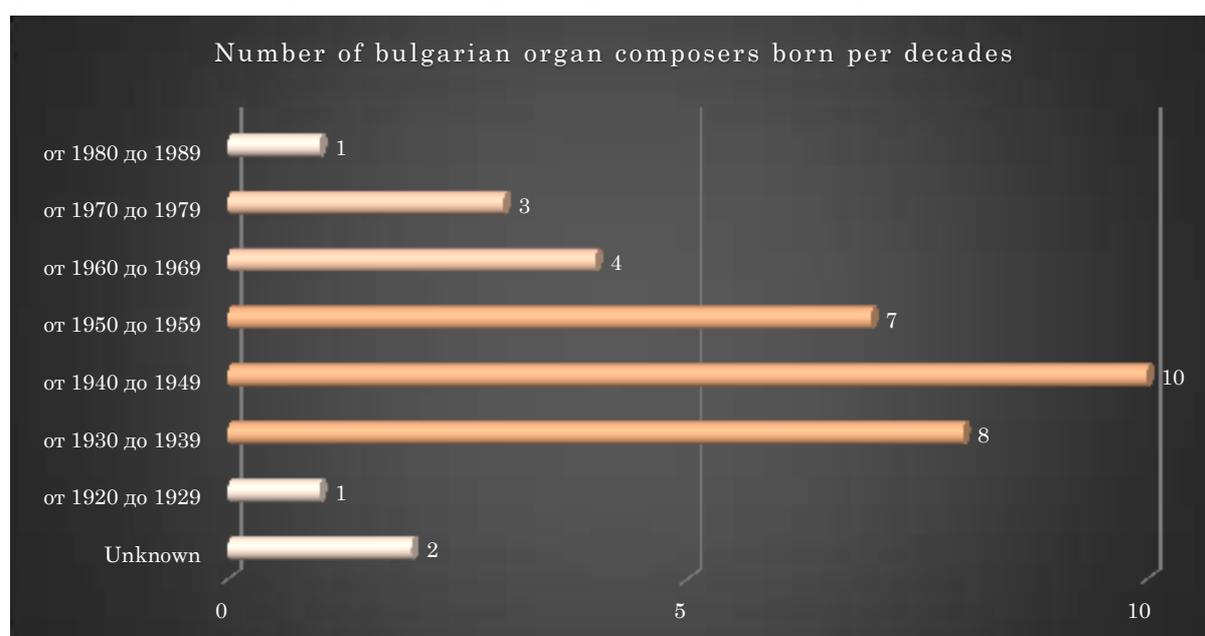
The chart shows that the intensity of the creation of organ music increases until the third decade. However, there has been a significant decline in the current fifth decade (2010-2019). This is a curious fact because the number of new pipe organs in the country has not stopped increasing. So why is the number of organ works decreasing? Here are some of the possible reasons:

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<sup>14</sup> Here the use of "genre" is directly linked to the musical form and techniques that build it.

- Hard accessibility of these instruments for rehearsals needed by the organists and composers.
- The limited possibilities for concert performance. Some of the concert halls require rent. In others, it is not allowed certain groups of people to make concerts due to their religion.
- The Bulgarian organ and classical<sup>15</sup> music is not supported enough by the cultural institutions.
- The younger generation cannot find the realization of their works, not just for organ, and in most cases, leave the country. Accordingly, the age of writing for organ composers increases. Some of them end their composer activity entirely.
- The unpopularity of events for classical music at all.
- The poor current state of some of the organs.

Composers who have written organ music are **36**. They were born in different generations starting from the beginning of the XX century:

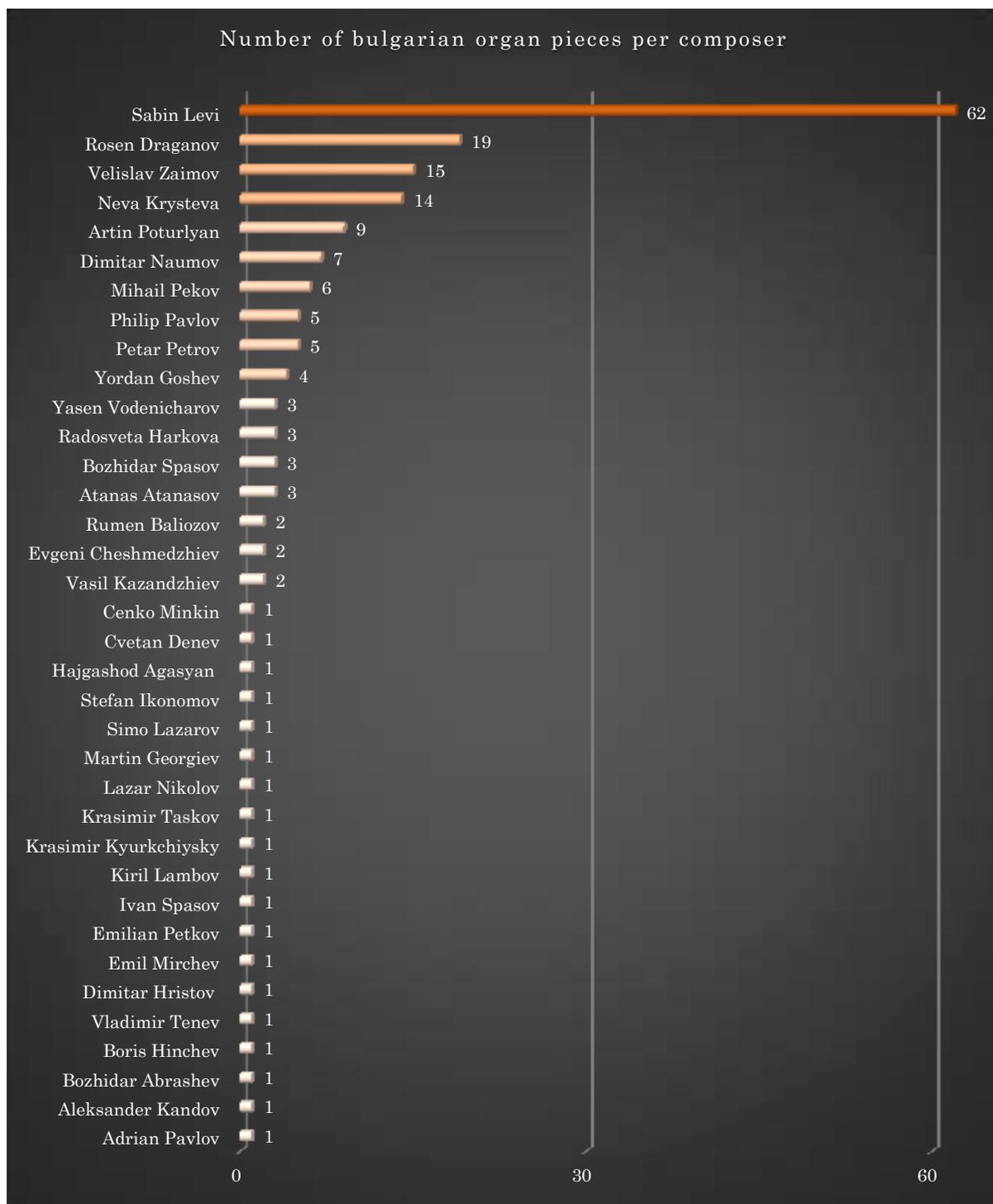


The chart outlines two tendencies:

- **Negative** - the number of composers born after the period 1940-1949, progressively decreases.
- **Positive** - two of the composers, who were born after 1970 (Sabin Levi and Rosen Draganov) possess the most written organ works. This could be defined as the beginning of a tradition in organ art.

Bulgarian composers have different number of organ pieces:

<sup>15</sup> Here "classical" is used in a conventional sense and covers all classical music. It doesn't mean "classicism."



The reasons for the large difference in the number of works could be:

- A large part of the composers share that most of their works were created at the request of fellow organists.
- Some of the authors have a close personal or professional relationship with conductors or people on higher positions in institutions where there is a pipe organ. These people purchase organs works on different occasions and take care of the realization of the works.
- Certain group creators have or had free access to some of the pipe organs.

- Low interest in the instrument.

The chart shows a negative tendency for bulgarian organ music. **18** (51%) of the composers have only one work (18 of all 183 works = 10%). This could be the result of:

- Personal curiosity - how it will sound a musical idea on an organ, after which the composer loses interest.
- Difficult realization of written music.

The chart shows that the first five authors (15% of all) created a bigger part of all works - **119** (65%) of 183. One of the reasons for this is that three of them (Sabin Levi, Rosen Draganov, and Neva Krasteva) are also organists, which naturally increase their interest in organ music. The other two authors (Velislav Zamov and Artin Poturlyan) have impressive musical biography not only for organ but for all instruments from the symphonic orchestra.

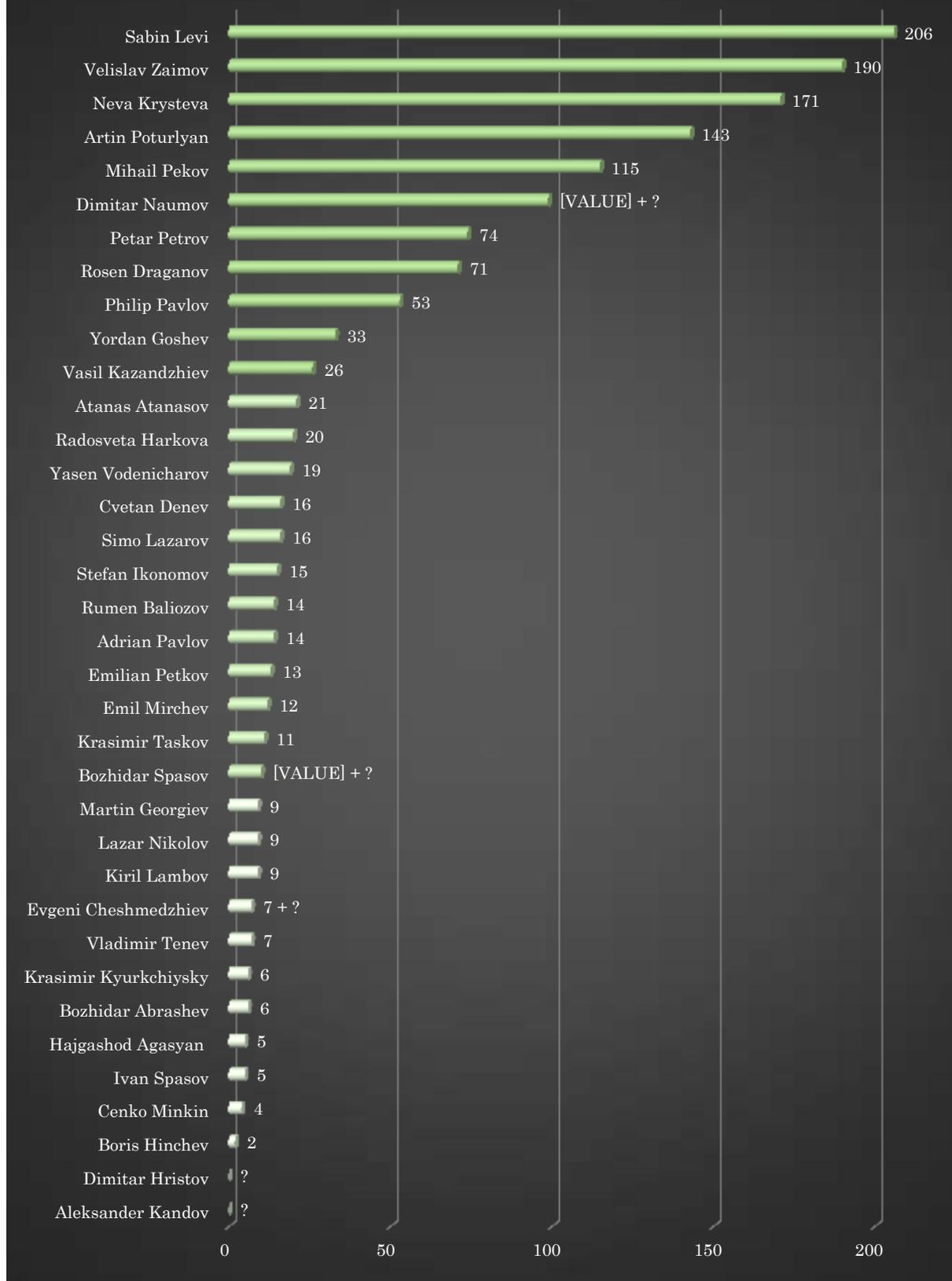
However, as a total duration of the works, there are some<sup>1617</sup> changes in the ranking:

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<sup>16</sup> About the Works "Triptych for organ" by Dimitar Naumov, "It's a short night" by Evgeni Cheshmedjiev, "Carousel" and "Three pieces for organ" By Bozhidar Spasov there is no information. Therefore their indicators are smaller than the real ones.

<sup>17</sup> About the works "I open it, look." by Dimitar Hristov and "Sonata for organ" by Alexander Kandov there is no information. Therefore a question mark is placed in these places.

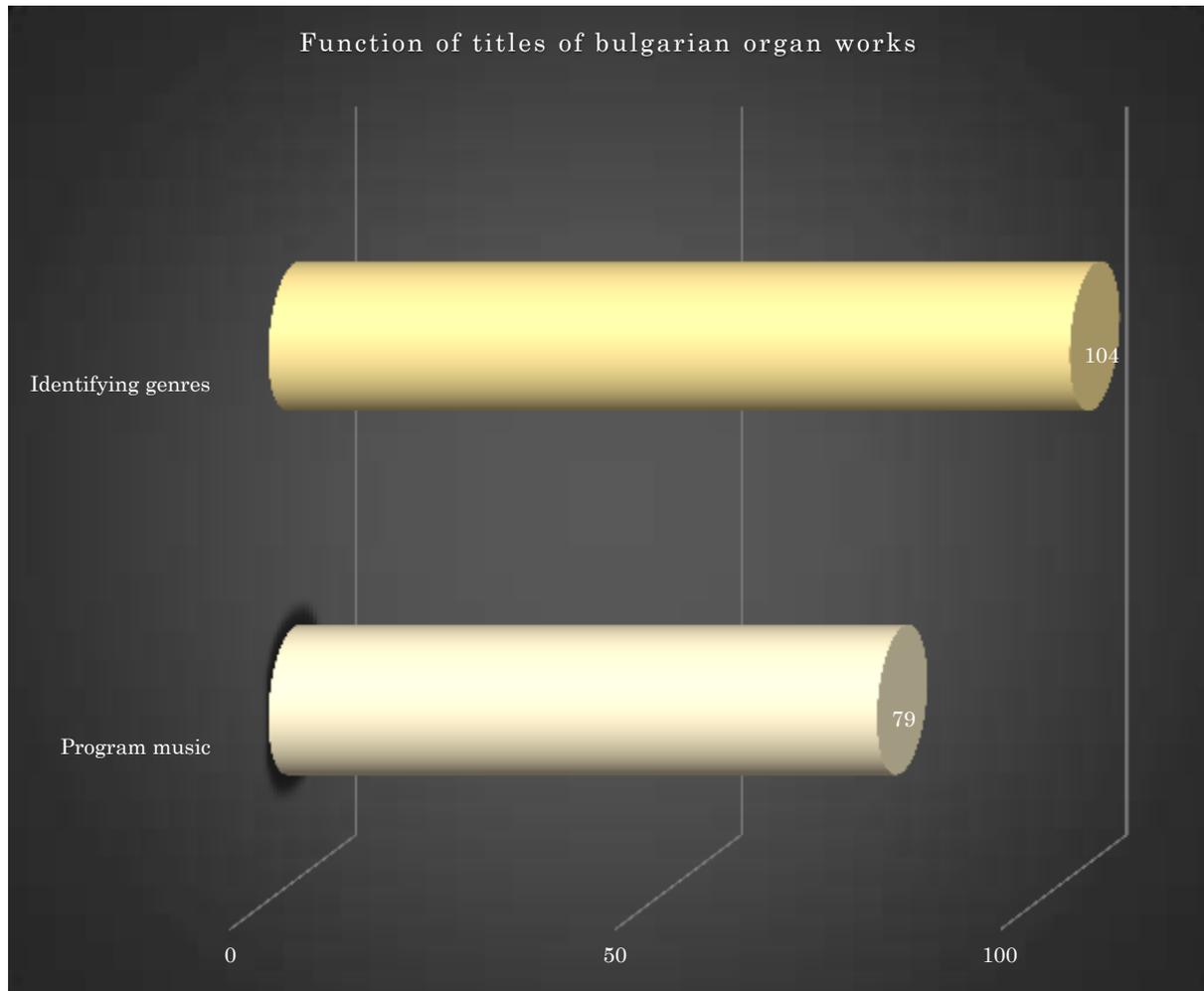
### Duration of organ music by bulgarian composers (min.)



Of course, the duration of a work does not affect its qualities. However, it could not be denied that the authors with higher experience in organ music know

better how their piece will sound and be performed on the organ. Therefore, there is a bigger chance that the organ work<sup>18</sup> is comfortable to play. That's why the meaning of this chart is to measure in minutes the experience of composers in organ art.

When the titles of the works are observed, it is noticeable that some of them identify genres, while others are based on program music:



There are no paper sheets of some of the programming works, so their structure forms and genres<sup>19</sup> cannot be determined.

There is **richness of genres – 38**. This could be described as one of the strengths of the bulgarian organ music. Some of the genres are more typical of a particular era in the history of music others evolve, change, or enrich going

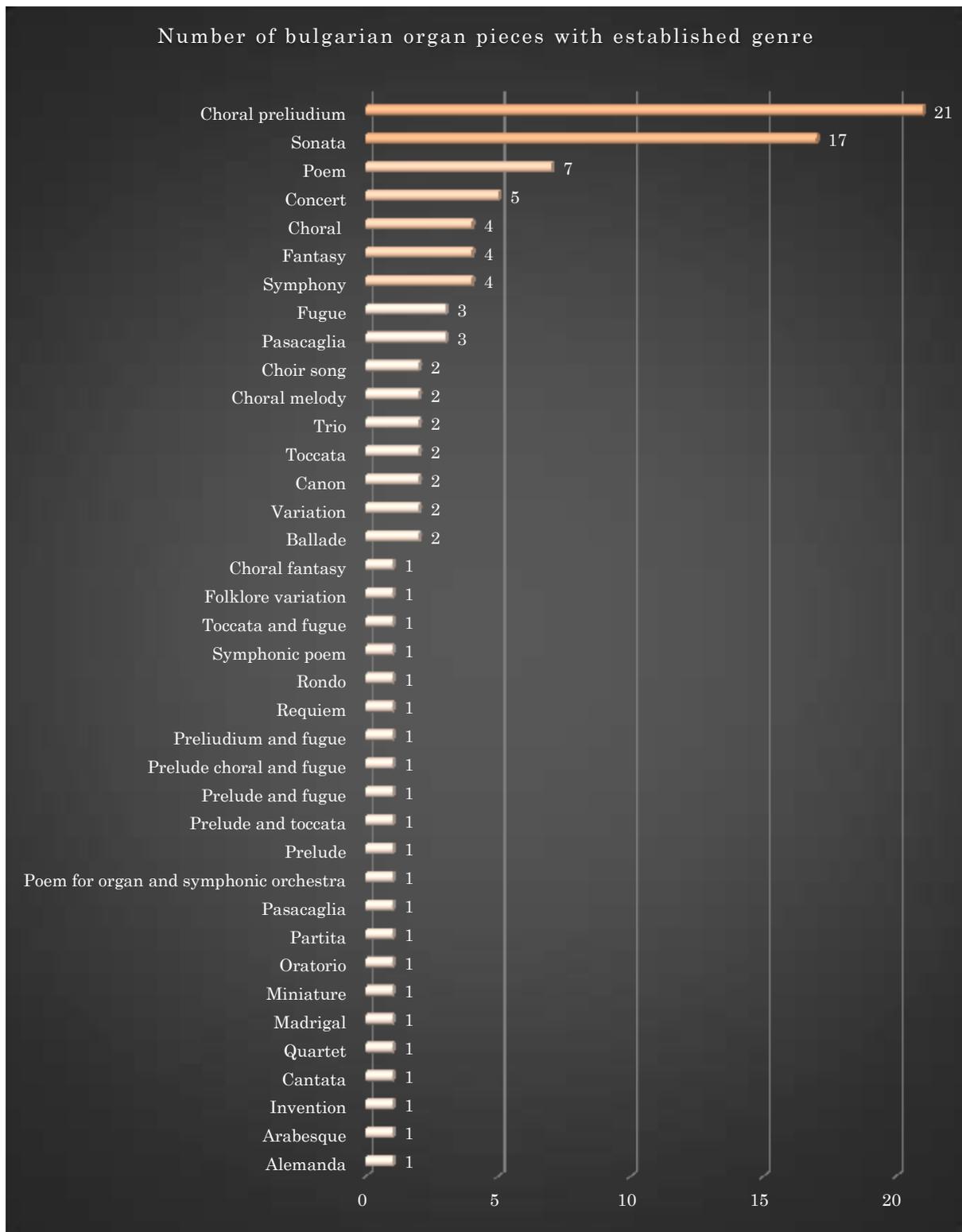
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<sup>18</sup> "Comfortable" does not mean easy, because a music passage can be difficult but comfortable for the performer.

<sup>19</sup> "Genre" in the analysis of this and the following chart is again in connection with the musical form and compositional techniques that make up the work.

through different eras. As mentioned, the diversity of composer styles leads to artistic transformations of these genres.

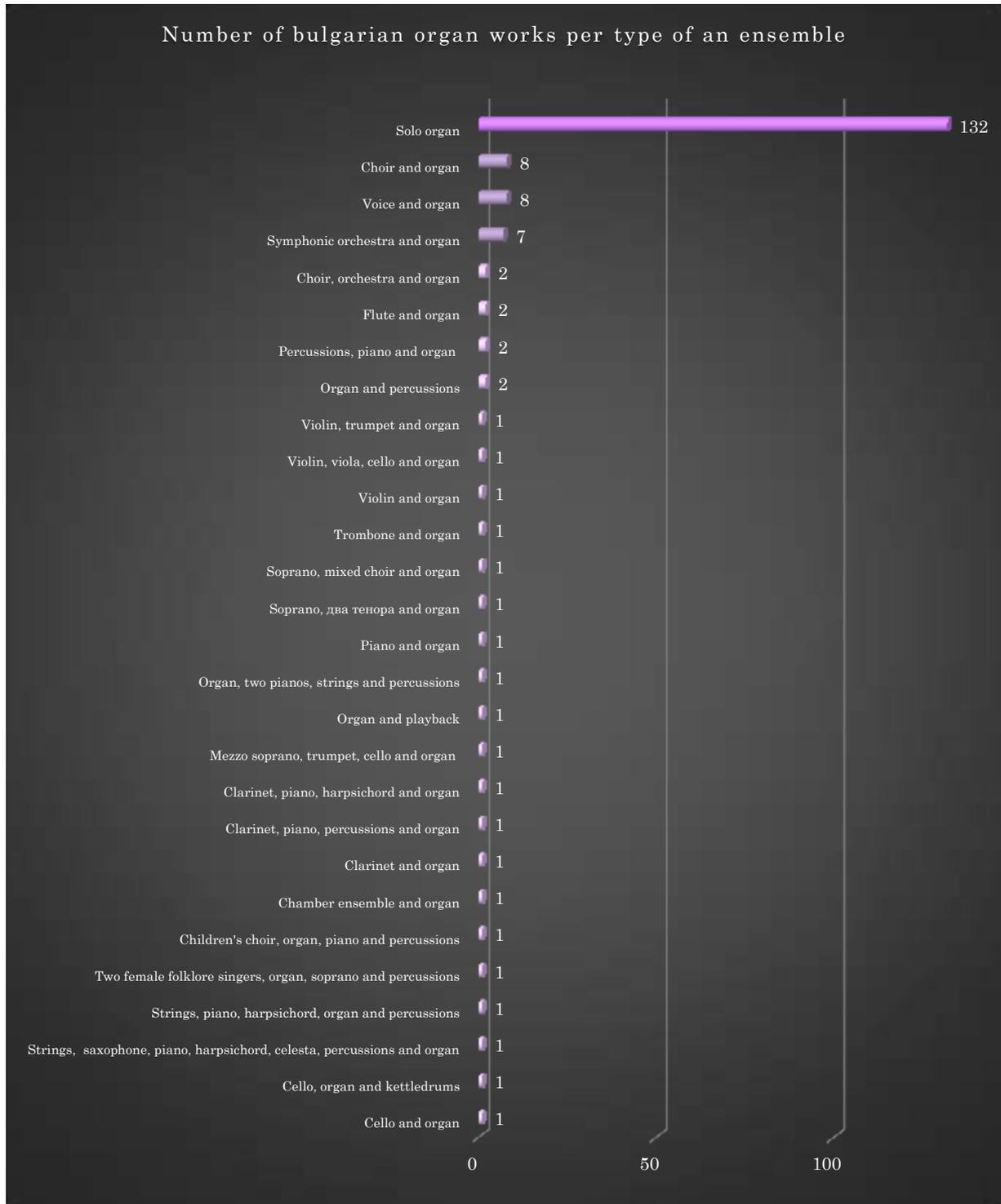
The number of works from a particular genre varies in different values:



Perhaps the greatest benefit of the chart is for organists. Some of the forms and genres are similar, but others are fundamentally different. This can be said to be

a positive tendency because it expands the variety in the choice of the kind of work that may be included in a concert repertoire.

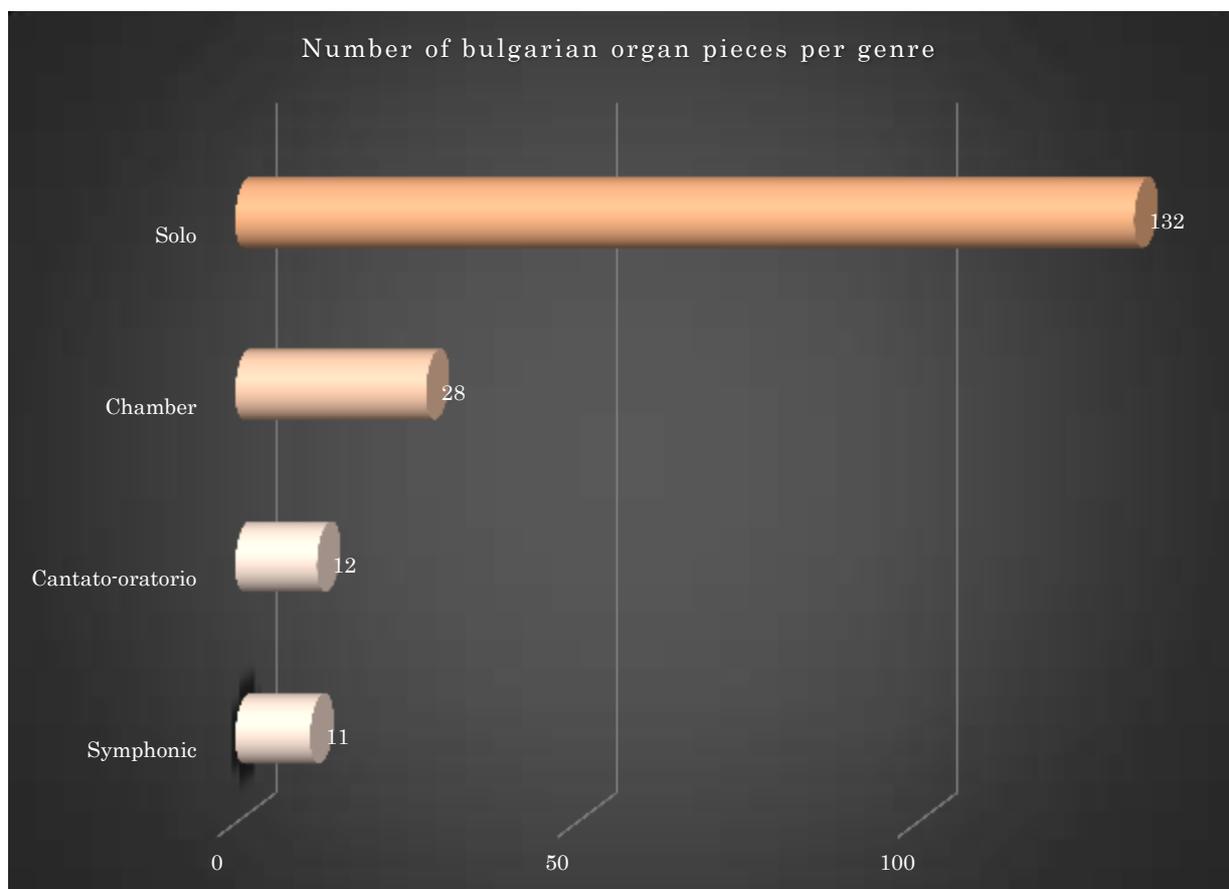
Another characteristic feature of Bulgarian organ music is the **variety of ensembles** in which the organ participates:



The chart shows the biggest number of solo works **132** (from 183 works = 73%). It is quite logical, because the larger the composition is, the more

challenges for the public realization there are. That is why in certain cases, the works are written on the occasion of competition, celebration, festival, etc. because the organizers provide human and technical resources needed for the realization of the music. In world music, there are not many equivalents of some of the above combinations of instruments. An example is "Organum" for two folk singers, percussion and organ by Neva Krasteva, Symphony No. 4 "Dona nobis pacem" for the strings, saxophone, piano, harpsichord, celesta, percussion and organ by Petar Petrov and others.

The following chart shows the relationship between the number of works<sup>20</sup> and the genre of which they belong:

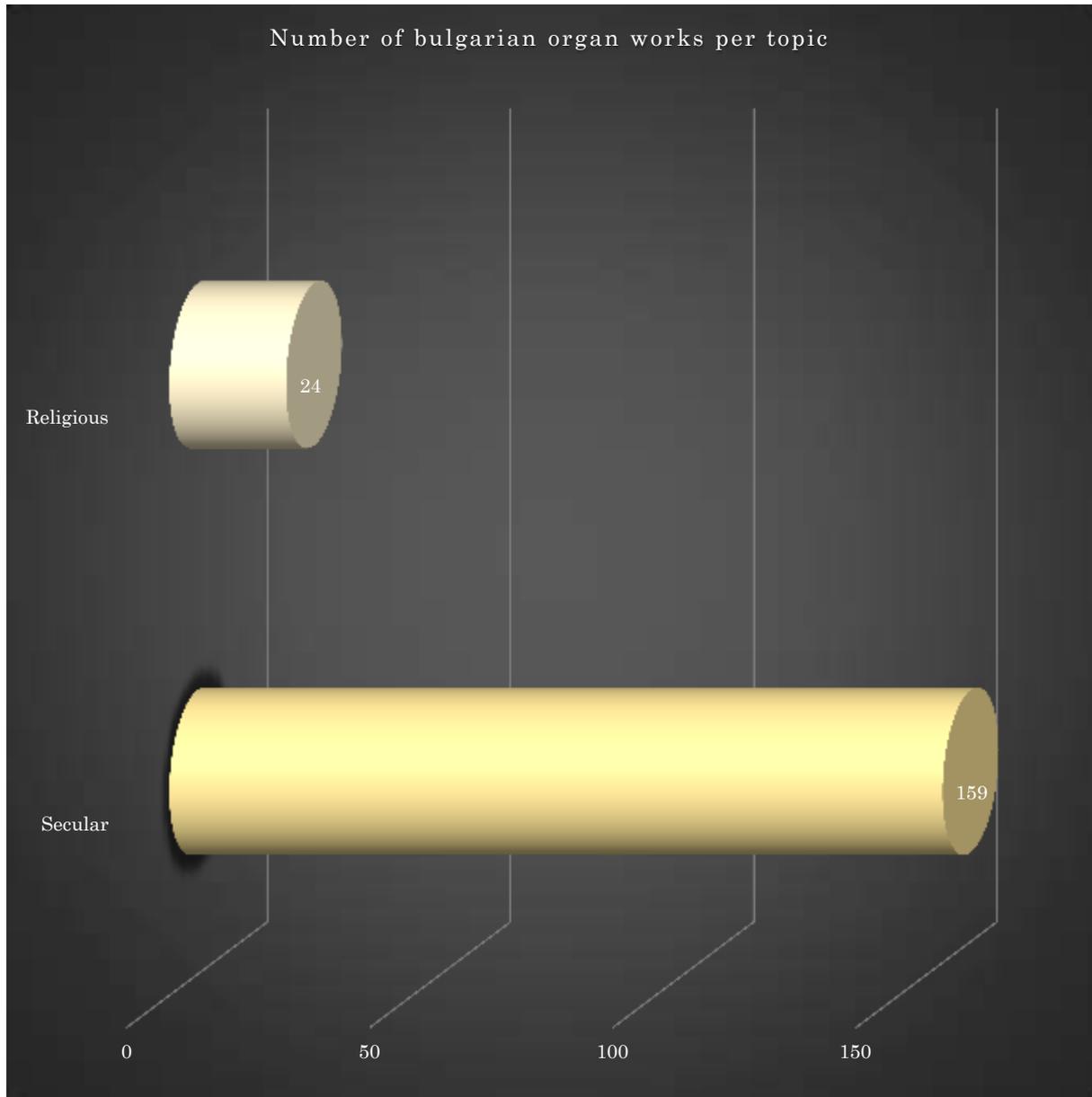


The proportional relationship between the number of performers and the number of works is visible here - **the more performers, the less works**. It is normal for authors to think first for possibilities of public performance. In some cases, everything is set by the organizers of the event. In other cases, the composer must care for all by himself. The result of this is greater difficulty in materializing the composition. Therefore, in the most general case, the solo

<sup>20</sup> The term "genre" is used in connection with the instrumental composition of the works.

genre is chosen. Moreover, all this does not apply only to the organ, but also the whole bulgarian classical music.

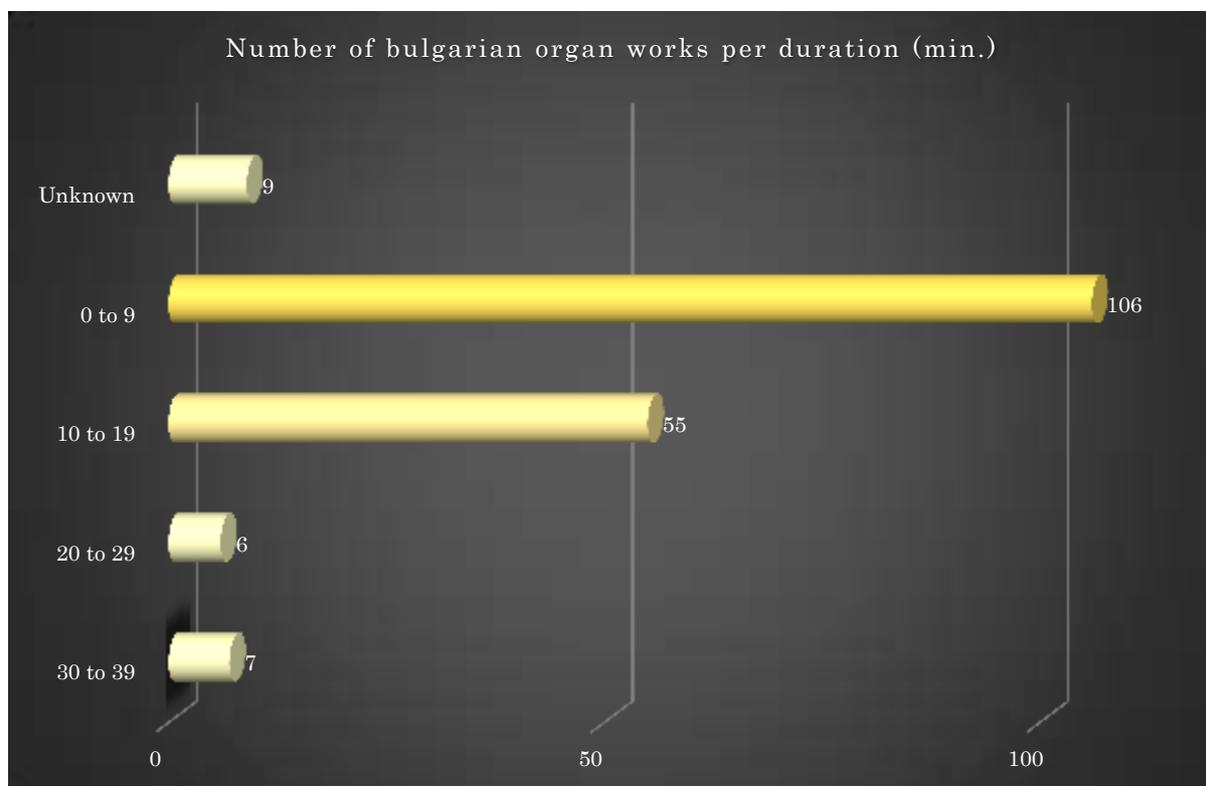
There are two main topics in bulgarian organ art:



The perception of the organ as an instrument, primarily entrusted with religious function, can be questioned here. **87%** of the works presented in the classification possess secular thematics and only **13%** religious. The reasons for the big difference could be:

- Authors want their music to get to a larger group of people.
- Personal composer preferences.
- Greater opportunity for realization of the works.

The duration as a factor would be essential for conductors and organists who would include bulgarian organ works in their repertoire. In this case, the classification will play the role of a catalog:



It immediately clarifies the principle that the works with a bigger time range are less than the number with a smaller. Here the reason for this is the hard process of integrating longer works into a concert repertoire. In the bulgarian concert halls, it is sporadic to make a concert of only one work. Therefore composers want the realization of the created pieces by them to become possible, and they comply with the duration.

**The conclusions** of the analysis in Chapter 2 are:

- From the fourth decade (2000-2009) **the number of works per organ decreases.**
- The number of composers born after the period 1940-1949, writing organ works **progressively decreases.**
- Two of the authors from the newer generation of artists **have the most works for organ.**
- **183** organ compositions were created as of 2019 in Bulgaria.
- **36** composers, from different generations, have written organ music. This leads to a **variety of styles.**
- The works have a **wide variety of forms, genres (38), and ensembles.**

- When it comes to composition, the solo genre is predominant - **132 works** (72%).
- **87%** of the works are secular and **13%** religious.
- The average duration of works varies, but pieces with a duration of **10** minutes are the highest number- **106** (over 50%) The total duration of bulgarian organ music is over **216 hours**.

# CHAPTER 3 ORGAN MUSIC IN BULGARIA UNTIL 2019, THROUGH THE SIGHT OF COMPOSERS AND ORGANISTS

## Summary

The reason for writing this article is the relative information gap about the opinions of Bulgarian composers and organists on issues related to Bulgarian organ music<sup>21</sup>. Its primary purpose is to present an analytical reading of the openings of the creators and performers of Bulgarian organ music in a questionnaire related to the organ art of Bulgaria.

The article presented the reasons for the need for its creation. The diagrams, originating from the poll "**Organ Music in Bulgaria until 2019, through the Sight of Composers and Organists**"<sup>22</sup> and containing questions about the organ works related to:

- The creation process.
- Public realization.
- The authors.
- Genres.
- Trends in the frequency of composing.
- The current situation.
- Opportunities for improvement.

**Keywords:** Bulgarian organ music, organ, composers, organists, organ builders, poll.

Bulgaria has composers and organists with a strong track record in the field of organ music. The systematization and analysis of their views on Bulgarian organ art would be of considerable importance because in this way could be:

- Shape the current state of Bulgarian organ music.
- Identify some of the significant problems that stop its development.
- Identify some of the possible solutions that could help overcome them.

When it comes to research on organ bulgarian music, the view of people who have become part of it is critical fundamental. A review and attempt has been

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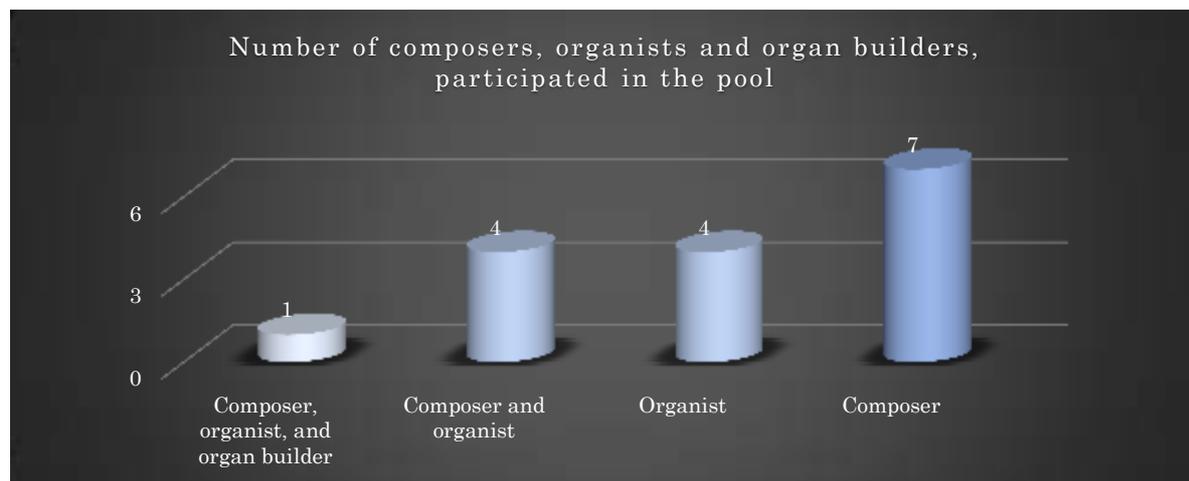
<sup>21</sup> The whole article refers to works for or with the participation of an organ.

<sup>22</sup> The poll is presented in the dissertation " Bulgarian Organ Music. Compositional Techniques and Expressions in Organ Works by Velislav Zaimov, Sabin Levi Artin Poturlyan".

made to contact all living authors<sup>23</sup> (24), included in the classification "Bulgarian Organ Works by 2019"<sup>24</sup>. The number of those who completed the pool is **12** (50%). The most significant number of bulgarian active organists was also sought. The number of those surveyed was **4**. The total number of respondents is 16. Their order in alphabetical order looks like this:

- 1. Artin Poturlyan**
- 2. Atanas Atanasov**
- 3. Velin Iliev**
- 4. Velislav Zaimov**
- 5. Dimitar Naumov**
- 6. Krasimir Taskov**
- 7. Maria Slavova**
- 8. Mikhail Pekov**
- 9. Neva Krasteva**
- 10. Peter Karagenov**
- 11. Peter Petrov**
- 12. Radosveta Harkova**
- 13. Rosen Draganov**
- 14. Sabin Levy**
- 15. Stefan Daltchev**
- 16. Philip Pavlov**

The following chart shows the professional background of the people listed above in the field of Bulgarian organ art:

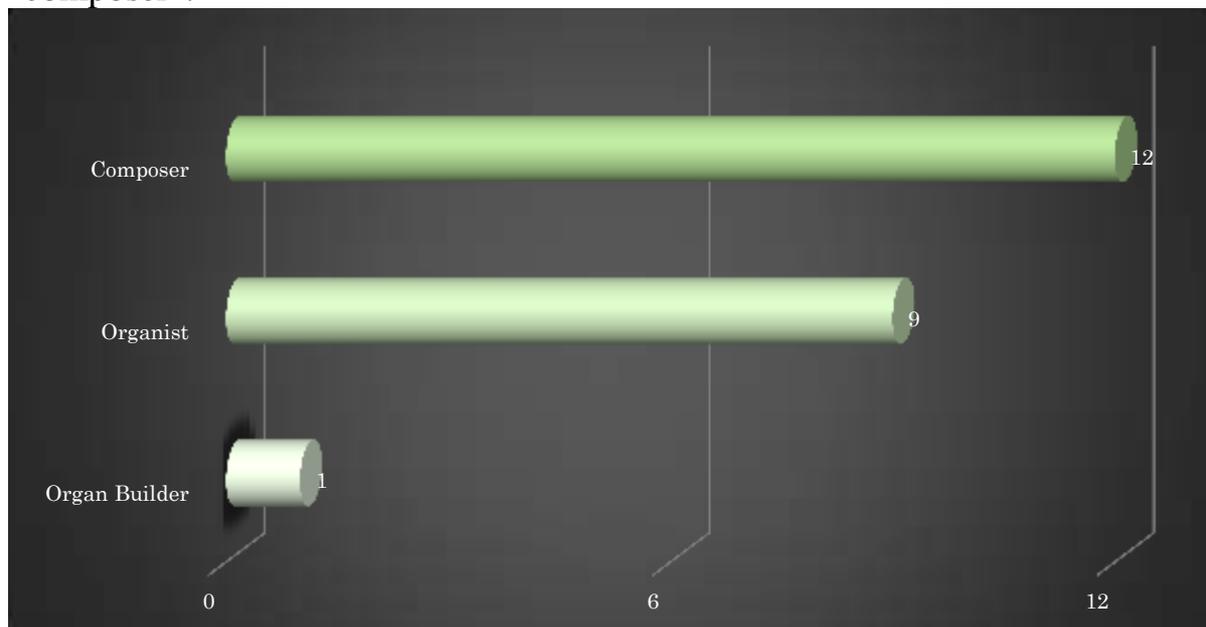


The chart shows the numerical advantage of composers - 7 (44%) over the rest. This would be further strengthened even if a hypothetical merger of the four

<sup>23</sup> All of the composers are **36**, 10 are not alive, and for 2, there is no information. Hence the number of those who left is **24**.

<sup>24</sup> It's presented in the dissertation "Bulgarian Organ Music. Compositional Techniques and Expressions in Organ Works by Velislav Zaimov, Sabin Levi Artin Poturlyan".

professional areas shown were made, i.e., the number of "composer, organist, and organ builder" and "composer and organist" is added to "organist" and "composer":



The chart shows the ratio of composer - 12 (54%): organist - 9 (41%): organ builder - 1 (5%). The reasons for the smaller number of organists could be rooted in the fact that:

- Organists are dependent on the presence of an instrument.
- The number of pipe organs in Bulgaria (24) determines the opportunities for professional realization. They are less than the places for instruments like violin, piano, etc.
- The restricted, and for certain groups of people<sup>25</sup>, access to a large part of the pipe organs in Bulgaria.
- In the music education system, the organ is poorly represented. In music schools, there is no specialty organ, and in higher education, there is no bachelor's program "organ." The Master's Degree after Bachelor's Degree may be completed, and this is only at the National Academy of Sciences "Prof. Pancho Vladigerov" in Sofia.

In the poll, the representative of the organ builders is one - **Rosen Draganov**. He is currently building the **first bulgarian pipe organ**<sup>26</sup>. He is doing it without the assistance of foreign organ-building companies. According to available information, he is the only one professionally engaged in such activity. The reasons for this could be:

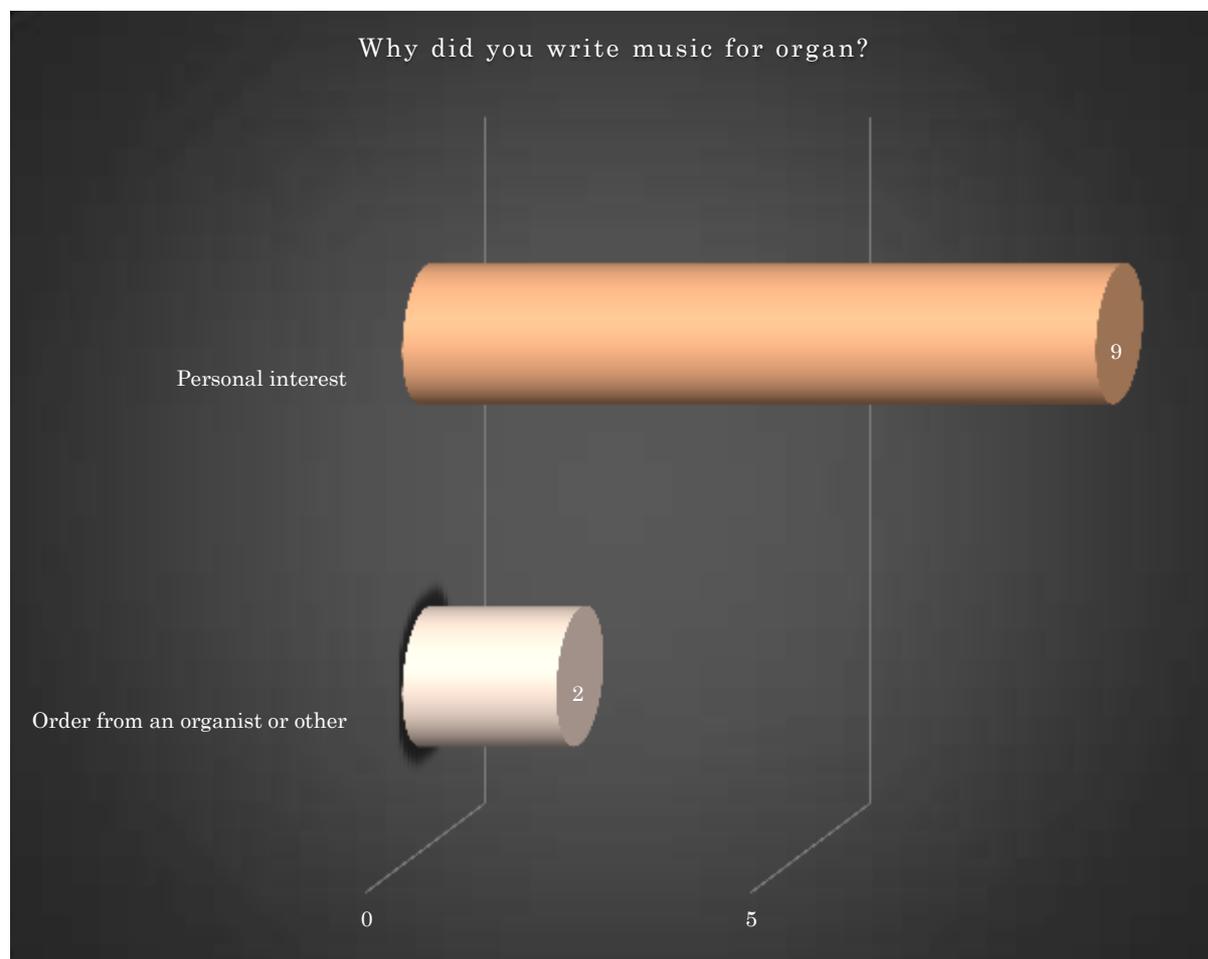
- The lack of a school or institution where organ-building can be studied.

<sup>25</sup> For religious or other reasons.

<sup>26</sup> In "Earth and People National Museum", Sofia.

- Difficulty finding a room to install a pipe organ.
- The large funds needed for tools, materials.
- A significant period during which construction is to take place<sup>27</sup>.

The purpose of the **first question** in the pool is to look at the root causes of writing an organ work<sup>28</sup>:



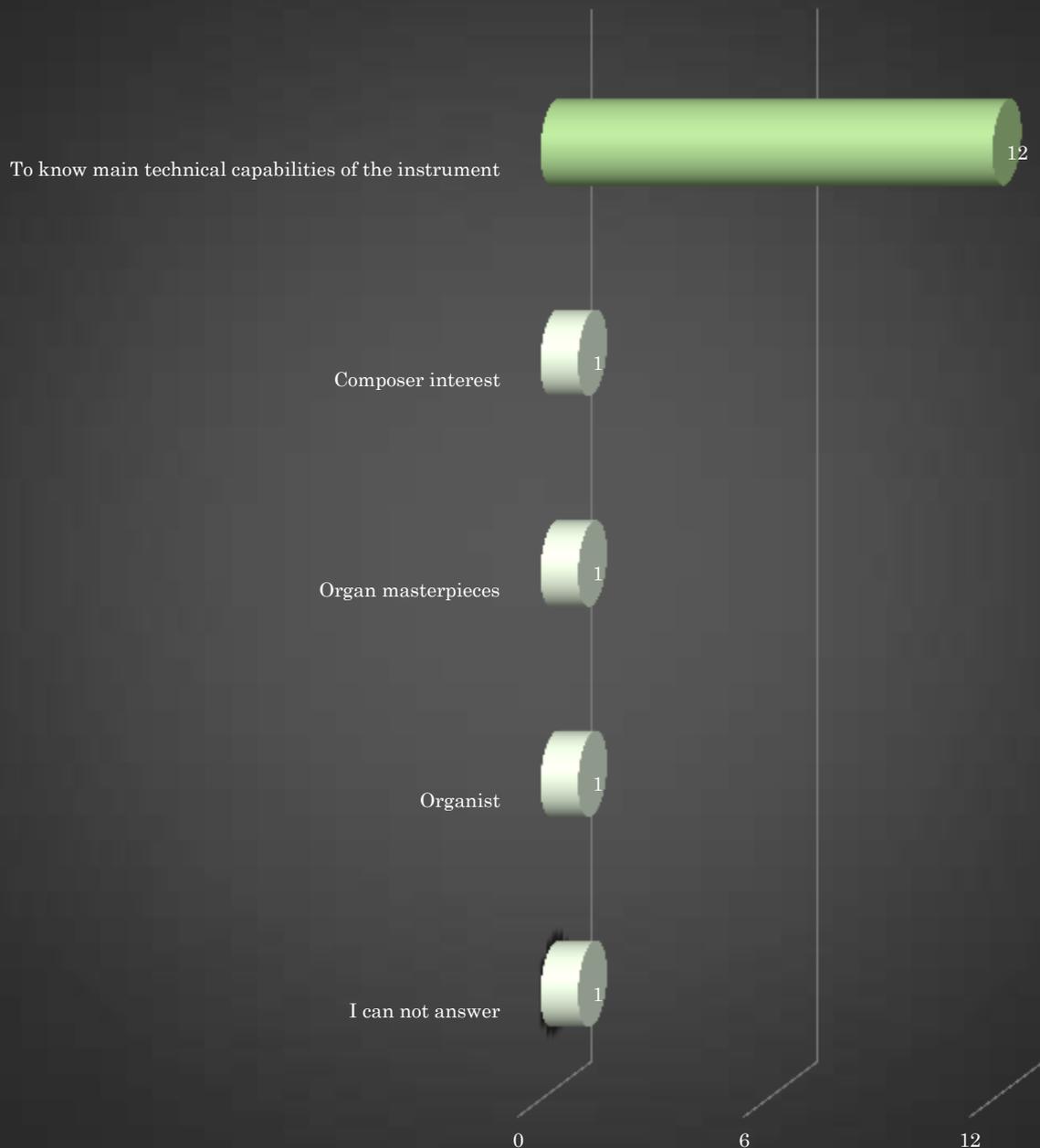
The chart clearly shows the tendency that the personal composer's interest - **9** (82%) is a leader in approaching the composition of organ music. **2** authors (18%) indicated that they fulfilled an order given by musicians, organizations, institutions, or others. Those who have this answer have one of the most solid organ creativity in time. Therefore, the performer's, institutional, and listening interest could greatly stimulate the composer.

The purpose of the **second question** is to indicate the necessary means for writing an organ work:

<sup>27</sup> All of the four reasons listed above relate to the construction of a new organ, not the most common and cheap practice of today - disassembling an instrument abroad and assembling it in Bulgaria.

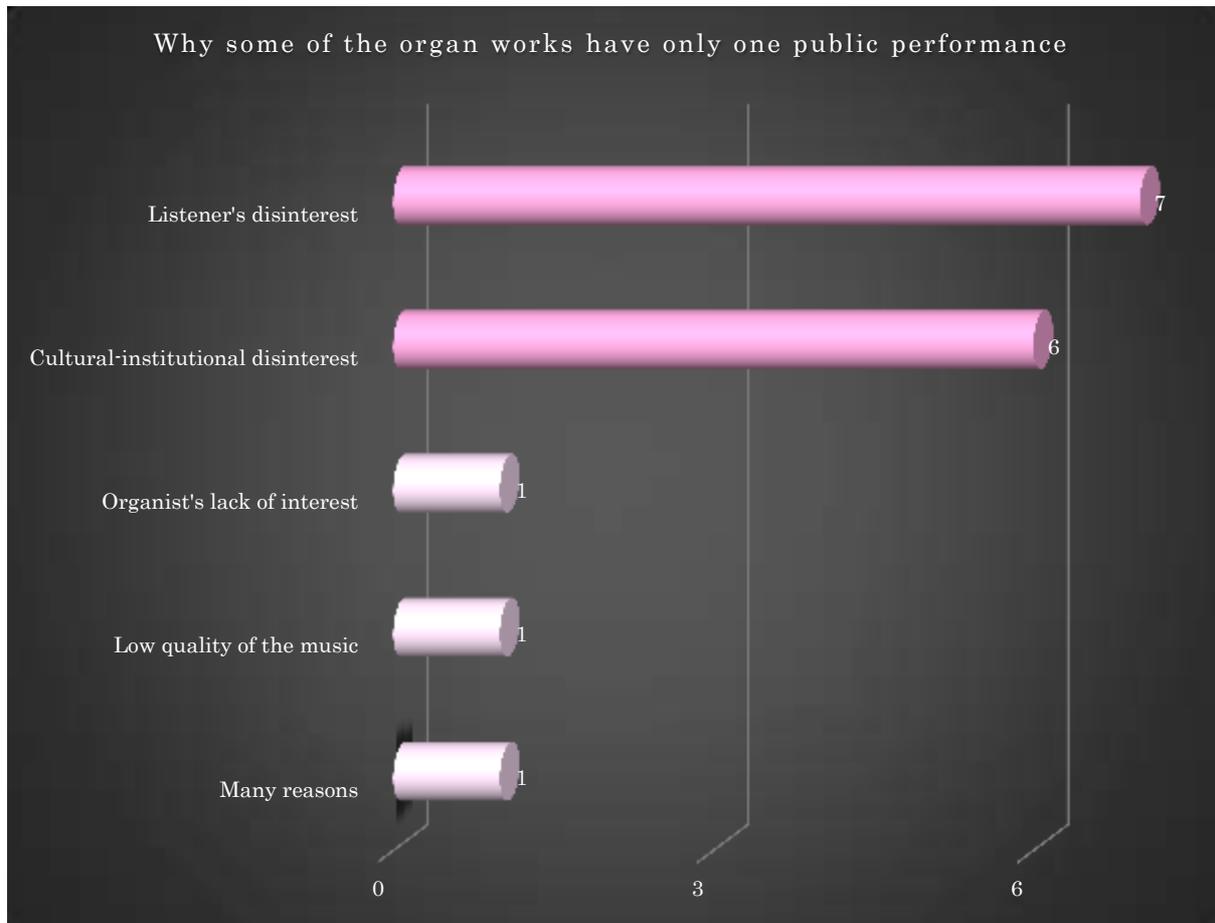
<sup>28</sup> Organists do not respond to this question.

What is necessary to know before write organ music?



The diagram shows that to be an organ work qualitative and at the same time challenging for the organist, the composer must know the technical characteristics of the organ - **12** (75%). He or she must know the tonal volume, must use the instrument's timbre and distinguish material that can be performed by the hands and feet of the performer. This answer, therefore, has such an advantage over the others by **1** (6.25% each). It is because of its technical capabilities that the body is often referred to as the "king of instruments".

The purpose of the **third question** is to identify the reasons for the sporadic performances of the Bulgarian organ works:

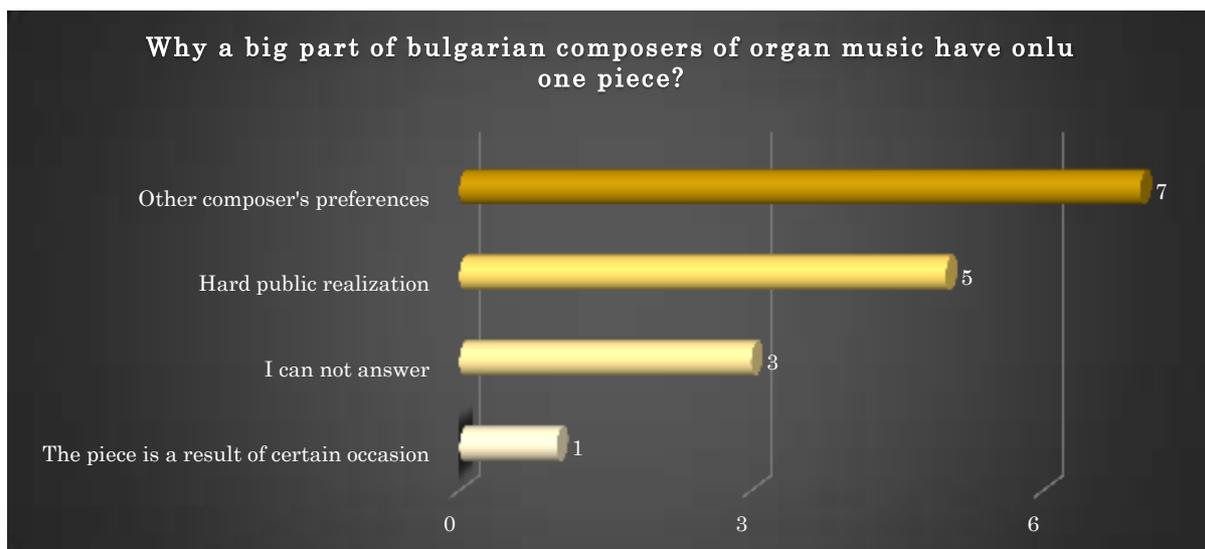


The chart shows the numerical superiority of the answers related to the lack of interest of the state cultural institutions - **7** (44%) and the listening audience - **6** (38%). The diagram clearly shows that one main reason for the frequent occurrence of a single performance of an organ work cannot be identified. This could be because of two main factors:

- A large part of the buildings where the pipe organs are housed are state property. Accordingly, with the good initiative of the state cultural institutions, a larger number of events could be organized where Bulgarian organ works can be performed.
- Listening interest determines what kind of music is stimulated for public speaking.

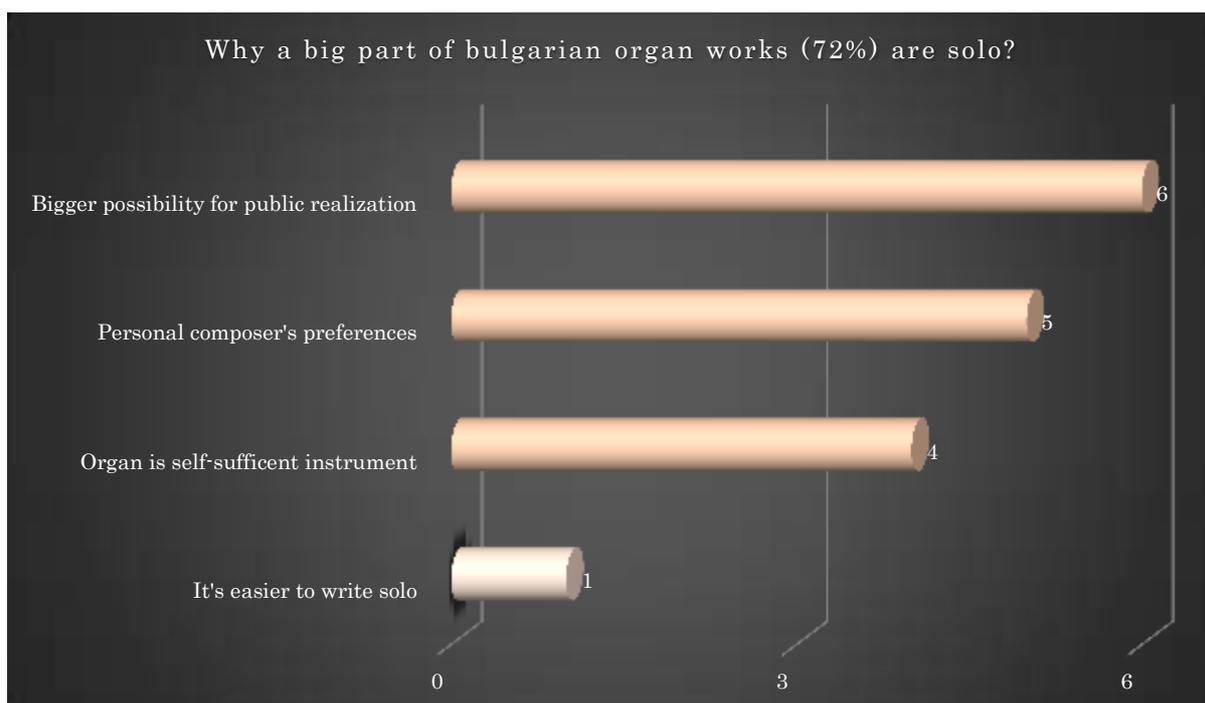
Therefore, the two leading answers are proportionally linked because a rise or fall in the listening interest leads to a rise or fall in the interest of cultural institutions and vice versa

The purpose of the **fourth question** is to state the reasons that 50% of Bulgarian authors have only one composition per organ:



The analysis of the chart shows that the leading answers are: "other composer preferences" - 7 (44%) and "difficult realization" - 5 (31%). It is again clarified that creative self-initiative is fundamental for the creating of an organ and perhaps not only creativity. It is also clear that a large number of authors are primarily concerned with the possibilities of realization of their works. As the organ is a very difficult moving instrument, the places of performance in Bulgaria are clearly defined. There are not so much as for instruments from the brass or string section of the classical symphony orchestra. Therefore, the chance of materializing organ work is many times less.

The purpose of the **fifth question** is to determine the role of the factors that determine the numerical superiority of the solo genre in Bulgarian organ music:

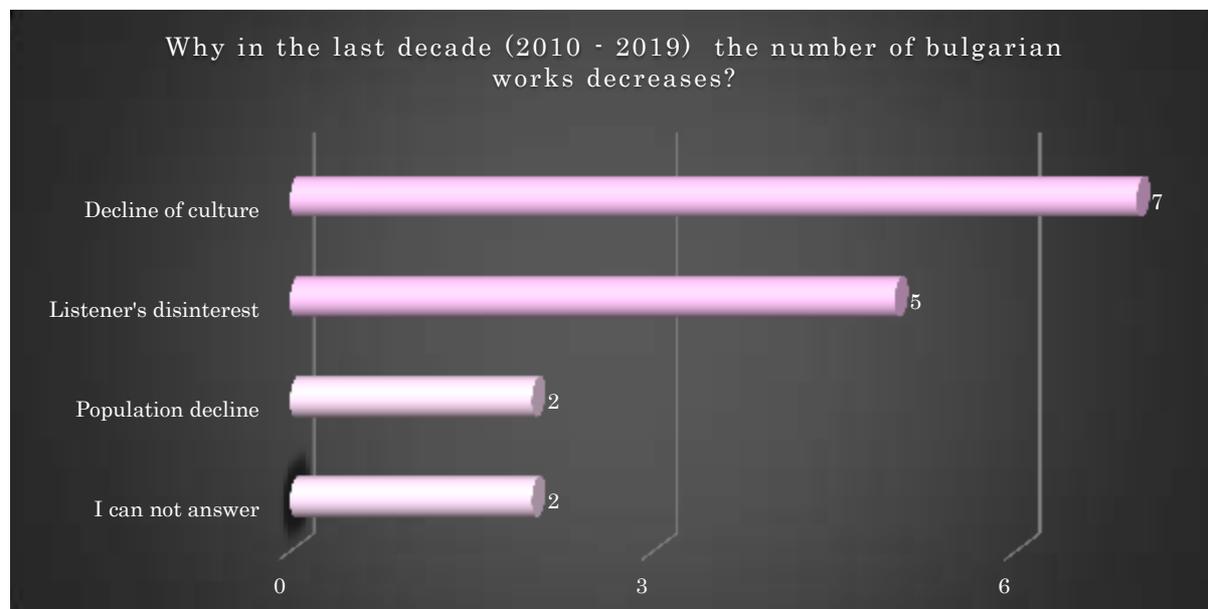


For the first time in this chart, there are three main answers - greater realization **6** (38%), composer preferences by **5** (31%), and organ self-sufficiency by **4** (25%). There is a higher possibility of performing solo work for an organ (**6**) because:

- Increasing the number of performers leads to a smaller number of venues, especially if an orchestra is used in the piece.
- Increasing the human resources needed to perform a work leads to a significant increase in the financial requirements required for the stage materialization of the composition.

Personal creative preferences are decisive for many authors, (5) who write organ works. Their motives for preferring the solo genre could be related to the pursuit of a greater compositional challenge. In solo works, the lack of creative ideas is more easily detectable and noticeable. A very common answer in the diagram is that the organ is a self-contained instrument - 4. This is because of the unique opportunity that the organ provides - to be used as a kind of orchestra with different instrument groups.

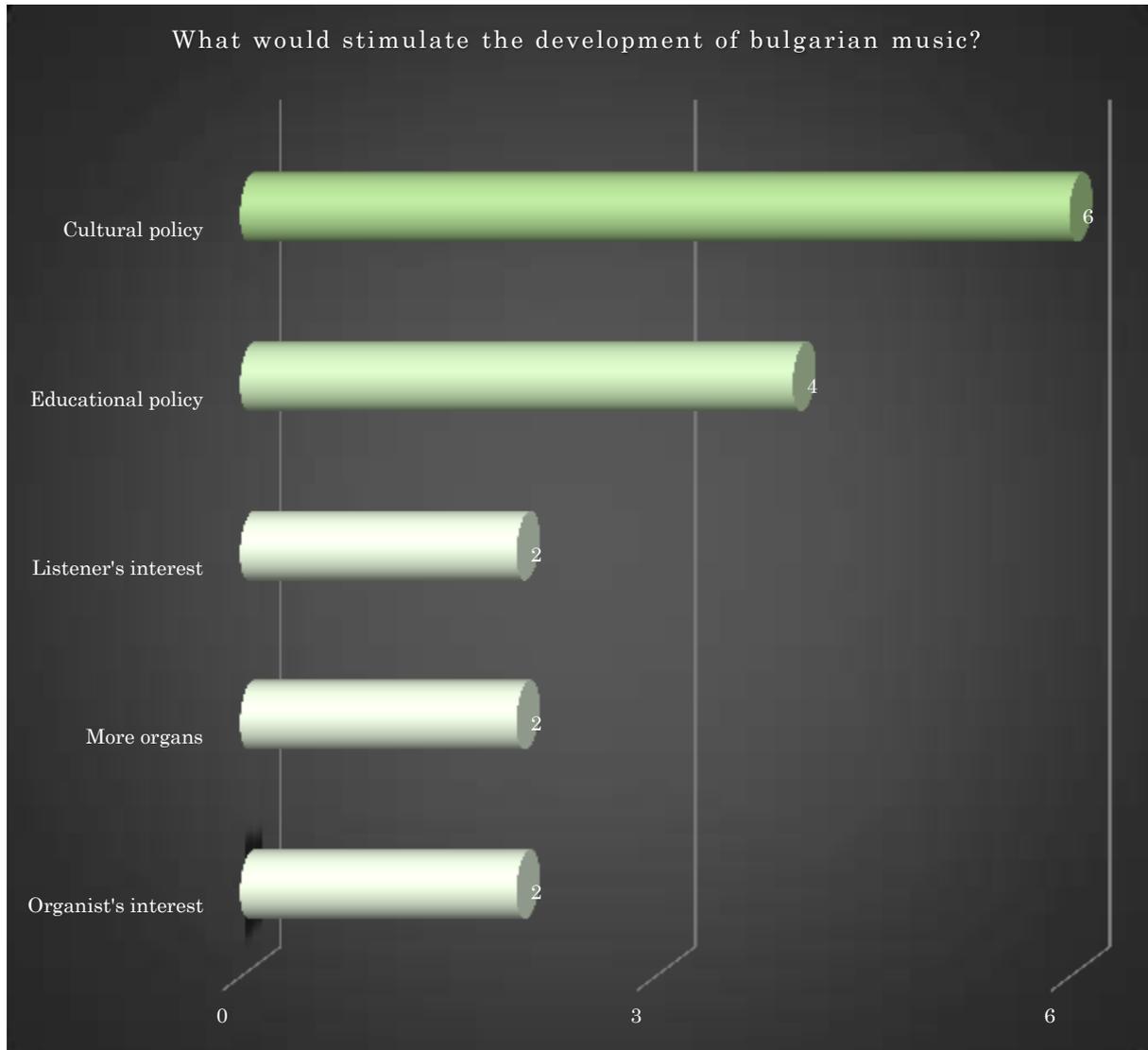
The purpose of the **sixth question** is to identify the root causes of a negative tendency. In the last decade (2010-2019) the number of organ works in Bulgaria has decreased almost twice as compared to the previous one (**53** from 2000 to 2009 and **28** from 2010 to 2019) ):



It was written what the significant role played by the listening and cultural-institutional interest is. On the other hand, the answer "population decline" could be defined as their source. Since the demographic crisis results in a

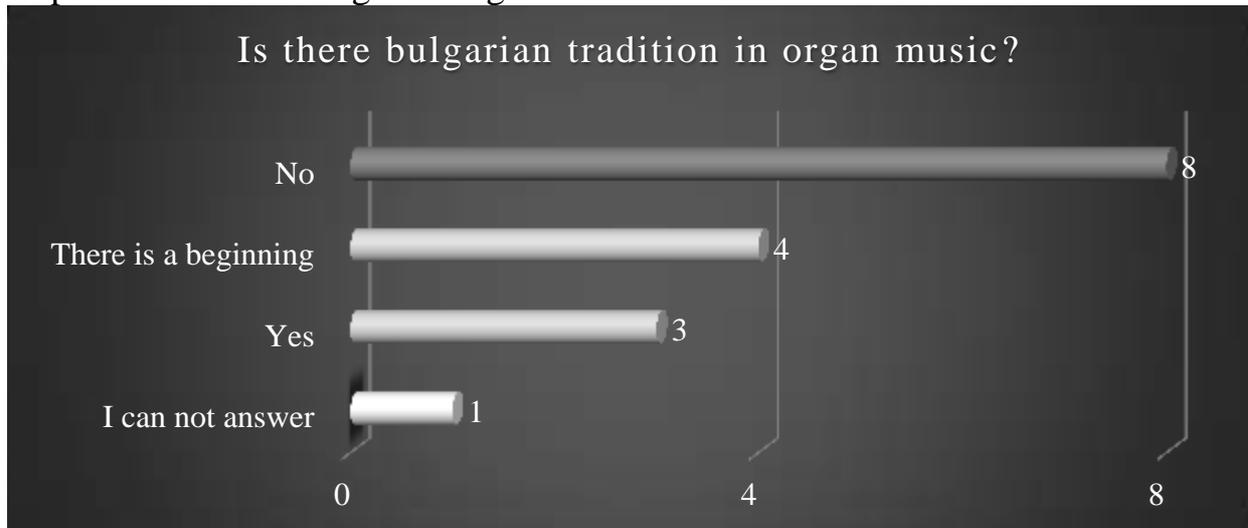
decline in quantity and sometimes in the quality of the personnel in every professional field, as Bulgarian organ art is no exception.

The purpose of the **seventh question** is to explore the possibilities of overcoming the main problems in the development of bulgarian organ music:



The chart shows that the focus of the respondents' attention is on cultural policy - **6** (37%). It is emerging as the primary catalyst for future growth in the development of organ (and not only) music in Bulgaria. The inclusion of organ in the country's education system has **4** responses (26%). This is reasonable. The knowledge of the existence of the bulgarian pipe organs (24) and the bulgarian organ music (183 works) is an indispensable condition for stimulating greater performing, composing, listening interest, and improvement of the material base.

The purpose of the **eighth question** is to present the general view of the respondents on the Bulgarian organ art:



The chart shows the overwhelming majority of the negative answer - **8** (50%). The reason for this, as well as the positive answers - **3** (19%), could be based on the relative lack of systematic information on issues related to the Bulgarian organ music. Because of the facts derived from the classification of bulgarian organ works, it cannot be said that there is or isn't Bulgarian tradition in organ art. We can assume that there are beginnings for creating one. Some of the arguments that cannot be underestimated are:

- Since 1972, the process of composing music for an organ has not stopped. More than 183 works have been created.
- Two of the representatives of the relatively younger generation (born after 1970) have the highest number of organ works.
- In the last decade (2010-2019), the number of newly emerged pipe organs in Bulgaria is higher than that reached in 102 years from 1907 to 2009.
- Representatives of bulgarian concert organists have a broad range of ages - from 20 to over 60 years old.

**The conclusions** of the analysis of the pool in Chapter 3 could be summarized as follows:

- **Personal composer interest** is the main factor for the creation of organ music in Bulgaria.
- **Knowledge of the general technical characteristics** of the instrument is most important when writing for an organ.
- **Listening and cultural-institutional disinterest** are the main reasons for many organ works to have a single performance.
- **Difficult realization and different compositional preferences** are the reason why half of the artists have one work per organ.

- **Possible performance, personal composer interest, and the self-sufficiency of the organ** are the defining factors for the big amount of solo organ.
- **The decline of culture and the listener's lack of interest** determine the negative tendency in the number of organ works.
- **A rise in cultural and educational policy** would preserve and stimulate Bulgarian organ music.
- **There is no Bulgarian tradition in organ art**, but there is a beginning.

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- The composer of organ music and organist **Atanas Atanasov**;
- The organist **Velin Iliev**;
- The composer of organ music **Velislav Zamov**;
- Composer of organ music **Dimitar Naumov**;
- The composer of organ music **Yordan Goshev**;
- The importer of pipe organs in Bulgaria **Kamen Kenov**;
- The composer of organ music **Krassimir Taskov**;
- The organist **Maria Slavova**;
- The composer of organ music **Mihail Pekov**;
- Author of an article on Bulgarian organ music, composer of organ music and organist **Neva Krasteva**;
- The organist **Petar Karagenov**;
- Composer of organ music **Petar Petrov**;
- The composer of the organ of music and organist **Radosveta Hurkova**;
- The composer of organ music, organist and organ builder **Rosen Draganov**;
- Author of articles for Bulgarian organ music, composer of Bulgarian organ music and organist **Sabin Levi**;
- The organist **Stefan Daltchev**;
- The composer of organ music **Philip Pavlov**;

- Co-author of an article about the bulgarian organ music and the collector of all kinds of information related to it **Hristo Buzzhev**.

Some of the above-mentioned (Artin Poturliang, Velislav Zamov, Yordan Goshev, Rosen Draganov, Rumen Stanev and Sabin Levi) provided their own audio, pictures and photo archives, which helped enormously the process of creating the article.