

OPINION

by Assoc. Prof Deyan Pavlov, PhD

lecturer in Opera and Symphony Conducting at
National Academy of Music “Prof Pancho Vladigerov”

for the dissertation work of

Dian Borislavov Chobanov

for acquiring of educational and scientific degree “Doctor” in professional field 8.3 Music and dance art, specialty “Musicology and music art”

Dian Chobanov was born in Plovdiv in 1971. He graduated from the Dobrin Petkov Music School with a degree in piano and from 1990 to 1995 he was a student in conducting at NAM “Pancho Vladigerov” in the class of Prof Vasil Kazandzhiev and continued his education at the University of Music and Fine Arts. (Vienna 1995 - 2001) with Prof Uroš Lajović. He has attended a master class by Sir Colin Davis and Fabio Luisi. His artistic career includes professional orchestras such as: Sofia Philharmonic, State Opera - Stara Zagora, Croatian Chamber Orchestra - Zagreb, Chamber Orchestra Schönbrunn - Vienna. He is currently the Music Director of the State Opera - Plovdiv and a full-time conductor at the Croatian National Opera - Zagreb. He has given concerts and opera performances in almost all European countries and throughout Bulgaria. He has been teaching conducting and opera practice since 2006 in all summer academies of Varna International. In 2009 he gave a master class in conducting at the University of South Carolina, Columbia - USA and in 2012 he becomes visiting professor at East China Normal University - Shanghai - China. Maestro Chobanov is a winner of awards from prestigious international competitions for conductors, and also a jury member in competitions for conductors – “Lovro von Matacic”, Zagreb 2015, “Antal Dorati”, Budapest 2018, Kazakhstan - the first international competition for conductors “Almaty” 2019, and Italy - "Lake Como" 2020.

The work presented by Dian Chobanov for the acquiring doctoral degree is titled “Detailed analysis and detailed structuring of the architecture of the musical form in the work of the conductor with the score”, and consists of Introduction, three chapters with examples, summaries and conclusions, contributions of the dissertation, publications on the topic and bibliography.

The introduction presents the purpose and the methods used by the conductor in his work on the score. Dian considers music not only as a time vector, but also as a set of vectors whose interaction organizes the musical process. The study covers fundamental areas of science from different time periods. The spatial nature of the music is shown by a binary

multilayer analytical method. This helps to create clear patterns in the structuring of musical matter.

Chapter One – “Music and spatiality” reviews the links between music and architecture. He views music as a vibrating sculpture and a sounding volume, contributing to the correlation - tone - number, sound and volume matter. This lays the foundations for a rational-mathematical connection between music and the visual arts. Architect Hans Kaiser demonstrates how the proportions of ancient temples can be transformed into sounds. Chobanov came to the conclusion that it is possible for the audio technologies to lead to “sounding volumes” and “visible music”.

In Chapter Two – “Methodology of Musical Microanalysis” the author reveals how through the binary system based on binary code, like mathematics, we can look for similar dyads in music (proposta - risposta, dominant - tonic) and thus analyze the constructive elements of any scale. It turns out that we can modify this way and apply it to music. There are similar dualistic concepts in philosophy and aesthetics. Representatives of the New Vienna School are looking for new functional methods of musical analysis. The music theorist Erwin Ratz proceeds from a functional interpretation of the form, i.e. each component contributes to the organicity of the whole. Several other types of dyadic relationships with composers from this period are also cited. Dian came to the generalization of binary deduction and induction of the music matter.

Chapter three of this comprehensive work focuses on the transition in the musical process – the most responsible task of the conductor. Finding a proportion between two tempo tasks is, in principle, a guarantee for a smooth, logical and controlled transition from one musical part to another. It is emphasized here that in the musical-historical aspect there are two main epochs in the definition of tempo designations: before and after 1815 (the threshold is the invention of the metronome by Maelzel). This explains the fact that the notated music in the Baroque, and to a large extent in the Viennese Classicism, is distinguished by the tradition of the “unwritten”. The author quotes the opinions of the famous conductor Harnoncourt and the musicologist Breidenstein. The basic and metrical proportions inherited from the Renaissance and Baroque are also traced. An example is given of the tempo and proportional conducting analysis of the first finale of Mozart's opera *Don Juan*.

The Conclusion reveals the contribution of the work, which is in the presentation and clarification of a number of methods contributing to the correct reading and truthful reproduction of musical works, and to the understanding of music in general. The basis is the binary analytical method as a universal approach that relates not only to the musical construction but also to the musical content of the works. The purpose of the study is to facilitate conductors in the “making” of music, namely – the art of musical transition in service of weaving together the sections and proportions in the musical fabric. The conductor,

according to the great pedagogue Hans Swarovski – “should not be a co-author, but an employee of the artist”.

It was a professionally rewarding for me to read the work of Dian Chobanov – one of the most prominent Bulgarian conductors of his generation. My opinion is that the dissertation not only meets the requirements, but exceeds them many times over with its depth, comprehensiveness, originality and volume. Dian has reached conclusions that unite the art of music not only with other arts, but with philosophy, aesthetics, mathematics and architecture. This reveals his intellectual potential as a versatile person. He has covered and used a huge amount of information and materials from various fields of science and art.

In conclusion, I declare my unequivocal opinion that the work of Dian Chobanov absolutely deserves the award of the scientific degree "Doctor".

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Assoc. Prof DEYAN PAVLOV, PhD