

Art music like a new sound sensuousness

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Abstract

The text is devoted to a current for the contemporaneity creative problem – the search for a new aesthetic and a new musical language in the space of Art Music. In the broader context of contemporaneity are studied diverse compositional approaches in Bulgarian music after 1950's that creatively discourse *Musical Avant-gardes* and its hypostases as the attention is especially focused on two composer's visions, which in different ways originally and radically comment on *Musical Avant-gardes* by building up a new sound sensuousness: the creative work of Dimiter Christoff (born 1933) and Gheorghii Arnaoudov (born 1957).

For Dimiter Christoff the substance of his music are sound archetypes derived from archaic folkloric layers (e.g. *Shoppe diaphony*). Already in the 1960's the composer has defined this substance by the term "objective material". The monodic deployment of sound archetypes creates a sound space of an unreal, suggestive imaginary multi-linearity. This method of composing as an aesthetic and a musical language is a vital and constructive path especially for the music of composers belonging to musical cultures with a preserved folkloric tradition until the 20th century.

In a series of works of Gheorghii Arnaoudov (born 1957) composer's vision is directed towards attaining a new aesthetic of *pure music* (Adorno), aestheticizing renaissance sound purity. By using various techniques (including also techniques legitimizing the language of *Musical Avant-garde*) and their substance rethinking is achieved a new music-sensuous semantic field.

The search for a *new sound sensuousness* may be regarded as a creative radicalism in the thinking about Contemporary Music as *Musica Nova*, opening perspective horizons for Art Music.

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