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# The Phenomenon of "Crossover" and Cross-Cultural Dialogue in Bulgarian Music in 20th Century

## Abstract

The phenomenon of "crossover" gained particular importance in numerous domains of public life, particularly in the exciting realm of art, during the twentieth century. When used to represent an "intersection" or "crossing," it symbolises the internal need for conversation and purposeful intention for infiltration and implantation. It emphatically refuses to be isolated within the boundaries of the regional canon but allows for freedom of choice in the global context, opposes imitation and tracing, and provides a unique image for every creator. The "crossover" discourse showcases the autonomy of individual authors and results in the creation of distinct works that are characterized by their individuality. Bulgaria's musical creativity in the latter half of the 20th century is a remarkably diverse and profound display, characterized by intricate symbolism. It encompasses both elements of national tradition and expressions of global modernity, evident in its stylistic features, genre distinctions, and ethnocultural attributes. The crossover actually forms the European way of thinking of the Bulgarian creator, embodied in a peculiar part of his genetic code. Crossover dialogue gives rise in his artistic consciousness to the ideas of a new type of work, whose two- or multi-domain character turns into a sign of the new cultural identity of their authors.

The formation and development of these "crossover" conversations may be seen in so different works such as Milcho Leviev's jazz cantata "Green House" and Vassil Kazandjiev's symphonic suite "Pictures from Bulgaria." In this context, the Bulgarian folklore heritage remains lively and distinctively recognisable, but unrepeatable in the perspective of any individual author's viewing.

**Keywords:** crossover, Bulgarian music, Milcho Leviev, Vassil Kazandjiev.

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**Introduction.** The phenomenon of “crossover” gained particular importance in numerous domains of public life, particularly in the realm of art, during the twentieth century. This phenomenon can be attributed to the ongoing and extensive interaction between tradition and modernity, national and universal, local and global. This latter interaction fosters a highly specific form of communication, both within individual cultures and in the realm of individual creative expression. When the word “crossover” is used in the sense of “intersection” or “crossing”, it makes us think about interactions that happen across cultures, including bicultural, multicultural, transcultural, and so on. We also look at how these interactions show up in different areas, including national and supranational settings. Undoubtedly, this “crossover” dialogue signifies its shift across various centuries. However, in the present day, it has become more vibrant and takes place in an expanding array of “languages” that incorporate the diverse “codes” of various “cultural communities” [Belivanova, p. 15]. It involves different “polyvocal pools” [Kaufman, p. 28] and encompasses various “cultural continents” [Kholopov, p. 20]. This dialogue represents a genuine cross-cultural exchange that embraces the full spectrum of true pluralism and exhibits a distinct tolerance towards “otherness”.

In the 20th century, cross-cultural dialogue as a process has an amazing ability to expand and scale down different resources, follow the dynamics of the pulse of various traditions, move freely vertically in time and horizontally in space, build simultaneous unity between “own” and “the other” and reconcile “own” with “the other”, break antinomies, identify unexpected connections, transform “otherness” into a source of support, and integrate it within one's own cultural framework.

The “crossover” phenomenon typically does not involve forceful influence and instead represents a natural desire and tendency for infiltration and integration. It opposes being isolated within the confines of regional norms but allows for freedom of choice in the global context, rejects imitation and replication, and grants a distinct identity to each creator. The dialogue reveals the level of “autonomy” possessed by individual authors and results in the creation of distinct works that are characterised by their uniqueness.

**Crossover: the definition.** The word chosen for the title of this article – crossover – has several meanings in English. Initial “The crossing over of the current from one side of a river to the other” [Oxford English Dictionary] within the music context received metaphoric explanation and became international. Grove music Online explains the “crossover” as a record or artist that moves between the charts in music magazines’ and radio ratings [Grove music]. In contemporary musical discourse the term is associated with musical works or performers who appeal to different audiences. This meaning is reflected in Wikipedia [Wikipedia].

In Russian musicology, the “crossover” is mainly treated as a phenomenon based on a combination of so-called academic (in other words, classical) and urban popular music. Thus, the researcher S. Tayushev studies the experiments of classical violinist Vladimir Spivakov in the field of pop-transcriptions of classical works [Tayushev, pp. 234–235]. However, N. Shafazhinskaya, together with her colleagues, notes not

only cross-genre but also intercultural connotations of this phenomenon. They associate the interculturality of the crossover with immanent features of the postmodern era [Shafazhinskaya et al., p. 1232]. It is remarkable that there is no unity in understanding the crossover as a genre or style.

In my research, I treat "musical crossover" as any form of crossing cultural borders: merging genres of traditional, academic, or urban popular music and the cross-cultural dialogue that often accompanies such fusion. In this sense, "crossover" is more of a stylistic feature than a genre. And it also refers to the aesthetics and philosophy of contemporary music-makers. When dealing with composers who associate themselves with a single national culture and broadly lean on its musical traditions, one can observe different forms of crossing over cultures, ages, music styles, genres, and traditions. For those cultures that have started their international representation in the 20th century (like Bulgaria), the cultural aspect of crossover is an essential means of self-representation and integration into the global music context.

### **The historical background of crossover and dialogism in Bulgarian music.**

The musical ingenuity of Bulgaria during the 20th century showcases a remarkably diverse and profound landscape, characterised by its depth and subtle symbolism. Within this panorama, one can discern the incorporation of both national traditions and elements of global modernity.

The concept of dialogism profoundly influences the European mindset of the Bulgarian musicians, which is rooted in their genetic code and has been shaped since ancient times. The roots of openness within European consciousness can be traced back to various factors. First, our historical development and the broad framework of our national psychology have an impact. Additionally, it is shaped by cultural events during the Middle Ages and the National Revival, particularly the significant impact of Church Slavonic practise and its influence on our traditions. Furthermore, the manifestation of folklore realities has a profound impact on various aspects of Bulgarian artistic creativity. The sacred idea, with its philosophical essence, has enriched both old and modern national literature with profound meaning and has served as a foundation for musical and creative endeavours in the 20th century, symbolising spirituality. By examining the consistent and easily identifiable stability of the Bulgarian consciousness over a specific period of time, the contemporary researcher uncovers the changing dynamics of cross-cultural dialogue in contemporary Bulgarian musical culture.

Various forms of dialogue are present in Bulgarian musical culture, occurring on nearly all horizontal levels but with varying dynamics. The development of the musical and cultural relationship between "tradition" and "modernity" and between "national" and "universal" can be traced in at least two distinct aspects. I would classify the first category as "procedural", which encompasses the construction of the institutional framework. The composer's individual consciousness addresses a wide range of artistic, aesthetic, and stylistic issues on both the structural and content levels in the second plane. Authors overcome their own limitations and expand the creative boundaries

towards novelty and divergence. By looking closely at some pieces, it is easy to see that dialogism is a part of Bulgarian new music, as well as the constant changes that happen within it, like turbulence or gravitational pulls. However, these notions are never independent of one another but rather interact in a flexible synthesis to represent the intricate yet plainly evident states that define concepts like "historical memory" [Kolarova, p. 188] and "national identity" [Kolarova, p. 194].

The "Crossover" exchange is recognised as a crucial method and a vital starting point in examining the essential musical principle within the vertical time process of modern Bulgarian musical culture. As the essential musical principle, it is not only connected to a preconceived and static tradition but also to the tradition's ability to dynamically interact with the modern principle. This involves incorporating Bulgarian elements into European music and vice versa, as well as integrating the tradition into the global context. The tradition must be flexible and adaptable, capable of being present everywhere. In order to achieve this, the traditional notion of "own" versus "alien" needs to be transformed into a concept of "own" versus "other." This leads to a seemingly paradoxical but ultimately solvable equation of "own" versus "own" in the postmodern era of the late 20th century. During this time, composers in our country began to discuss tradition in the plural [Kolarova, p. 17]. The cross-over dialogue stimulates the artistic consciousness to explore new forms of work, where the coexistence of multiple dominant elements becomes a natural and integral part of the "own-own" relationship. This phenomenon signifies a distinct cultural identity for the authors involved. The creative exploration of two prominent Bulgarian authors, Milcho Leviev and academician Vassil Kazandjiev, throughout the late twentieth century will be guided by this particular perspective.

**Milcho Leviev's "Green House" jazz cantata.** The end of World War II precipitated significant socio-political transformations in Bulgaria. The changes were undeniably reflected in the musical and cultural processes in the country throughout the mid-20th century. They are characterised by the emergence of complex and contradicting movements in the second half of the century. One can observe a clear manifestation of rigorous ideological frameworks in creativity while simultaneously witnessing remarkable emancipation in the process of creative exploration. New avant-garde tendencies that are free from the rigid canon of perception of the national oppose protective tendencies regarding signs of national identity through folklore. Within the realm of musical and creative diversity, we can discern many facets of the "crossover" phenomenon based on stylistic attributes, genre particularities, and cultural customs. Their manifestation can be observed in works like the jazz cantata "Green House", composed by Milcho Leviev. This can be regarded as the inaugural piece in the Bulgarian musical heritage within its genre, as its uniqueness stems not only from its specific genre but also permeates the entire original moral and philosophical idea, dramatic framework, and musical stylistics of the composition.

Milcho Leviev, born in 1937 (see Fig. 1), is a composer and pianist known for his notable contributions to both classical and jazz music. He skillfully combines



Figure 1. Milcho Leviev.  
Milcho Leviev's official site  
URL: <https://ebox.nbu.bg/milcholeviev/>

elements from these genres, creating captivating compositions that feature a unique blend of harmonious connections and deliberate contrasts. Leviev's works exhibit a distinct national and emotional character, showcasing his individualised approach to modern artistic expression. The lineage of his classical compositions began in the 1950s under the tutelage of his renowned master, Pancho Vladigerov, and has since evolved up to the present day. The author skillfully integrates aspects of tradition and modernity, blending Bulgarian folk idiom with dodecaphony techniques and jazz influences in his variations, inventions, sonatas, quartets, and rhapsody. This results in an elegant conversation between different musical styles. Furthermore, Leviev has authored film and theatre music, as well as numerous jazz works that he created in the United States after 1970. This author's

musical production is characterised by its diverse themes, original ideas, and modern style. It consistently presents unique interpretations of the contemporary dynamics between the global and local, as well as the national and universal. The music effectively combines elements of creative individuality and cultural identity, resulting in a genuine crossover dialogue that reflects the spirit of the late 20th century.

The "Green House" was created in 1991 in the USA during the "Desert Storm" military operation in the Persian Gulf. Such local events in the Middle East, which have echoed throughout the world, turn into a powerful impulse when choosing a theme in a jazz cantata. Such themes of humane and aggressive, peace and war possess a global and timeless nature, intertwined with the chronicles of human civilization.



Figure 2. "Green House" jazz cantata by Milcho Leviev at YouTube @MyAndreaMar.  
URL: <https://youtu.be/WNDvMgror9o>

According to Leviev and Scott Guy, who authored the text, the "Green House" (see. Fig. 2) refers to our Earth, the dwelling place of humanity. Simultaneously, the name refers to a glass structure,

a greenhouse, where a plant can exist in a vegetative state rather than experiencing a fulfilling life. Therefore, by deliberately selecting an ambiguous title, the authors definitively present the "life-death" issue, which is explored throughout the musical and dramatic development of the cantata.

The chamber ensemble consists of a mixed 12-voice choir of jazz performers (with each voice represented as a virtuoso solo), a percussion section, bass, and piano. The vocal introduction is of particular importance, as it brings out the rich philosophical

text of the work. In addition, it makes it possible to emphasise the importance of the groups of participants in the last three parts.

The cantata includes seven parts, which theatrically depict the plot and give the impression of a genuine unfolding of events, despite the absence of any substantial action. The theatrical performance in the work was produced by combining many elements, such as the meaning of the text, cultural influences, genre and style, musical expression, and the active interaction of vocal and instrumental components.

The jazz cantata score presents the titles of various parts in a multilingual manner, including Latin, Bulgarian, and English:

1. Saecula saeculorum
2. Svoboda
3. The rag and Bone Man
4. Threnody of the spotted Owl
5. The Green House
6. Triumphus
7. Prayer

The titles of the parts and the text of the cantata are both delivered simultaneously in three languages, resulting in distinct semiotic significance and semantic substance. The Latin, English, and Bulgarian languages employ a synchronous narrative technique that involves a dialogue between the past and the future while the events occur in the present. The presence of three languages in the work creates a unique sense of time and space, which influences the moral and philosophical ideas conveyed. This influence extends to the past, evoking memories as well as to the future.

As per the composer's concept, "the cantata incorporates three languages in an equitable manner, although each language has a different function [Kolarova, p. 162]." In this circumstance, English serves as the primary medium for conveying the major plotline and mainly consists of a sequential narrative of events. Latin also has its own semantic significance, but to a lesser extent. In dramatic moments, Leviev incorporates distinct "ritual" terms associated with Catholic liturgical practices. The cantata opens with the phrase "*Saecula saeculorum*", and in parts IV and VII, the phrase "*Requiem aeternam dona eis*" is used. The composer refers to the established tradition that has preserved its symbolic significance throughout the centuries up to the present day. However, only music that can completely reflect its substance and contemporary significance is considered. Essentially, the language that emphasises an essential meaning in the "Green House" is Bulgarian.

From the beginning of the first part, "The Abundant Land," the Bulgarian language serves as a prominent semantic foundation upon which the English translation's polyphony is layered. In the second part of the large-scale performance, two additional significant phrases will resound once more in Bulgarian: the contrasting "world without end" and "end of the world," foreshadowing the culmination of the cantata. Latin and English texts are superimposed as a form of ongoing commentary. The conversation among the three languages intensifies in a very dramatic manner

in the expressive climax of the work in Part V and concludes in the final Part VII as a solemn funeral prayer for the Earth: *Requiem aeternam dona eis*. Part IV has the persistent repeating of lines in Latin, coupled by a passionate monologue of a spotted eagle owl in Bulgarian. In contrast, Part III tells the story in English only.

From the beginning of the first part, "The Abundant Land", thanks to the skillful combining of the three languages, each with its own distinct role in the composition, the composer successfully creates a complex fusion that is both auditory and meaningful. According to the author's interpretation, all three languages – Latin, English, and Bulgarian – serve as carriers of universal concepts of the human spirit. Latin represents forgotten eras, English reflects the current geopolitical landscape of modern times, and Bulgarian embodies the timeless national traditions and cultural identity of the composer. Language, as a means of identifying historical periods, facilitates a profound exchange between the past and present in Milcho Leviev's jazz cantata. "Green House" can be compared with other works by Bulgarian authors from the late twentieth century. These authors, although approaching the subject matter from different perspectives (religious-sacral and philosophical-aesthetic), aim to explore the complexity of linguistic connections and channel them towards a transcendent global spirituality. One of the compositions is "Dive into the Poles" by Yulia Tsenova, which incorporates Latin, ancient Greek, and German texts. Another composition is "Quantos tremor est futuris" by Neva Krasteva, which combines Latin and old Slavic texts.

The "Green House" has a significant level of ethnocultural diversity. Milcho Leviev skillfully integrates a diverse range of traditions, including primordial traditions, stories, and parables from many cultures. This creates a powerful crossover discourse that resonates with universal and contemporary significance. An Indian parable about the conflict between crows and eagle owls serves as the foundation for Section IV of the Cantata Threnody of the Spotted Owl. The composer devised a compelling and profound approach to the subject matter of this Indian mythology, depicting the final days of the last eagle owl on Earth. The composition features the Bulgarian retelling of the legend, accompanied by a prominently repeated canonical liturgical Latin text: *Requiem aeternam dona eis*.

Another section of the cantata, titled "The Rag and Bone Man", explores the idea of a poignant tale about a guy who gathers rags from buried corpses. This character, with a menacing nature, is connected to the folklore of the Roma people. He travels in his tarantass and pays a little amount for the chosen "items". The terrifying protagonist takes centre stage in the foreboding Scherzo of the third section, with the English text resembling a biblical admonition: "In this world, we merely borrow; it is not within man's capacity to possess", for "from earth we come, to earth we return, from dust we rise, to dust we fall".

Another notable aspect of the original synthetic score of "The Green House" is its intricate and diverse combination of styles and genres. By means of a magnificent crossover dialogue, the composer seamlessly integrates many components from diverse sources – including European classical music, Bulgarian folklore, Catholic liturgy, American

jazz, blues, rock, pop, rap, soul, and funk – into a single musical movement. The cantata captures stylistic and genre characteristics, serving as a carrier of specific meaning. It does not maintain its independence but becomes an essential component of the overall artistic integrity of the work. The cantata conveys universal messages that transcend time and space.

Bulgarian folklore has a significant role in this combination of elements. The opening of Part I features an epigraph from the song “Dilmano, Dilbero.” Nevertheless, the author refrains from disclosing the origins of the folklore but profoundly alters the character to the point of becoming unrecognisable. Simultaneously, not only the phrase “The Abundant Land” is raised as the central statement for the cantata, but all other aspects of the quote are subject to modification. The sole element preserved from the well-known melodic-rhythmic pattern is a concise vocal melody performed by a single voice, which possesses a linear quality and resembles the sound of a musical instrument. Milcho Leviev asserts that “the melodies in Bulgarian folklore that consist of a single voice are particularly suitable for jazz representation” [Paliyeva, p. 30]. This pure linearity has sparks of components from the character of a Bulgarian antique church psalm, with a focus on emotional concentration. In the music of “The Green House”, the national sound ideal, as expressed in the “Dilmano, Dilbero” folk song, suddenly broadens its scope towards universal sacred rituals, both archaic and religious. This expansion indicates a pathway towards its universalization. The Indian story about the conflict between crows and eagle owls is included in the score for its adherence to this logic, as is the parable “The Rag and Bone Man”. Both tales transcend narrow national boundaries and instead convey universal human significance.

The classical equal-divisible metre (1/2 and 2/2) with asymmetrical accents and syncope-like phrases, replacing the eight-beat unequally divisible metre of the quoted “Dilmano, Dilbero” folk song, likely contributes to achieving the sense of “eternity” and “detachment” from the specific details of folk life in the first musical theme.

The original composition used an 8/8 time signature, which is subdivided into three unequal groups for every measure ( $8/8 = 2/8 + 3/8 + 3/8$ ). Each group begins with a pronounced accent, creating rhythmic asymmetry. However, in the cantata, the musical elements do not resemble a distinct national folk style but instead are linked to the stylistic characteristics of jazz and its rhythmically liberated urban sound.

The finale of the cantata, “Prayer”, also exhibits a similar level of ambiguity. The text demonstrates an intentional removal of Bulgarian roots by emphasising linguistic, genre, and stylistic ambiguity. At the beginning, the prophetic cautionary line “A house built on blood will collapse” is introduced as a psalmic recitation, serving as a focal point to guide the progression of the music and drama into a bilingual finale. Multiple distinct musical and poetic phrases, each with its own text, such as those found in the ancient motet genre, are performed simultaneously, connected by a consistent theme of “*Requiem aeternam dona eis*”.

Linda Mays says that the Green House’s original, precise, and sophisticated style immerses us in an entirely novel realm [Paliyeva, p. 185]. In this carefully conceived



and skillfully done crossover dialogue, Bulgarian folklore becomes a symbol that Milcho Leviev readily associates himself with and promptly incorporates other distinct traditions into. Perhaps due to this factor, the jazz cantata “Green House” evokes a profound impression, eliciting a theatrical sense of empathy in every listener who interprets it as a message to the world.

**“Pictures from Bulgaria” by Vassil Kazandjiev.** The phenomenon of crossover conversation is evident in the symphonic suite “Pictures from Bulgaria” (1970), composed by Vassil Kazandjiev (b. 1934) (see Fig. 3). This is particularly noticeable in the sections titled “Peasant Song” and “Kukeri Dance” (9:54 and 14:26 in Figure 4). The first piece incorporates a theme derived from a well-known folklore motif found in the ballad



Figure 3. Vassil Kazandjiev. Source – official page <https://www.facebook.com/Vassil.Kazandjiev/?ref=ts>

“Tudora Laid Down.” This subject is presented in an irregular time signature of 10/8. The violin solo in this piece is delicate and performed with only one voice. A repeating “A” tone that is present with it amplifies the song’s intensity right up until the very end. The solo maintains a clearly articulated modal-melodic and 12-bar structural-rhythmic profile, reminiscent of a traditional folk song. Various groups of musical instruments have previously interpreted and expanded upon this profile. The solo reaches great heights, symbolising a spiritual experience rooted in tradition. The polyphonic nature of modernity emerges from the original monophonic melody of a symbolic folk tune, which is fully quoted in each repetition throughout the performance without creating a sense of stagnation. The heritage remains sonorous and distinctly identifiable, but is impossible to replicate from the perspective of any individual author.

The “Peasant Song” incorporates and symbolises a specific folklore archetype, while the “Kukeri Dance” decodes the important symbols of our ancient culture. A mobile and rhythmic pulsation of the textural vertical in a 2/4 time signature produces the rough movement. This breaks the repetitive pattern of the movement by introducing continuously shifting time signatures such as 1/4, 2/4, 7/8, 5/8, and 3/4. These changes



Figure 4. Pictures from Bulgaria by Vassil Kazandjiev at YouTube @Tetsugakusha75. URL: <https://youtu.be/ygBSu7yudoE>

in time signature effectively establish the rhythm of the ritual’s opening. The author’s score features a diverse range of primary timbres in the ancient performance sound, achieved through the use of a triple

orchestra and a variety of percussion instruments. Some of these instruments, such as a beater, a car horn, a tom-tom, wooden blocks, a bell, castanets, and a plastic hose, were specifically chosen from live practice. Several indications, such as *pesante*, *con sordina*, *pizzicato*, *col legno*, *glissando*, and *spiccato*, serve to highlight the expressiveness of the melodic texture. In this concise musical setting, Vassil Kazandjiev presents a central melodic theme that is organised according to the prevailing “rhythm-timbre” formula. This theme is easily identifiable due to its simple melodic pattern.

In these two compositions, the composer appears to be reflecting upon himself through the lens of the timeless Bulgarian principle, acknowledging its influence while firmly asserting his affiliation with contemporary ideals in their entirety. The pieces encompass a multitude of experiences, where the rhythm of both his personal and foreign eras, as well as local and distant environments, merge in a genuine crossover dialogue.

**Conclusion.** Today, the cultural identity of the artist is understood as a notion that encompasses a wide range of characteristics from other categories and modes of thought that are layered on top of national themes. Both these Bulgarian composers, who have embraced a modern identity that exists outside of these traditional influences, as well as those creators who have embraced a national sound ideal that is deeply rooted in the inherent elements of language, nature, folklore, and religion, demonstrate the versatility of this synthesis.

The two examples provided here, extracted from the compositions of Milcho Leviev and Vassil Kazandjiev, can be supplemented with the works of other Bulgarian composers. These authors, deeply influenced by Balkan tradition and contemporary trends, raise an intriguing question regarding the enduring and fluctuating forces of attraction and repulsion between the two 'poles'. Furthermore, it prompts us to question the existence of a universal logic behind the constant variability of this balance. Due to contemporary “crossover” processes, the cultural identity of a specific tradition will increasingly manifest itself to the world, showcasing its timeless values that are inherently embedded within it. Hence, values that are specific to a certain location in terms of their association yet possess a significance that is applicable worldwide have the potential to assume a global nature. Young cultures, such as the Bulgarian, tend to distinguish themselves by asserting their own character, assimilating into the global sphere, and then exerting influence within it.

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## XX ғасырдың екінші жартысындағы болгар музыкалық шығармашылығындағы «кроссовер» құбылысы және мәдениетаралық диалог

### Аңдатпа

XX ғасырдағы «кроссовер» құбылысы қоғамдық өмірдің көптеген салаларында, әсіресе өнер саласында ерекше мәнге ие болды. Бұл термин «қиылыс» немесе «өтпелі кезеңді» белгілеу үшін қолданылғанда, ол ішкі диалогтың қажеттілігін және инфильтрация мен имплантацияға икемделуді білдіреді. Кроссовер арқылы заманауи композитор өзін аймақтық канонның шекарасында оқшаулаудан бас тартады, жаһандық контексте таңдау еркіндігіне жол береді, еліктеу мен қайталауға қарсы тұрады және әрбір шығармаға бірегей бейне береді. «Кроссоверлік» дискурс жекелеген авторлардың автономиясын көрсетеді және даралығымен ерекшеленетін шығармаларды жасауға жетелейді. XX ғасырдың екінші жартысындағы Болгарияның музыкалық шығармашылығы күрделі символизммен ерекшеленетін кроссовер және мәдениетаралық өзара әрекеттестіктің ерекше әртүрлі және терең көріністеріне бай. Ол музыкалық-стистикалық ерекшеліктерден, жанрлық ерекшеліктер мен этномәдени сипаттардан көрінетін ұлттық дәстүр элементтерін де, жаһандық заманауилық белгілерін де қамтиды. Кроссовер шын мәнінде болгар болгар туындыгерінің генетикалық кодының ерекше бөлігінде түрленіп, еуропалық ойлау тәсілін қалыптастырады. Кроссоверлік диалогы оның көркемдік санасында екі немесе көп доменді сипаты авторларының жаңа мәдени болмысының белгісіне айналатын жаңа типтегі шығарманың идеяларын тудырады. Бұл «қиылыс» диалогтардың қалыптасуы мен дамуын Милчо Левиетің «Жасыл үй» (Green House) джаз кантатасы және Васил Казанджиевтің «Болгариядан суреттер» симфониялық сюитасы сияқты шығармалардан көруге болады. Мұнда болгар фольклорлық дәстүрі жанды және айқын танылуын жалғастыруда, бірақ жеке авторлық көзқараста қайталанбайды.

**Тірек сөздер:** кроссовер, болгар музыкасы, Милчо Левиет, Васил Казанджиев.

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## Явление «кроссовера» и межкультурный диалог в болгарском музыкальном творчестве второй половины XX века

### Аннотация

Феномен «кроссовера» в XX веке приобретает особое значение во многих сферах общественной жизни, особенно в сфере искусства. Когда термин используется для обозначения «перекрестка» или «перехода», он символизирует внутреннюю потребность в диалоге и настрое на инфильтрацию и имплантацию. Через кроссовер современный композитор отказывается изолироваться в границах регионального канона, допускает свободу выбора в глобальном контексте, выступает против имитации и повторения, обеспечивает уникальный образ для каждого сочинения. «Кроссоверный» дискурс демонстрирует автономию отдельных авторов и приводит к созданию произведений, отличающихся своей индивидуальностью. Музыкальное творчество Болгарии второй половины XX в., богатое на необычайно разнообразные и глубокие проявления кроссовера и межкультурного взаимодействия, характеризуется сложной символикой. Оно включает в себя как элементы национальной традиции, так и знаки глобальной современности, проявляющиеся в музыкально-стилистических особенностях, жанровых различиях и этнокультурных признаках. Кроссовер фактически формирует европейский образ мышления болгарского творца, воплотившийся в своеобразную часть его генетического кода. Кроссоверный диалог порождает в его художественном сознании идеи нового типа произведений, чей двойственный или многомерный характер превращается в признак новой культурной идентичности их авторов. Формирование и развитие этих «перекрестных» диалогов можно увидеть в таких произведениях, как джазовая кантата Милчо Левиева «Зеленый дом» (Green House) и симфоническая сюита Василя Казанджиева «Картинки из Болгарии». Здесь болгарская фольклорная традиция продолжает быть ярко звучащей и однозначно узнаваемой, но не повторенной в индивидуальном авторском подходе.

**Ключевые слова:** кроссовер, болгарская музыка, Милчо Левиев, Васил Казанджиев.

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