

PEER REVIEW

by

ASSOC. PROF. DR. ZORNITSA DIMITROVA PETROVA

in connection with a competition for occupation of the academic position of “ASSOCIATE PROFESSOR” under Professional field 8.3. “Music and Dance Arts”, specialty “Clarinet and Chamber Music,” for the needs of the Classical and Pop and Jazz Performing Arts Department at the Faculty of Music Pedagogy of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv

1. General presentation of the procedure and the candidate

The only candidate in the current competition is **Chief Assistant Dr. Eduard Magardich Sarafyan**. The documents submitted for the procedure are in order and meet all the requirements according to the:

- Act for the Development of the Academic Staff in the Republic of Bulgaria;
- Regulations for the implementation of the Act for the Development of the Academic Staff in the Republic of Bulgaria;
- The Regulations for the structure and activity of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv.

Chief Assistant Dr. Eduard Sarafyan grew up in the family environment of the distinguished pianist – the long-time lecturer at Dobrin Petkov National School of Music and Dance Art Mrs. Alis Aprahamyan. I define this fact as a strong starting motive for all of the candidate’s positive accumulations in human, professional, and artistic-creative aspects, which today present him as an extremely strong contender for the academic position – as a contender not only with bright talent and instrumental skills, but also with the charge of ancestral tradition.

Eduard Sarafyan began his musical studies in the piano class of the noted piano pedagogues Prof. Dr. Tsanka Andreeva and Yuliya Girginova. From 1984 until 1994, he studied clarinet at Dobrin Petkov National School of Music and Dance Art with the distinguished instrumentalist and pedagogue Dimitar Boyanov. He continued his higher education at Prof. Pancho Vladigerov National Academy of Music in Sofia under the mentorship of Prof. Petko Radev – an artist who left a significant mark in the history of Bulgarian and European clarinet art.

From 1999 to 2002, Eduard Sarafyan taught clarinet at Dobrin Petkov National School of Music and Dance Art, and from 2002 to this day he is a full-time lecturer at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv, leading a wide range of disciplines related to the training of clarinetist students: “Special Subject,” “Chamber Music,” “History of the Instrument,” “Methodology,” and “Pedagogical Practice,” etc.

2. Brief presentation of the materials received for review according to the various indicators from the scientometric table

The presence of Chief Assistant Dr. Sarafyan in the cultural space of Plovdiv and the country is indisputable and full of real artistic and pedagogical content. A leading Bulgarian clarinetist, he easily compiles the table of scientometric indicators, which not only meets, but also repeatedly exceeds the minimum legal requirements.

Under Group of indicators A – a dissertation work for the awarding of the educational and scientific degree “Doctor” on the topic: *“Formation and Construction of the Clarinet Embouchure,”* is presented. Fortunately, this work has been printed and is about to serve with high benefits in the learning processes of young instrumentalists. In it, Chief Assistant Dr. Sarafyan brings out the dependence between the clarinet embouchure and quality musical intonation, points out the anatomical and physiological components related to sound extraction, and illuminates the modern perspectives of this strictly specific performance problem.

Strongly impresses the artistic and creative activity laid down in **Group of indicators C**: *Concert of Iren Kapelovska (piano) and Eduard Sarafyan (clarinet) at the Theresianische Akademie, Vienna, Chamber concert of Eduard Sarafyan (clarinet) and Snezhana Simeonova (piano), Concert Hall of the Academy of Music, Dance and Fine Arts – Plovdiv, Chamber concert of a trio composed of Zhivka Licheva (percussion instruments), Velislava Karagenova (piano), and Eduard Sarafyan (clarinet), Concert Hall of the Academy of Music, Dance and Fine Arts – Plovdiv, Chamber concert of a trio composed of Snezhana Simeonova, Magdalena Chikcheva (cello), and Eduard Sarafyan (clarinet), Concert Hall of the Academy of Music, Dance and Fine Arts – Plovdiv.* I have personal impressions of most of Edi Sarafyan’s performances and confidently declare respect for the high professionalism and strong artistic presence of the instrumentalist with a soft and flowing sound. To all this I should add the bright ensemble feeling that shines through Edi’s always intelligent musicianship in various instrumental and repertoire configurations. These impressions also apply in full force to the performed supporting concert performances in **Group of indicators D**.

The numerous **master classes** noted in **Group of indicators F** give an idea of a rich and fruitful pedagogical activity, which has long surpassed Edi Sarafyan’s professional duties and which ranks him among the most actively teaching colleagues in the country.

3. The contributions of leading creative performances are evident. The instrumentalist-clarinetist has participated in the popularization of a number of Bulgarian works, some of which he premiered. His repertoire includes ensemble works by *Pencho Stoyanov, Bozhidar Abrashev, Asen Diamandiev, and Svetoslav Karagenov.* Along with this, Chief Assistant Dr. Sarafyan does not underestimate the titles of the “big ensemble classics,” such as *Trio Opera 11 by Ludwig van Beethoven, Glinka’s Trio*

Pathétique, Sonata Opera 120 for clarinet and piano by Johannes Brahms, and the Trio for piano, clarinet and cello by the same composer.

4. Contributions to other habilitation materials and citations. I especially want to emphasize my admiration for the performance of the landmark work of the tumultuous twentieth century – *The Quartet for the End of Time* by Olivier Messiaen. I well remember that the performance of selected parts of the work in the distant 2008 became a festive event for the concert life of our Academy. Edi Sarafyan played penetrating music together with Aneliya Staleva (violin), Anet Artinyan (cello), and Roksana Bogdanova (piano). He played music with a respectful attitude towards the complex philosophical musical language of the French composer.

5. Personal impressions. I cannot help but share my impression of Edi Sarafian's exceptional approach to one of mine compositions for solo clarinet, which he performed recently. Let me not be accused of subjectivism when I consider that in the interpretation of the colleague, rich professional ideas and interesting dynamic and stroke thoughts were manifested. His clear dramaturgical vision, which the audience appreciated and applauded, suggested to me unequivocally that the work had found its indispensable future editor.

In conclusion – before us is an instrumentalist with a wide professional profile: interpreter, pedagogue, methodist, and also a public figure with a bright social presence and personal virtues. Eduard Sarafyan has long taken his place as one of the leading musicians in our higher school, because he not only preserves, but also manages to successfully convey classical academic postulates to his graduates. That is why, with conviction, I recommend to the respected Scientific Jury to award the academic position of “Associate Professor” to Eduard Magardich Sarafyan.

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