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Национална стратегия "Нов Златен век за България"

SIX DAYS *Literary zone free from fornication!*

A wasted European and perhaps global career

Published on Sunday, 12 June 2022 19:07

Твит

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I met maestro Daniel Tringov about 40 years ago. We studied with the same teacher at the Friedrich Engels Children's Music School in Kazanlak. Then we met again and again - at SMU "Hristina Morfova", at NMU "Lyubomir Pipkov", at the State Conservatory - later became the National Academy of Music, in the concert halls as listeners, on the concert podiums

as performers. Long way. At the very beginning of my professional career, I defined Maestro Tringov as an extremely talented performer. Now, from the standpoint of an experienced and wiser scientist, I believe that I

have not made a mistake. Daniel Tringov was and I hoped that he would remain one of the three, Jozef Lendvay and Robbie Lakatos are the other two, the best European performers of the short violin form. This form for the uninitiated covers an almost infinite number of works for violin and orchestra / piano with a length of less than or slightly longer than 10 minutes. This is the most glamorous and accessible to the public part of the violin work. I do not mean at all "affordable" in the sense of light, haphazard, sublime or some other kind of connotative way of describing a part of the performing arts that is not serious for the aesthetes and the top level of classical musicians and experts.



Concerts and solo pieces for an instrument do not always present it in its entirety and give a sufficiently relevant idea of its capabilities. Were it not for the violin works cited, she would be a very ordinary, almost indistinguishable from her other siblings in her family, solo instrument, and she would certainly not have been named Queen of Instruments.

It was a time when Daniel and the other two luminaries, for me, achieved that almost impossible balance on the edge of the razor between the very academic, conservative, dry, uninteresting, punctual and arrogant performance and the other real side of the work - fun, entertaining, showman, if you will. even the gypsy one (as in Monti's *Shardash* and in Sarasate's *Gypsy chants*). I do not think I can be accused of bias - a manifestation of some form of local chauvinism or pseudo-exaltation. I have listened to Maestro Tringov for hours, I have commented on his performance with fellow pedagogues, with the representative part of the Bulgarian violin performing art and with a number of musicians. He was the standard. This significant verb "I am" in the past tense is the point of this critique.

I attended the Gala Concert on June 5 on the occasion of his fiftieth birthday. I do not know to what extent the other critics are leaders in the art of music, but I do not agree with them at all and allow myself to reproach them for the complete lack of professionalism. The saying of Chilon of Sparta "τὸν τεθνηκότα μὴ κακολογεῖν" undoubtedly applies to this event. I definitely didn't hear a concert, much less a gala of Siphei Wen, and definitely not of Daniel Tringov.

Many written and unwritten rules apply in the art and organization of classical concerts. They are described in the *Etiquette for conducting and attending concerts*. The work of Gottfried Freicher van Sweeten, written at the very end of the 18th century, is also significant. An elementary but inalienable respect for the audience is to start on time. It's 23 minutes beyond the line. The concert label does not mention the possibility of the soloist being late. This is considered impossible. Even the audience does not allow themselves to enter after the third bell. Well, we are convinced that we are the first again - a favorite expression and technique for presenting the activities of Sifei by Maestro Tringov. I was surprised that Siphei Wen would play the whole first part. Necessary clarification: Concerts are not divided into equal parts if they are set to be in two parts. The first part is usually a little longer and with more works, and the second shorter. By that logic, I had to understand that the central role of the Gala Concert was for the cellist, not the jubilee. I did not understand why the singer has to announce / conference herself, after she will translate and repeat in Bulgarian what she said. It could only be announced in Bulgarian or, as is customary everywhere, simply have a Program. Oh, very simple! The selection of works in her performance was too close to blasphemy and could even be said to be mocking. The cello has existed since about 1590 - 1600. There are significantly fewer works for him than for the violin, but there are probably hundreds of thousands. However, albeit with strong resentment and skepticism, the forehead is allowed to play exceptionally some feasible and suitable for his tessitura violin potpourri. However, I have to call the set in the criticized concert inadmissible. With the exception of Camby Saint-Saëns's *Carnival of the Animals* and parts of Chopin's and Rachmaninoff's *Sonatas*, all other works were indeed performed for the first time in this arrangement - certainly for the last time. Another clarification is required. Tchaikovsky's *White and Black Swans* were created as a ballet and are a ballet. Camille Saint-Saëns composed his work *Carnival of the Animals* for two pianos and chamber orchestra. It was entirely for fun during private parties and the publication of the work during Saint-Saens' lifetime was explicitly forbidden by the composer himself. There is no ballet associated with this work. Some dancers can use it, but it is a supreme form of ignorance to claim that it is ballet. On the other

hand, extracting one part from the Piano and Cello Sonata by piano composers is also an example of blatant incompetence and short-sightedness. Rachmaninoff and Chopin are aware of the leading role of the piano in their sonatas and that is why they created them for Piano and Instrument, not for Instrument and Piano. The lead party alone sounds more than grotesque. The other works were not, are not and will not become part of anyone's cello repertoire except that of Sipheus. They have no value, and even worse, they show how far away a cello artist can be from a performer who has set himself the goal of playing the cello like a violin. Incomprehensible, vulgar, stupid, unattainable, impossible, deliberately avoided by dozens of generations of cellists. And rightly so - evident from the achieved result. And I can't ignore the unpleasant timbre of her sound. It would be incorrect to determine whether it was a function of my suspicion that it was not played conscientiously enough in preparation (something that applies to both) or interfered with the instrument used. Surely her sound was worsened by her audible chambering. It is very dangerous for a performer to play only in a room - at home or in a music studio - in a small room at all. In this way he dulls his senses and sense of the actual behavior of the instrument's sound when performing in a large hall. The same can be seen with the studio classical musicians. Those who mostly record, not perform. It was definitely striking in my ears that the sound was gone. Nor the one that should come out of the forehead of an ordinary cellist, and even less from the hands of a technician like Siphei Wen. The archery technique was gone. Early and rough changes in the direction of the bow, lack of pronation in the frog and excessive supination at the tip. Inconsistency between right and left hand leading to continuous early or portant transitions with bulges, glissands or transitions with auxiliary tones. Sipheus did not use techniques of this type. They are retrograde and are a means to diversify the performance - once or twice in a concert. Their constant use speaks of insecurity. The speed of transitions was also very varied. Whether a bravura play or a cantilena work is played, the speed of the transition is close. Otherwise, a number of laws of physics are violated - especially that of inertia. Her left hand had a violin vibrato. This is an insult, not a compliment. The technique for performing the vibrato with violin and forehead is very different. This is due to the difference in the area of the soil that presses the string for quality sound production. Also an argument for the difference is the thickness and length of the strings and some features of the body of the instrument. The area of compression at the forehead is almost three times larger. Hence, the approach and performance of the violin and forehead are not the same. I end my critique of Sipheus with a call to return to the roots of cello sound extraction and to try to correct the strongly negative direction of development. The area of compression at the forehead is almost three times larger. Hence, the approach and performance of the violin and forehead are not the same. I end my critique of Sipheus with a call to return to the roots of cello sound extraction and to try to correct the strongly negative direction of development. The area of compression at the forehead is almost three times larger. Hence, the approach and performance of the violin and forehead are not the same. I end my critique of Sipheus with a call to return to the roots of cello sound extraction and to try to correct the strongly negative direction of development.

Maestro Tringov tried to be the famous showman. Failed. He talks too much, too much. I try very unsuccessfully to put aside the content of his speeches, the chewing gum in my mouth and the hand in my pocket. We are not homo erectus, homo floresiensis, homo habilis or homo neanderthalensis. We do not live in a remote area of an uninhabited atoll in the French Polynesian archipelago. Nor are those aborigines from the first chapter of Arthur Clarke's A Odyssey in Space in 2001 around the black obelisk. We don't need anyone to educate us - even more so. Please, Mr. Tringov. And I have released CDs. I was in first place with the quartet in which I played and with a solo pianist, in the only European chart for classical recordings. And for several months in a row in front of names from the world stages - even in front of a newly released old recording of Emil Gilels. We are the only ones still. Teachings from people who so ruthlessly and brazenly violate concert etiquette are not wanted by anyone.

And the performance as an approach was similar to the well-known way of playing Maestro Tringov. With the difference that nothing happened. I wonder how many times we have to hear the so-called double B minor concerto. Didn't the audience finally show curiosity and didn't they feel the need to hear it in the original - be it in classic-online.ru or even on YouTube. Or maybe even on that recording of Menuhin and Oistrakh with the RTF orchestra. Changing tools is also not new. And I want these instruments to be like Uti Ugi's Stradivarius and Guarnerito or Ritchie's Lupoto and Turt, but they are not. Then what's the point? It was not understood. How many people in the hall are violin sound specialists. I do not comment on the demonstrated co-authorship in some works. I attribute it to the same loss at a level unknown.

In conclusion, I wonder with what right the Municipality of Kazanlak has given its sponsorship to such an event. Is there a specialist in music and performing arts to check what this money was given for? I think that they were, to put it mildly, wasted, and for them perhaps (the amount is unknown) could be invited performers who are in shape, who do not perform the same program for the time being, do not advertise CDs with works not created for the respective instrument, and simple and clear, honest and respectable, with the necessary respect for the audience and proper professionalism are musicians. I very much hope that this was the last attempt when an alleged cultural leader (euphemistically speaking) tried to spoil the tastes and hearing receptors of the Kazanlak audience. Most of all, I hope that the audience, driven out by the performers, she left the concert early, will not be annihilated by the art of music and will try to swallow the insult. When at a concert at the end there are about 20% of the initial audience, all attempts to sew even a microscopic positive note to it should be punished for *laissez-faire* or something worse. I would say that such assessments are morally competent. The failure was immanent - after the demonstrated attitude and sound result.

Disrespect to the performers and organizers:

Dr. Hristo Hristov (cellist)

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