

Ганчо Ганев
Gantscho Ganev

ШЕСТ КАПРИЗА

за соло цигулка, оп. 1

SIX CAPRICES

pour solo violon, op. 1

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ГАНЕВ, ГАНЧО /р. 1942 – България, Самоков/. *Образование:* в Пловдив – започва да учи цигулка на 5-годишна възраст при Христо Ерасти, по-късно – с Елена Дойкова в Музикалното училище на града; в Държавната Музикална Академия, София – в класа на проф. Владимир Аврамов и проф. Георги Бадев; Летни музикални семинари във Ваймар – с проф. Михаил Вайман и проф. Андре Гертлер; *Музикална кариера:* Г. Ганев е бил концертмайстор на симфоничните оркестри в Пловдив, Дрезден, Базел, Люксембург, Санкт Гален. Два сезона свири в камерния ансамбъл “Залцбургски солисти”.

GANEV, GANTSCHO /né 1942- Bulgarie, Samokov/. *Formation:* à Plovdiv – il commence à apprendre le violon à 5 ans chez Christo Erasti et plus tard - chez Elena Dojkova dans L'Ecole de Musique de ville; à L'academie de Musique d'Etat, Sofia – dans la classe de Prof. Vladimir Avramov et Prof. Georgi Badev; Seminaires de musique d'été à Weimar – Prof. Michael Weiman et Prof. André Gertler; *Carrière de musique:* G.Ganev etait premier violon des orchestres symphoniques à Plovdiv, Dresden, Bale, Luxembourg, Saint Gall.; Pour 2 saisons il etait membre de l'Ensemble de chambre “Solistes de Salzburg”.

GANEV, GANTSCHO /geb.1942 – Bulgarien, Samokov/. *Ausbildung:* in Plovdiv – sein erste Violinunterricht bekommt mit 5 Jahren bei Christo Erasti, später bei Elena Dojkova – Musikgymnasium in der Stadt; Staatsakademie für Musik, Sofia – bei Prof. Vladimir Avramov und Prof. Georgi Badev; Sommermusikseminare in Weimar bei Prof. Michael Weiman und Prof. André Gertler; *Musikkariere:* Konzermeister des Symphonieorchesters der Städte Plovdiv, Dresden, Basel, Luxemburg, Sankt Gallen.; Zwei Spielzeiten hat er im dem Kammerensemble “Salzburger Solisten” gespielt.

GANEV, GANTSCHO /b.1942 – Bulgaria, Samokov/. *Educational Background:* in Plovdiv – starts learning Violin at the age of 5 years at Christo Erasti and later at Elena Dojkova in The School of Music; State Academy of Music, Sofia - at Prof. Vladimir Avramov at Prof. Georgi Badev; Summer Music Seminars in Weimar – at Prof. Michael Weiman and Prof. André Gertler; *Music Career:* G. Ganev was Principle Violin of Symphony Orchestras in Plovdiv, Dresden, Bale, Luxembourg, Saint Gall.; He played 2 seasons at the Chamber Ensemble “Soloists of Salzburg”.

Първите четири каприза съдържат фолклорни елементи. Каприз № 5 е написан по мотив на Феликс Ципел. Каприз № 6 е преработка на клавирната пиеса “Искри” на Мориц Мошковски, изпълнявана с голям успех от Владимир Хоровиц. /Г. Ганев/

Les quatre premiers caprices contiennent des éléments folkloriques. Caprice №: 5 est écrit d'après un motif de Felix Zippel. Caprice №: 6 est une transcription de la pièce pour piano “Etincelles” de Moritz Moschkovski, interprétée par Vladimir Horowitz avec un grand succès. /G. Ganev/

Die ersten vier Capriccii basieren auf folkristischen Elementen. Capriccio №: 5 ist nach einem Motiv von Felix Zippel entstanden. Capriccio №: 6 ist eine Bearbeitung des Klavierstuckes “Etincelles” von Moritz Moschkovski, welches mit grossem Erfolg von Vladimir Horowitz gespielt worden ist /G. Ganev/.

The first four Capriccios are based on folk elements. Capriccio №: 5 uses a motif by Felix Zippel. Capriccio №: 6 is a transcription of the piano piece “Etincelles” by Moritz Moschkovski, performed with a great success by Vladimir Horovitz. /G. Ganev/

Руски танц || 1 || Danse russe

Allegro agitato con fuoco

The musical score consists of ten staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro agitato con fuoco'. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *simile*. The third staff has a dynamic marking of *cresc.* and includes a first ending bracket labeled '6'. The fourth staff also includes a first ending bracket labeled '6'. The fifth staff includes a first ending bracket labeled '6'. The sixth staff includes a first ending bracket labeled '6' and a dynamic marking of *cresc.*. The seventh staff includes a first ending bracket labeled '6' and a dynamic marking of *f*. The eighth staff includes a first ending bracket labeled '6' and a dynamic marking of *p*. The ninth staff includes a first ending bracket labeled '6' and a dynamic marking of *f*. The tenth staff includes a first ending bracket labeled '6' and a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and first ending brackets.

57

61

D
G

65

Più vivo *

p

69

mp

73

mf

77

cresc.

f

83 simile

89

95

1V 2 1 1

2 3 0 3 2P accelerando f p

100

rit. Coda (più vivo)

f p cresc.

105

Più mosso

f

110

E A

* хроматизъм; chromatisch.

Валс - Мюзет || 3 || Valse - Musette

The musical score is written for guitar in 3/4 time, featuring a key signature of two sharps (F# and C#). The piece is divided into several systems of music, each with a measure number at the beginning. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Dynamics like *mf*, *p*, and *pp* are used throughout. A *rit.* (ritardando) is indicated in the 22nd measure. A *8va--1* marking is present in measures 22, 59, and 65. A *Minore* section begins at measure 71. The score concludes with a *pp* (pianissimo) dynamic in measure 81.

92

103 *p*

108

113

122 *rit.*

130 **Tempo I** *mf*

137

143

149

155

160 *pizz.* *pizz.*

55

59

63

Banjo

pizz.

68

batuto

arco

72

75

pizz.

79

Allegro

f

85

91

97

102

106

pizz.

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146 [272] *cresc.*

153 [279] *Da Capo senza ripetizione p*

288

299 *sempre staccato cresc. cresc.*

311 *p dim.*

323 *pp*

332 *mf pp mf pp*

341 *volante delicatissimo*

349 *8va*

356 *8va*

365 *di - mi - nu - en - do*

373 *pizz. pp*