

## **PEER REVIEW**

**for the scientific work and the educational activities  
of Chief Assistant Dr. Dimo Enev Enev,  
submitted for participation in a competition for occupation of the academic position  
“Associate Professor”  
under Professional field 8.3. “Music and Dance Arts”,  
specialty “Choreographic Composition”,  
announced in State Gazette, Issue 26 of 30.03.2021  
for the needs of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – City of  
Plovdiv  
Prof. Dr. Daniela Kirilova Dzheneva, Academy of Music, Dance and Fine Arts  
Professional field 8.3. “Music and Dance”,  
specialty “Choreography”**

This Peer Review is prepared on the basis of documents submitted under a competition announced by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – City of Plovdiv /State Gazette, Issue 26 of 30.03.2021/ and on the website of the Academy for the needs of the Choreography Department at the Faculty of Musical Folklore and Choreography. The documents submitted under the competition comply with the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria and the Rules for its implementation. The competition procedure has been followed correctly.

One candidate has submitted documents for participation in the competition, namely Dr. Dimo Enev Enev, Chief Assistant in Choreographic Composition at the Choreography Department at the Faculty of Musical Folklore and Choreography at the Academy of Music, Dance and Fine Arts. The materials he has presented are exhaustive and comply with the terms and conditions for occupation of the academic position announced by the Academy. They also meet the minimum national requirements under Art.26, para.2 and para.3 and under Art.26, para.5 of the Act for the Development of the Academic Staff in the Republic of Bulgaria. They include a list of a total of five titles, including one monograph, three publications in referenced Bulgarian scientific journals, and a published book based on a defended dissertation for the acquisition of educational and scientific degree “Doctor”. All the documents required by the competition have been submitted correctly: diplomas for the degrees of education, reference for work experience (more than 11 years in the Academy of Music, Dance and Fine Arts), author’s reference for the scientific contributions, as well as citations. Documents for the management of a workshop in Sliven in 2015 and at a seminar on Bulgarian folk dances in Essen, Germany, where he realized an author’s production with the participants in a dance group at Ivan Vazov Bulgarian-German Cultural Society in 2018, are also presented. Attached is a certificate for awarding the 2019 Golden Muse Award in the field of Bulgarian dance folklore, as well as a list of articles in the media for creative achievements.

Dimo Enev was born in 1975 in the City of Burgas. For more than 35 years he has dedicated himself to folklore, initially starting to dance in his hometown, and later receiving the necessary qualifications and professional recognition in Plovdiv. In 1998 he graduated as a choreographer-pedagogue with a Bachelor's degree, and the following year Dr. Enev defended his Master's degree as a choreographer-director at the Academy of Music, Dance and Fine Arts. In 2010, after a competition, he started teaching in the disciplines: Choreographic Composition, Choreographic Directing, Staging of Dance Forms, and Samples of Bulgarian Folk Choreography. Since joining the Academy in 1994, Dimo Enev has been working at the Trakiya Folklore Ensemble as a dancer, choreographer, and director of dance works. Over the years he has participated as a performer and soloist in all concerts and premiere performances performed by the Ensemble at home and abroad. Thus, the experience gained gave him grounds in 2017 to successfully defend a dissertation on the topic: *"The Unknown Erkech – the Path from Youth Teasing to Marriage"* and to obtain the educational and scientific degree "Doctor".

The leading emphasis in the documentation of the current competition for "Associate Professor" is the monograph *"Dramaturgical Activity – A Basic Approach in Building the Dance Form In The Work of Prof. Kiril Dzhenev"*. Up to this moment, the published works on the principles of formation in the Bulgarian folk choreography were largely insufficient compared to the repertoire richness and diversity in our country. Therefore, this work can be defined as a new beginning in the analysis of stage dance works on a folklore basis. Here, for the first time, an in-depth, multi-component compositional and dramaturgical analysis of dances by one author was realized. The paper was published this year with a volume of 148 pages and is structured in an introduction, three chapters, and a conclusion. The used and cited literature has 61 titles. Attached are 23 songs with sheet music and lyrics, included in the analyzed dances.

By choosing the topic for the present monographic study, Dimo Enev proves that his teaching practice and creative activity have become inextricably linked over the years and predetermine his scientific achievements. He demonstrates a deep knowledge not only of the selected dances, but also of the techniques necessary for an in-depth study of Bulgarian folk choreography. The main goal he sets is to prove that in the work of Kiril Dzhenev the active expression is the basis of each of his works. To achieve this intention, Dimo Enev analyzes his dances, which are compositionally different – divertissement, ritual and conventional, and thematic. He focuses on three "pairs" of dances and purposefully chooses them to be different in content and impact, but in unison in relation to form.

In the first chapter, entitled *"The Effective Approach in the Construction of the Divertissement Dance – A Key Feature in the Work of Prof. Kiril Dzhenev"*, he discusses the divertissements *"Thracian Dance"* and *"Festive Thracian Dance"*, built on the folklore of one specific region with the author's mark of one composer – Todor Prashtakov. At the same time, they are very different in terms of narration, feeling, and perception by the audience. The author has very accurately analyzed and derived the masterful techniques for building an effective dance, for its transformation from a dance "for fun" into a stage work, which evokes a certain aesthetic and artistic pleasure.

In the second chapter *“The Stage Transformation of the Ritual and Customary Practices of Bulgarians in the Work of Prof. Kiril Dzhenev”*, Dr. Enev compares dances built on samples from the festive system of Bulgaria. Here, in the first dance *“Kudi”* a concrete dramatic picture is achieved, gathered at a certain time and place of the action with literal quotations of folklore material from the City of Saedinenie and with original characters. In the second dance *“St. George’s Day”* the approach is more like a collective picture of ritual actions and the related songs and dances from Thrace. Dimo Enev defines it as a “thematic dance suite”, which is structurally constructed by the choreographer with a desire to achieve solemnity and festivity of the narrative.

In the third chapter *“Thematic Dance Form – Creativity and Aspiration of Prof. Kiril Dzhenev to Build a Folk Theater”*, Dimo Enev has chosen for analysis very different thematic dances, and what they have in common is that they are bright examples in Bulgarian folk choreography and definitely are the basis for the emergence of folk theater. In the first one *“Ovchar and Yuda Devoyka”* the drama is based on the text of a mythical folk song from the Rhodopes. The characters are unreal, and the time and place of the action change imperceptibly and provoke the viewer’s imagination. The second dance *“Horo in Sofia”* is based on the personal impressions and perceptions of the choreographer from the Sunday Horo Dance in Sofia. The characters have clearly assigned tasks and specific style characteristics. The place of action is precisely defined with a short time range of development. Dimo Enev very accurately sensed the details in this diversity. He follows how Kiril Dzhenev develops the dances dynamically and excitingly and leads the composition to a climax and finale through the masterful mastery of various means of expression. With skill he manages to decipher the emotional messages of the choreographer and to reveal the coded signs of success of the dance, intuitively or deliberately set in its creation.

A great contribution to the theory of choreography is the fact that Dimo Enev does not allow himself to talk about dances, but analyzes every detail and nuance in this exceptional diversity. Already in the introduction he formulates his aspiration to *“succeed in achieving a qualitative transformation of the professional and spectator worldview and thus to enrich the general idea of the Bulgarian folk choreography”*. I believe that this goal has been definitely achieved and there will be an undoubted interest in the monograph from choreographers, doctoral students, and students with an interest in research, as well as from all those interested in the construction of stage dance forms.

Dimo Enev has achieved specific scientific and scientific and applied contributions, which result from his in-depth research and analysis of different in form and content effective stage dances. He is an intelligent and demanding professional with serious research intentions. I have personally witnessed his in-depth studies of folklore material in places, the decipherment of which is the basis of his wonderful dance productions *“Strandzha Impression”* and *“Parvomayski Maystorlatsi”*, realized in the Trakiya Folklore Ensemble. In the Choreography Department at the Academy of Music, Dance and Fine Arts he teaches compulsory subjects, which are fundamental for the construction of an artist. In addition to direct commitments to teach students to create various dance forms, he works actively outside the lecture halls with

them on the selection of music, folk dance material, and costumes in order to maximize their creative inventions. The pedagogical experience gained over the years, as well as the indisputable artistic and creative results, confirm my opinion about his successful ascending development as a choreographer (theorist and practitioner).

In conclusion, I would like to summarize that the monograph *“Dramaturgical Activity – A Basic Approach in Building the Dance Form In The Work of Prof. Kiril Dzhenev”* and the publications, reviews, and quotations attached to the competition deserve high praise and definitely have a contributing nature.

I recommend to the esteemed Scientific Jury to award Chief Assistant Dr. Dimo Enev with the academic position of “Associate Professor” under Professional field 8.3. “Music and Dance” in the specialty “Choreographic Composition”.

05.07.2021

Reviewer:.....

/Prof. Dr. D. Dzheneva/