

## OPINION

by Prof Kostadin Buradzhiev, PhD

for the dissertation work “Detailed analysis and detailed structuring of the architecture of the musical form in the work of the conductor with the score” of **Dian Borislavov Chobanov**

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

Department of Music Pedagogy and Conducting

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Dian Chobanov graduated with honours National High School of Music “Dobrin Petkov”, National Academy of Music “Prof Pancho Vladigerov” and the Vienna University of Music and Fine Arts. He is undoubtedly one of the best Bulgarian and European conductors, as evidenced by his impressive artistic biography – he has conducted with great success many concerts and opera performances in a number of European cities, USA, Brazil, China and Kazakhstan, participated in a number of European festivals, member of the jury of international competitions, music director of the State Opera - Plovdiv, winner of prestigious awards from international competitions, has a rich recording activity.

For the period 2003 – 2010 he is a permanent conductor of the Schönbrunn Chamber Orchestra in Vienna; 2004-2010 he is a full-time conductor of the Sofia Philharmonic; from 2007-20013 he was chief conductor of the Stara Zagora State Opera; from 2012-2015 he has been the chief conductor of the Croatian Chamber Orchestra, Zagreb; since 2009 he has been a full-time conductor at the Croatian National Opera in Zagreb, and since 2013 he has been the music director of the Plovdiv State Opera.

All of the above is a solid foundation and starting point for the presented dissertation, which reflects the direct conducting of Dian Chobanov. As the author writes: *The objective of the research is to present and clarify a number of analytical methods that can contribute to a correct reading, and hence to a truthful reproduction of musical works, and that can be used as guidelines by conductors and any musician who reads and interprets a musical notation, in the independent work on the score* “.

The dissertation work titled “Detailed analysis and detailed structuring of the architecture of the musical form in the work of the conductor with the score” consists of 75 pages and is structured in an introduction, three chapters with examples, summaries and conclusions. It is a part of an artistic and creative doctoral program, including 6 concerts related to the subject of the research.

The materials for the doctoral dissertation are accompanied by three publications related to the topic of the work – “Analysis of the main structural elements in the score and their reflection in the

conductor's interpretation"; "Conducting solutions of polymetric structures in the ballet *Pandora*"; "Multilayer microstructural analysis. Microstructural hierarchies. Musical Geometry", which clearly reflect the scientific research of the candidate, as well as specific decisions in the interpretation of musical works.

The first chapter of the work examines in detail and chronologically the works of philosophers from different eras. The author examines the relationship between volume-sound, pictorial-spatial, acoustic-musical, music-mathematics-architecture, and modern audio technologies are also presented.

The second chapter of the paper, entitled "Binary Code" introduces us to the binary system and the possibility of using and analyzing musical works. Drawing on the works of Ratz, Oswald, Goethe, Hershkovitz, Lendvai, Kurt and Swarovski, Dian Chobanov presents his scientific approach to binary deduction and induction of musical matter with relevant examples, analyzes and presented graphic images.

In this main chapter of the work, the connection of music with architecture, with geometry, with informatics, with binary systems and the use of a binary method for musical analysis is of essential interest. Dian Chobanov reveals to us how he reads each score, for its correct interpretation, for deciphering the musical form on a micro and macro level. Referring to different philosophical works, he discusses different relationships – music-mathematics; music-geometry; music-architecture, makes analyses and presents the scientific contributions of the work. The Binary Method proposed by the author is a new, universal approach to the musical work and its interpretation. Thus, connecting his conducting, artistic and pedagogical experience, through his dissertation Dian Chobanov presents a streamlined scientific work for effective analytical work of the conductor on the score.

The third chapter discusses an important problem in music, namely the musical transition "as a *process* and an organic component of a musical whole, not as a musical-theoretical abstraction". Hence the decisive role of the conductor in mastering the transitional processes in opera and symphonic works. Based on the research of Nikolaus Harnoncourt, Helmut Breidenstein, Josef Riepl, Simon Sechter, W. J. Alanbrock, with similar musical examples, the author analyzes tempo and proportional specifics of Viennese Classicism, related to the phenomena of virtual tempo change, chameleon modulation and *acceleratio mensurale*, basic traditional and tempo proportions inherited from the Renaissance and based on a number of examples from different works, Dian Chobanov analyzes different tempo conducting problems.

I fully support the conclusions made and the contributions of Dian Chobanov's dissertation work.

As a regular attendee of the shows and concerts of the State Opera – Plovdiv and from our joint participations, I have direct observations on the work of this exceptional conductor. The exact conductor's gesture, the precision in the work on each score, on each detail of it in search of the "written between the lines", is also confirmed by the magnificent performances of works by different composers and eras, and by the presented theoretical development, which can be used as a starting

point in the training of every young conductor. In fact, the use of the Binary Method of Work, which Dian Chobanov uses in his work, I noticed during the preparation of our joint concert “Music in Rhythms”, in the detailed scores of his little-known music on a folklore basis and in the precision of performance during rehearsals and the concert itself.

The impressive concert activity of Dian Chobanov in Bulgaria and abroad presented in the reference list (only for the period 2016-2020 the concerts are over 150), with an extremely difficult concert program is proof that he is one of the best European and world conductors.

I sincerely congratulate the candidate and his research supervisor Assoc. Prof Kiril Chaplikov for the wonderful dissertation, which undoubtedly has a scientific contribution and will be useful, from a practical point of view, for all conductors with less or more experience.

Taking into account the contributions of the dissertation, the contributive nature of the awards and distinctions from prestigious Bulgarian and international competitions, the significant number of concerts in Bulgaria and abroad, and the public-professional activity, presented in this opinion, I hereby give, with good REASON and CONFIDENCE, *my positive assessment and propose to the esteemed scientific jury to award the educational and scientific degree “Doctor”* to Dian Borislavov Chobanov, field of higher education 8. Arts, Professional field: 8.3. Music and dance art, doctoral program Musicology and music art.