



Звук у етос. Вариации върху тема от Боеций.

by Kristina Yapova (Кристина Япова), Институт за Изледбана на Искусствата, София 2011.
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Though his writings are unlikely to appear to any great extent on any curriculum of music theory today, the historical influence of Boethius's *De institutione musica* can hardly be overestimated, especially in terms of its importance for the mediaeval Latin West. His work became fundamental to the curriculum of the time, whereas in the Greek East there was at least some sense of a direct connection with the theory of the ancient world, even though the exact degree to which there was continuity continues to be a matter of dispute.

Kristina Yapova has written what she describes as a set of "variations" on Boethius's ideas, working through, firstly, the relationship between music and philosophy, then the question of allegory, "Sound and Ethos", and finally, music and theology. Lest "variations" suggest a lack of seriousness in approach, the first thing to say about this publication is that it clearly demonstrates a very deep knowledge of Boethius's work in general, the way in which it fits into the philosophical and educational context of the time, and its possible applications today.

The author states that, "This book does not strive to choose a polar position of its own, even less so to strike a middle way between extremes. It wants to bring up again the point as to how we can speak about music without losing it in the process of speaking." Thus, using Boethius's "tres esse musicas" as a foundation, she ranges over a very wide spectrum of philosophy, various writings about art, and theology. In situating her understanding of Boethius's theme, she has fascinating observations to make, for example, on Joseph Dyer's discussion of *Musica* as part of the mediaeval system of knowledge, taking the context further back to Plato's *Timaeus*, and in a short space taking it forward again to the baroque.

A thought-provoking chapter on Boethius and Leibniz (a "double variation") hints at the later chapter on theology, but first there is the discussion on "Sound and Ethos" (*ἦχος* and *ἦθος*), which brings the discussion in a more concrete fashion to touch on the idea of the Octoechos. The final chapter, "Musical Theology: The Ellipsis that is Needed" is a very personal journey through theology as music – "Musical is the theology that understands music as a way of putting on Christ". Though the sources on which Yapova draws are predominantly western (Balthasar, Kierkegaard, Leibniz...), Lossky does make an appearance. Her last chapter in particular contains many phrases that might serve as a motto for anyone teaching the theology of church music: "If music is the sonic revealing of the Logos, and if this revealing is achieved in hearing, then musical knowledge will be *musical* only when it is theological." Yapova's text certainly assists in understanding that revelation.

The full text is published in Bulgarian, and there is an extended summary in English.

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