

MICHAIL GOLEMINOV’S SOUNDSCAPES – A STEP AHEAD

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Abstract: The article portrays one of Bulgaria’s leading composers of the past few decades, who has received international recognition, particularly in the field of electroacoustic music. Michail Goleminov (1956–2022) composed scores for chamber and symphony orchestras. He was a multi-media artist and author of various programming applications, notation games, and generative software. He specialized in musical notation with long years of professional experience as an editor at the Vienna-based Doblinger Publishers and an active pianist and performer of free improvisations. Goleminov completed his musical education in Bulgaria but left for Austria at the age of 28, where he resided, studied, and worked for 16 years. In 2000/2001, he returned to Bulgaria and created Orange Factory Psychoacoustic Arts, an experimental studio for contemporary art, along with pianist Angela Tosheva. They have organized concerts, festivals, master classes, and competitions for musical compositions, published books, and released audio and video productions and multi-media applications at various levels. The duo was also actively engaged in educational activities. Together they carried out more than 250 projects over the years 2001–2022.

Keywords: Michail Goleminov; Angela Tosheva; Ivan Kerekovsky; “Orange Factory”; electronic music; life electronics; generative software; multimedia artist; audiovisual applications; piano; composition

For over two decades, Michail Goleminov has been a leading figure in the field of electroacoustic music, sharing his vast knowledge, endless interest, and constant desire to experiment with new technologies. He created a variety of pieces, exploring a wide range of styles, including works with electronically processed sounds that mixed acoustic compositions with a pre-prepared electronic parallel part. Additionally, generative software was employed to modify and interact with the set sounds in real-time. The stylistic variety of his oeuvre, encompassing pure electronica, experimental music, atonal music, intuitive music, live electronica, minimal music, and beyond, indicates his unwavering experimentation. He self-identified as an interactive musician, software developer, 3-D animator, pianist, and composer. Over time, he came to define himself as a composer and de-composer, as well as a pianist, producer, and software engineer. Throughout these roles, the piano remained his principal instrument and primary means of expression. As a direct observer and listener during our daily piano sessions, Michail found inspiration in what he heard, enriching his compositional creativity in a uniquely vibrant manner, irrespective of the author or style being played. This mutual exchange made our time together seem to pass unnoticed, and recreating it presents a challenge due to the multitude of informal moments that contributed significantly, beyond what occurred on stage.

What brings Goleminov to our attention now, after his passing in 2022 and amidst more than two intense years that have seen the rise of generative artificial intelligence and a post-pandemic world?

Beyond our personal regard for his work and the inspiration it provided us as individuals, his oeuvre demonstrates a remarkable versatility among contemporary artists. He maintained a high degree of privacy regarding his intuitive personality, even from those who held similar views, and therefore remained largely unknown to the majority of his peers. It may be understandable how others exploited his modesty and somewhat self-contained nature skillfully and to a fault. However, had he not exhibited such courage, his journey would have been less vivid and distinctive in the context of contemporary music.

Michail Goleminov remained true to his creative nature, which was unsatisfied with ready answers but constantly sought new questions to explore, expressed uniquely in every concert, performance, or project. The underlying message was consistently the meaning behind the means of expression, rather than the means themselves. To him, the piano, electronic music, live electronics, and artificial intelligence were merely tools—like any others—that artists could use. In contrast to the trend of striving for perfection in artistic expression, which can sometimes hinder the conveyance of the artist's message, this approach treats digital or analog instruments

as just one of many tools at the artist's disposal—a perspective fundamental to Goleminov's work.

Here's what Michail himself says in a 2013 interview with Ekaterina Docheva, broadcast on the Hristo Botev program of the Bulgarian National Radio on February 22, 2023: "Electronics is just a field that in a sense serves as an opportunity for the expansion of tools. I believe that in the historical development of musical instruments, there have been many such situations in which new instruments with new possibilities have appeared and added to the existing ones. In that sense, I don't think electronics is some other level of consciousness. Rather, it's a tool that we have to learn how to work with, like all the others"

(www.orangefactory.net/BAN2024/01.mov).

(Author's note: This February 22, 2023 edition of "Contempo", written by Petya Gabrova and Silvia Tikhova, aired on the Bulgarian National Radio's program "Hristo Botev" on the occasion of the first anniversary of Michail Goleminov's death.)

Michail's impetus for developing his criterion arose during his early adolescence when he first encountered a technical tool—the microphone—which expanded his perspective. After a full 13 years of violin studies (he began violin lessons at the age of 3), just two months before the entrance exams in 1971, in complete defiance of his family's wishes, he managed to prepare almost on his own, earning a place at the Lyubomir Pipkov Secondary Music School in Sofia where he majored in piano. After 13-14 years as a violinist, the piano was his true discovery and salvation. His keen interest in this instrument led his teacher, Lidiya Kuteva, to encourage him to prepare for an international piano competition. However, he did not feel ready for such a significant undertaking yet. Before a general piano class performance, he recorded Bach and Hindemith pieces using two microphones he had at home. After listening to the recording, he became convinced that his initial assessment was accurate. Regrettably, he had not received any meaningful feedback from the outset, leading him to rely primarily on his intuition and judgment, which subsequently became the cornerstones of his identity.

Michail Goleminov received his education at the prestigious University of Music and Performing Arts in Vienna, earning a master's degree in concert piano performance and a certificate for the successful completion of a two-year course in composition and electroacoustic music signed by the renowned composer Dieter Kaufmann in June 1990. The subjects studied at the Institute of Electroacoustics at the University of Music and Performing Arts in Vienna in 1988-1990 were as follows: "Fundamentals of Acoustics", "Electroacoustics", "History of Futurism", "Notational Practices", "Analog and Digital Editing", "Digital Signal Processing", "History of Computer Music",

"Introduction to Programming", "Programming", "Composition", "Music History", "Live Electronics", "Tone Direction", "Graphic Notation", "Improvisation", "Psychoacoustics", "Media Composition".

Michail was fortunate because, following a solid base of academic studies of violin, piano, and symphonic conducting under Prof. Karl Osterreicher, he discovered his passion for electroacoustics, which shaped him both as an artist and a person, defining his path forward. His specialization in piano, composition, electronic media, and pedagogy in Vienna in 1990 happily coincided with the historic fall of the Berlin Wall and the end of the totalitarian communist regime in Bulgaria. At that time, electroacoustic music in our country was looking for its place and made its steps according to the historical circumstances. Despite Michail's physical absence from Sofia, his profound enthusiasm for this matter was not only fueled by his inner drive and the environment at the Institute of Electroacoustics in Vienna but also by the opportunity to perform openly on stage back home, which further inspired him. On the one hand, he was formed in our musical reality absorbing invisibly and later consciously everything that his father Marin Goleminov passed on to him. On the other, he had great encounters with a multinational society and big-name teachers, as well as the opportunity to hear the complete works of Stockhausen, to play Schoenberg and Berg, to listen to Friedrich Gulda, to study with Hans Graf as a private piano student, to have a personality of the stature of Roman Haubenstock-Ramati as a composition teacher, to know the father of musical graphic design, Anestis Logothetis, to work at the Doblinger Publishing House, to be one of the accompanists for the first performance of Zimmermann's opera *The Soldiers*, with its 80 rehearsals. These powerful impulses led him to immerse himself in Vienna's fertile environment for 16 years, spanning various periods without returning once to Sofia. This unique symbiosis undoubtedly bore fruit in Michail's talented nature. Moreover, not for a moment did he change his inner consciousness as a Bulgarian, even on the contrary—as he claimed, it was in Vienna that he strengthened his national identity and carried his Bulgarian passport without hesitation, truly excited about everything that was happening in Bulgaria.

As Michail himself has stated, a seemingly insignificant but defining internal impetus for his interest in electroacoustics was the possibility of finding an analog for the sonority of the whole orchestra. This was the kind of sound he had always been looking for without success, mainly due to insurmountable administrative reasons. For instance, he did not have the opportunity to work with a live orchestra during his studies with Professor Osterreicher due to favoritism towards some students over others. This was a surprising revelation, as he had not anticipated such a challenge at

the Bulgarian State Conservatory. The current symphonic conducting class in the National Academy "Prof. Pancho Vladigerov" led by Konstantin Iliev has long been accustomed to working with a live orchestra as an important step in training symphonic conducting students in Sofia.

In 1983, two years before his relocation to Vienna, Michail had already completed his military service and was in his second year at the Bulgarian State Conservatory. He was studying composition under the guidance of Professor Dimitar Tupkov, choral conducting under Krum Maksimov, and symphonic conducting under Konstantin Iliev. Amid the prevailing socialist ideology and the tendency to stigmatize any deviation from established practices as a manifestation of bourgeois Western influence, he organized two concerts for composition students in the BCD hall. These concerts were unofficial and not connected to the theoretical composition department, but received authorization from Vice-Rector Prof. Boyan Lechev after a period of internal debate. It became clear during this time that there was an unspoken internal agreement to support them. Subsequently, the two professors of harmony and composition, Prof. Bencion Eliezer and Prof. Parashkev Hadzhiev, publicly denounced Michail's actions, resulting in him receiving a low grade in his annual composition exam for his audacity to defy the established norms.

Linked below is Michail's first composition for piano and tape recorder, *Piece for Piano and Tape Recorder*, which he performed at one of these concerts in 1983. It was inspired by Michail Lyutskanov, who was the professor of tone direction at that time in the department of the same name. Through his dedication and love for sound recording, he sparked the fascination of young people with the technical marvel of live performance, which was highly fashionable at the time. He achieved his positive influence through long, engaging conversations about the acoustic qualities of sound, along with analyses of various analog recordings, microphones, and tape registrations. Practical sessions with Lyutskanov, despite his more direct and peppery language, were enveloped in a special mystique in the minds of the students, and it seemed like a privilege to interact with a sound engineer so in love with the technical parameters of acoustic and artistic sound. Michail always spoke fondly of him and did not conceal the important role he played in his development then. (Link to *Piece for Piano and Tape Recorder*: orangefactory.net/BAN2024/02_Concert_piece_for_Piano_and_Tape.mp3).

When he finally returned to Bulgaria in 2000-2001, Michail was full of so many ideas that it would not be an exaggeration to say that he was barely able to implement them. In this frantic work style, where the boundaries between experimentation and long-processed ideas often merged, he completed dozens of pieces in the spirit of *musique concrète*. These compositions

were based on speech elements and included truly monumental pieces featuring sounds he collected and created himself. One notable example is *Subway*, which, alongside the pieces from his CD *Superstrings*, represents a bold step forward among dozens of other works (www.orangefactory.net/BAN2024/03_subway.wav).

It would be challenging to pinpoint another Bulgarian composer who has been as deeply influenced by John Cage's ideas and philosophy and did not fear their consequences on his work as Michail. Undoubtedly, his extensive tenure as an editor at Doblinger Publishing House, where he not only restored old manuscripts but also digitized the vast holdings of the publishing house, endowed him with many valuable qualities. Among these was his virtuoso command of the Finale and Sibelius notation programs. At the same time, his exposure to the notated manuscripts of the great composers led him to ask different questions, influencing his understanding of the nature, meaning, and future of musical notation. In this respect, he made no secret of his compelling attraction to the neo-Dadaist principles of dismantling the centuries-old notational system of John Cage, one of the founders of the so-called 'open form'. In it, the long-forged distinction between the role of the composer and that of the performer is lost. Here, the performer is a co-author and each time the performed work sounds completely different, regardless of the written instructions. In this respect, the *Concerto for Two Pianos in C Minor* plays an important role in Michail's oeuvre. It was performed by Angela Tosheva and Michail Goleminov at their first joint concert on 20 November 2002 in Studio 1 of the Bulgarian National Radio. The performance featured two of Michail's pieces for two pianos in the key of C minor and pieces for two pianos by Kevin Volans, Colin McPhee, and Steve Reich. In the case of this concert, the interaction between the two performers was of central importance, and its beauty stemmed from the random combinations that resulted from each musician choosing different figures of the C minor phase. This effect was enhanced by Steve Reich's subsequent performance of the *Piano Phase*. The oscillation of this minor scale on the two pianos of the two-page piece over 11-12 minutes, with the dynamics increasing or decreasing depending on the initiative of either performer, was received ambiguously by our specialists. For example, musicologist and specialist in the history of Bulgarian music Lachezar Karanlyakov exclaimed after the concert with some disappointment, "Well, you're having fun!" (Link to the performance: <https://goleminov.bandcamp.com/track/concerto-in-c-minor-for-two-pianos>.)

At the end of 2002, it was not considered professional or a job well done to perform such "easy" pieces without a concrete form and a fixed score. Four or five decades earlier, works of the "new simplicity and new

sincerity”, already historically and ideologically conceived, did not inspire any confidence on our stage, except to some extent in the specialized forums for contemporary music performance. It was such similar reactions from our official circles that fuelled Michail's actionist nature, driving him to continue his ‘personal history’ with John Cage on our soil. This was evident in his performances of *Astral Studies*, *Variations*, *Angela* and Michail's *Music of Changes*, and his twice-performed rendition of the famous 4'33" piece. The commitment with which Michail performed this piece both times was so remarkable that even the moments of deafening silence when he stood alone on stage evoked chills as if the listeners were experiencing his perspective of the history of the music written up to this point.

Following the profound impact of minimal music on Michail, which gradually became a more discreet element of his creative expression, in the period 2006-2007 he began to delve deeper into the musical landscape. This coincided with many factors, one of which was our long-prepared work to publish Bulgarian translations of the books by the French-Bulgarian composer, pianist, philosopher, and communicator André Boucourechlieff—one of the great representatives of “open form” in the Western European avant-garde of the 1960s.

At the first Orange Factors festival of contemporary chamber music in 2007, Michail organized an exhibition of 43 panels of musical graphics by Austrian representatives of the movement, Russian Futurists, and American experimentalists. He and Boyan Vodenicharov performed free improvisations based on these panels in the Boris Hristov House Museum. Jean Boucoureschliev, Andre Boucoureschliev's widow, was in the audience. This event along with the other concerts of the festival is memorable not only to us but to all of its attendees.

Here is Michail's annotation of his concert with musical graphics in the Aula of Sofia University ten years later, in October 2017:

THE SIGHT OF SOUND

Michail Goleminov—piano and electronics

The musical avant-garde of the second half of the twentieth century brought along an inevitable consequence: the drive for revolutionary renewal and refinement of musical notation that led to its overcomplication. In previous eras, the existence of a common musical language in Europe and its gradual and systematic assimilation ensured harmonious continuity between composers and performers. At the end of the twentieth century, however, this natural harmony was destroyed by overcomplicated scores, and a vacuum was created, which in turn had consequences for instrumental practice, concert life, and repertoire, as well as for the audience.

Musical graphics, whose representatives include John Cage, Roman Haubenstock-Ramati, Robert Moran, Cornelius Cardew, and Anestis Logothetis (only a few know that he is a Bulgarian from Burgas who lived and worked in Austria), was born at the beginning of the second half of the last century, and represents a natural reaction of the artists themselves to the forms of the overloaded notation of music, with the ambition of achieving several things, the most essential of which is precisely the recovery of the spontaneity of the performer, in the context of an immediate relationship with the graphic element, which, from something threatening and limiting, becomes a source of inspiration and multidirectional associativity, freed from the canons of writing and the narrow confines of its interpretation."

From this point onwards, it is relevant to examine how free improvisations on a graph can serve as its sonic embodiments. This is because, thanks to the subjectivity of this matter and the doubts that arise, musical art reaches the freedom generated by abstraction. It is also important to remember that the rigorous notation of musical structures has existed for a relatively recent period of nine centuries, while live music, improvisation, and the impulse to express oneself with sound, chronologically predates both speech and writing.

With each subsequent work after 2007, the boundaries of just pure sound, whether acoustic or created by Michail, gradually became too narrow for him and he started to include more and more visual elements. At a later stage, he naturally turned to programming languages to develop his ideas, achieving a high level of mastery. As we now observe these multimedia works, we can see that he was steps ahead of his other colleagues (as an example, consider the *Silicon Concert for Artificial Intelligence and Piano*: www.orangefactory.net/BAN2024/05_silicon_BNR_12.mp4).

Michail exhibited no apprehension toward the integration of artificial intelligence in his life and art. After all, AI was merely a tool in the hands of its creator, regardless of its complexity. In this case, the composer skillfully directed and controlled the process. An illustrative example of this technique is the *Deja-Vu* trio for soprano saxophone, digital harpsichord (synthesizer), and violin. In this piece, the saxophone and violin performers animate the overall flow with their presence. In practice, the meeting between the three performers Ulrich Drexler (soprano saxophone), Antonella Horwitz (violin), and Mikhail Goleminov (digital synthesizer) is virtual. Their 'trio' is the result of Michail's skillful work as a sound engineer, overlaying their separately recorded parts according to his concept. In this sense, the piece created in 1999 has not yet been performed in front of an audience (listen to *Deja-Vu* here: orangefactory.net/BAN2024/06_dejavu.wav).

In 2023, at the Misha's Soundscapes festival in the village of Anton, one of the concerts featured a *Deja-Vu* trio performance by three real performers

without using a MIDI controller for the piano part. The performers were Goran Tashev (soprano saxophone), Elena Ganova (violin), and Angela Tosheva (digital synthesizer). In this instance, the MIDI-controlled part was played by a live performer. Both performances ultimately embody Michail's original concept, which surpasses technical limitations and is purely musical, evoking a transcendent response in the listener. (Link to the *Deja-Vu* live performance on August 19, 2023, at the festival in Anton village: <https://youtu.be/VoZzZ44Byso?si=aydJ3gln85RdIRjs>—refer to the 34-minute mark.)

As with the musical graphics, Michaux's imagination was similarly challenged by Czerny's etudes, which provided a solid foundation for his technical proficiency. He devoted considerable time to the piano, allowing him to develop the necessary skills. During this period, he extensively practiced Scriabin's sonatas and preludes, Rachmaninoff's *Third Concerto*, Schumann's *Toccata*, and an array of Chopin's works. Simultaneously, he studied the vast collection of sheet music available in his home. Frequently, when one of us was working on a piano piece, Michail would immerse himself in it, sparking lengthy discussions and comparisons among us. This exchange through the piano was particularly intense during Angela's exploration of Rachmaninoff and Debussy's preludes. It was a feast for Michail to listen to Debussy at length, whether in the early stages of discovery or already finished. It is perhaps no coincidence that at his final concert in November 2021 as a free improviser, with an original multimedia piece based on works by René Magritte and Salvador Dalí, he included his two favorite Debussy preludes, *The Sunken Cathedral* and *Undine*, with a parallel video of his own. This may be interpreted as his farewell to Debussy.

Assessing the degree of interconnection between the three performances, and the extent to which each relied on the creation of an individual performance by one another is challenging. This is particularly evident in the audio CDs produced between 2002 and 2020. Michail approached the recording process with great responsibility, meticulously planning every detail. This included determining the optimal placement of the equipment, conducting thorough cable checks, setting the correct microphone positions, adjusting the levels, determining the ideal distances between microphones, and selecting the most suitable sound samples. His attention to detail was evident throughout the entire process as if he were performing a ritual. This endeavor resulted in recordings of Angela's performances of etudes by Scriabin, Debussy, and Ligeti, Dutch piano music, Debussy's preludes, Beethoven's *Hammerklavier Sonata*, and the song cycle *To the Distant Beloved* in Liszt's interpretation, as well as many other recordings, mostly conducted in the Bulgaria Hall.

A key aspect of Michail's work involved playing with chance as an immediate expression of the unseen. Whether in his performances, music generated through

software, text, or paintings, or in his keyboard improvisation, he pursued chance in the moment of performance, a pursuit that underscored his artistic values.

In the linked video at 21 minutes and 8 seconds, you can find the piece *Contemplation* for piano improvisation and live electronics, based on his musical graphics from the concert “The Practice of Probability”, held in 2017 in the Aula of the Sofia University “St. Kliment Ohridski.” The entire concert featuring musical graphics is available, showcasing the unique nature of this musician who draws inspiration from the most subtle and seemingly insignificant elements. (Link to *Contemplation*:

www.orangefactory.net/BAN2024/07_Contemplation.mov).

Over the past 15 years of Michail's life, he developed a series of software products and programs, with each successive project building upon the previous one. These works demonstrate his evolving interests and the direction of his research, which began in his early school years and continued throughout his life. They encompass a range of topics, including the philosophical question of the meaning and function of musical notation, the role of interpretation, and the relationship between musical perception and notation. In general, the relationship between musical hearing, the desire to play, the graphic signs of music written on paper, and the intuitive beginning that determines the path of the musician or performer is complex. He could discourse at length on this topic. In 2008, at the Second Festival of Contemporary Music titled “Transart”, we invited the French composer Jean-Yves Bossier, a renowned authority on various notations in France, to serve as a jury member for the composition competition initiated by Michail in the name of his father, Marin Goleminov. Bossier did not disguise his admiration and expressed the highest possible appreciation for Michail's thoughts on notation during their discussions.

As a 25-year-old man, Michail expressed his compositional ideas with complexity which rivaled that of the leading composers of the time such as Stockhausen, Schoenberg, Debussy, Scriabin, and Berg. Despite having limited access to more diverse information in the late 1970s and early 1980s—where accessing information beyond the official line required significant effort—the ideas he encountered provided ample motivation for him to create something original even then. It is no coincidence that Lazar Nikolov, when he heard the *Piano Sonatina* at a concert at the Union of Bulgarian Composers, exclaimed informally (somewhat amicably now), “Brey, you brought him in like Stockhausen!”

This meticulous concentration of Michail's thoughts, graphically presented down to the last detail without intruding on the performer's domain, is evident in the scores he composed in 1983. This foundation eventually led him, four decades later, to develop composition programs with varying levels of interaction designed for amateurs, children, and those interested

in exploring the processes of composition through gameplay. The genesis of this concept can be traced back to Michail's enduring admiration for Scriabin and his vision of intertwining sound and color in his music, a phenomenon known as synaesthesia. This interest manifested in his last symphony, for which he created a detailed blueprint outlining his vision in 1915. This concept served as a source of inspiration and imagination for numerous composers in the subsequent decades. It is noteworthy that Michail named his inaugural program "Scriabin Paints & Varnishes." At the Second Orange Factors Festival in 2008, he specifically learned his *Second Piano Sonata* and performed it as an integral part of the festival program, alongside Angela Tosheva's performance of Scriabin's *Ninth Sonata* and a parallel video created by Michail (Link to Scriabin's *Ninth Sonata* video: <https://youtu.be/NpMhsybtXdE>).

"Scriabin Paints & Varnishes," along with all his other projects, has evolved into his two major programmatic achievements: D-Cult and Hypercomposer Multicomposer. More information can be found on the Orange Factors website: <http://orangefactory.net/mg>.

Attached is a poster for the public demonstrations of the D-Cult program at the Orange Factors studio in 2012.

The presentation of Michail Goleminov and the disclosure of more details of his life and artistic path to sound engineers and students of multimedia technology accurately and uniquely interject his personality as a composer and pianist. His essence as a musician does not separate the acoustic from the non-acoustic sound environment in life; for him, they are two sides of an inseparable whole, as well as complementary elements of life. To him, piano and keyboard music represented the pinnacle of human expression, and improvisation and free playing were luxuries reserved for those who could afford them. He undoubtedly had the means to indulge in that luxury, as evidenced in the piece *Le Voyeur* (listen here: www.orangefactory.net/BAN2024/08_Le_Voyeur.mp3).

The greatest reward for an artist is to continue to live through their creativity even after their death. We hope Michail will serve as an inspiration to future generations. In this regard, the following words of his are a good starting point: "I do not push ideas, but create artistic-musical situations, striving to dedicate my entire commitment to generating an atmosphere for the audience to immerse themselves in. To detach them from everyday life. The term "resistance" is unfamiliar to me. I engage in the creation of new projects either in collaboration with others or independently. Some of these projects have been completed, while others have not. I have not considered whether I have encountered resistance, but rather believe that I have lacked the necessary energy or fortune to bring some ideas to fruition."

CONTRIBUTION

Michail Goleminov was a pianist, composer, and multimedia artist who continually explored an immense experimental potential in each new piece. His journey began with serialism in his youth, which later evolved into electronic music. Over time, he delved into minimalism, mixed media, and the real-time use of generative software for sounds. His accomplishments included contributions to open forms and free improvisation on musical graphics. Additionally, he developed several applications for music composition accessible to non-professionals of all ages.

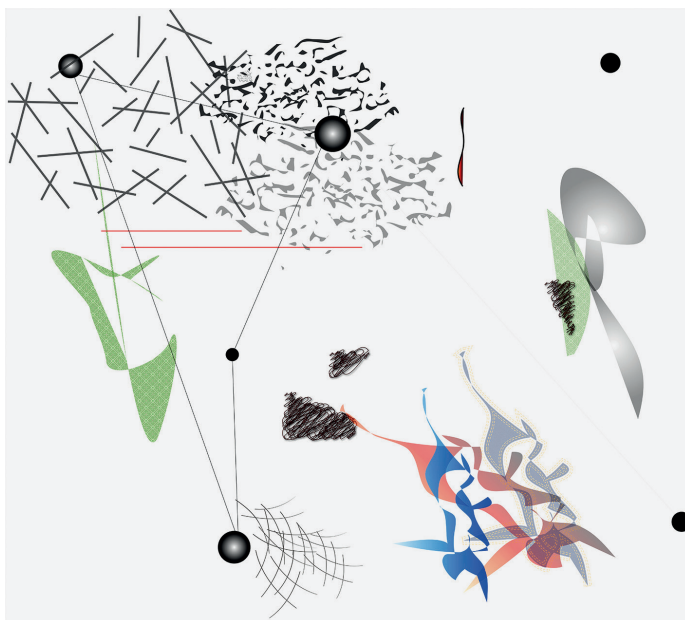
About the Authors:

Dr. Angela Tosheva is a Bulgarian concert pianist whose repertoire encompasses all major styles with a particular interest in contemporary music. Upon completing her formal training and defending a PhD thesis on chamber music at the "Prof. Pancho Vladigerov" National Academy of Music in Sofia, she followed the path of a concert pianist. In 2003, along with Michail Goleminov, she created Orange Factory Psychoacoustic Arts music company, organizing many concerts and festivals, including one in Cincinnati (Ohio, USA) in 2008. They also published books and music scores, held master classes, accumulated rich educational experiences, and wrote numerous articles. Angela Tosheva has premiered pieces by a multitude of composers. She has released 15 CDs and DVDs with recordings of her performances, including films about Debussy and Beethoven for the Bulgarian National Television.

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Ivan Kerekovsky. Raised in a family of musicians, Ivan Kerekovsky began his musical education in Sofia, in the piano class of Mili Belcheva at the National School of Music "L. Pipkov". Following the traditional path of winning awards at competitions such as "Viennese Classics," "Young Virtuosos," "Liszt-Bartók," and others, he encountered various individuals at master classes in Hungary ("Bartók Seminar"), Switzerland ("Klangspuren Academy" with Ensemble Modern), Belgium ("Musica Mundi" with Paul Badura-Skoda), and France ("Gargenville Summer Academy" with Emil Naumov). In 2010 he graduated with honors from the National School of Music. His subsequent education in Belgium with Boyan Vodenicharov at the Royal Flemish Conservatory, where he completed his bachelor's and master's degrees in 2015, played a decisive role in his development. Alongside his piano diploma, he also honorably completed a two-year course in music theory, part of the composition training at the same conservatory. After intensive encounters with various musicians such as Alexei Lubimov, Anton Kuerti, and Thomas Dieltjens, he participated in various festivals, premiered works, and won the VOCATIO scholarship named after the Queen of Belgium, selected among over 200 participants from 12 disciplines. Following these achievements, Ivan returned home, where he has been performing actively since 2015 with various musicians and ensembles. Since 2021, he has been playing with the Divertimento trio. Together, they received the "Allegro Vivace" award for the best musical project of 2022 for their concerts in 13 cities in the country. After the loss of Michail Goleminov, he completed some of his projects like Sonic Fibers and, together with Angela, organized a festival in his memory in the village of Anton. In 2023, he performed Bartók's Sonata for Two Pianos and Percussion alongside Bogdan Ivanov, Radosvet Kukudov, and Boris Budinov, as part of the "Sofia Music Weeks," and also presented the Bulgarian premiere of Three Monuments by Gyorgy Ligeti for two pianos.

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"Contemplation" music graphic



A poster for the demonstrations of Michail Goleminov's generative software D-Cult at the Orange Factors studio in 2012.



Angela Tosheva and Michail Goleminov after the end of the concert-performance "The Box with the Toys" by Claude Debussy from 20.02.2020 in Bulgaria Chamber Hall.



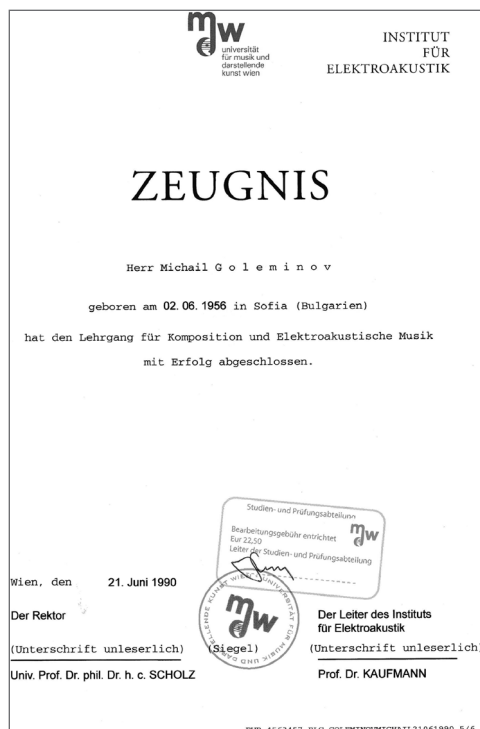
Michail Goleminov during his recital "The Practice of Probability" in the Aula of Sofia University "Kl. Ohridski" with free improvisations on musical graphics, held on 17.10.2017.



Michal Goleminov performs "Archipelago IV" by André Boucoureschlieff at the premiere of the Bulgarian translation of the book from French "Debussy or the Gentle Revolution" by André Boucoureschlieff, published by Orange Factors, the hall of the French Institute in Sofia, 18.12.2012.



Michail Goleminov leads the multimedia of his premiere multimedia work with symphony orchestra "Bartók's Heart" on 2 February 2006 in Bulgaria Hall, concert organized by Orange Factors, Hungarian Cultural Institute and Sofia Philharmonic on the occasion of the 125th anniversary of the birth of Béla Bartók, performed by Sofia Philharmonic, conductor Gabor Holerung, 3-D animation by Ivan Kerekovsky.



Diploma of Michail Goleminov from the Institute of Electroacoustics at the University of Music Vienna, 1990.



Manuscript