

PEER REVIEW

by

Prof. Dr. Kostadin Mihaylov Buradzhiev

of dissertation for the award of educational and scientific degree “Doctor”

of Dimitar Hristov Hristov

Higher education Field 8 “Arts”

Professional field 8.3 “Music and Dance Arts”

Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv

Faculty of Musical Folklore and Choreography

Musical Folklore Department

Topic: “CONTEMPORARY TRENDS IN CONDUCTING WHEN WORKING WITH ORCHESTRA OF FOLK INSTRUMENTS”

Scientific adviser: Prof. Milcho Vasilev, Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv, Faculty of Musical Folklore and Choreography, Musical Folklore Department

The doctoral student Dimitar Hristov was born in Blagoevgrad. From 1990 to 1995 he studied at F. Kutev Music High School in the City of Kotel, in the tambourine class of Hristina Koycheva.

In the period between 1995 and 1999 he graduated with a Bachelor’s degree, and in 2003 – a Master’s degree in “Folk Ensembles Conducting” at the Academy of Music, Dance and Fine Arts in Plovdiv in the classes of Assoc. Prof. Ivan Deliradev, Senior Lecturer Hristo Urumov and Prof. Dr. Kostadin Buradzhiev.

From 2003 to 2006 he taught “Piano Orchestra”, “Instrumentology” and “Folk Choir Singing” at the Academy of Music, Dance and Fine Arts.

From September 1999 to March 2006 he was the Choir Conductor of the Trakiya Folklore Ensemble. He is the author of a large part of the music of the premiere performance “Hubava Yana”, choreographed by Prof. Dr. Daniela Dzheneva of the Trakiya Ensemble – Plovdiv.

From March 2006 to September 2008 he was the Chief Artistic Director of the Pirin Ensemble – Blagoevgrad. Under his leadership, the performances “Momina Ruba”, “The Art That Created Me” and “The Voice of Pirin”, were created by the Pirin Ensemble – Blagoevgrad.

Since May 2009 he has been the Chief Conductor of the Trakiya Ensemble – Plovdiv, where he writes many vocal and instrumental works and dance music – “Road through Thrace”, “Varti Oro”, “Veselba”, “Rado Mome”, “Two Thracian Songs”, and others.

Since October 2011 he has been the Conductor of the Folk Music Orchestra of the Bulgarian National Radio. He also creates and implements the projects: “The Rhythm of the Balkans”, “Brala Moma Ruzha Tsvete”, “Kopanitsa – Tropanitsa”, “On the Path to Perfection”, “Taynite na Siromashkoto Piano”, “Bulgaria – Faith and Tradition”, “Sharena Sol”, “Classics of Bulgarian Wedding Music”, “The Golden Apple”, “Soloists”, “Music in Portraits”, “The Art of Concertmasters”, “Wild Roots”, “Secrets of Bulgarian Instruments”, “Tales for Young and Old”, etc.

In 2014, Dimitar Hristov improved his conducting qualification at M. M. Ippolitov-Ivanov National Music and Pedagogical Institute in Moscow under the direction of Prof. Vladimir Ponkin and Assoc. Prof. Maxim Yevtushenko.

Since January 2009 he has been a Composer at the Nikola Vaptsarov Drama Theater – Blagoevgrad, where he creates music for the performances: “We Won’t Pay”, directed by Aleksandar Galperin, “I Hear Your Voices”, directed by Boyko Bogdanov, “Both Bright and Wrong”, directed by Kostadin Bandutov, “The Snow Queen”, directed by Prof. Rumen Rachev, and others. He also directs the vocal work of the acting troupe for all performances of the theater.

In 2011 he wrote dance music for the Igor Moiseyev National Ballet of Russia - Macedonian Dance “Oath” and “Serbian Dance”, choreographed by Zhivko Ivanov.

Dimitar Hristov writes music for Boyan Russian State Academic Concert Orchestra – Balkan Suite, “Severnnyatsi”, solo songs for Irina Krutova, Marina Andreeva, Dmitry Trapeznikov, and others.

He has repeatedly conducted the Guslar Russia Concert Orchestra, presenting original music on various prestigious stages in Moscow (House of Music, Belcanto Foundation, etc.)

He is the author of many vocal and instrumental, dance, film and theatrical music for different ensembles – Folk Music Orchestra of the Bulgarian National Radio, Pirin Ensemble – Blagoevgrad, Trakiya Ensemble – Plovdiv, Ivan Valev Northern Ensemble – Pleven, Tundzha Ensemble – Yambol, Miziya Ensemble – Targovishte, Madara Ensemble – Shumen, for the dance groups “Vakali”, “Sredets”, “Chinari”, “Sunny Beach”, “Sofia 6”, the Ensemble of the Armed Forces, “Zornitsa”, “Geratsi”, “New Generation”, Vanya Moneva Choir, Eva Quartet, “Bulgara”, “Diva Reka”, and others.

Dimitar Hristov is a prominent performer of the tambourine and has permanently connected his professional career with the folklore of his homeland. As a soloist and tambourine player he has realized dozens of studio and concert performances with various formations.

I allowed myself to present this impressive conducting and composing work, because it is a serious basis for the writing of this dissertation, exploring the activities of the contemporary conductor of an orchestra of folk instruments. In recent years, no research has been done in this area and the scientific contribution of the work has even greater weight because it was carried out by an active performer and conductor of a folk orchestra.

The dissertation of doctoral student Dimitar Hristov contains an introduction, theoretical review, three chapters, conclusion and bibliography, with a total volume of 96 pages, richly illustrated with concert performances in front of an audience. The used literature covers 87 titles of complete works, articles and reports, directly or indirectly concerning issues in the activity of the contemporary conductor of a folk orchestra.

SUBJECT of the research is the role of the conductor of an orchestra of folk instruments, as a prerequisite for the development of folklore orchestra conducting.

OBJECT of the work are the specific features in the activity of the conductor of an orchestra of folk instruments: recruitment of the orchestra of folk instruments, stages of the development of the folklore and orchestra conducting activity, reference samples of orchestras of folk instruments, significant figures in the development of folklore and orchestra conducting, and differences in the contemporary folklore and orchestra conducting activity, conditioned by the changed appearance of the Bulgarian and world musical reality.

The **AIM** of the research is the modern tendencies in the work with an orchestra of folk instruments and their realization.

The main methods used for the research are analysis, comparison, synthesis, and interview.

Chapter One of the work “The Conductor of an Orchestra of Folk Instruments until the 90s of the XX Century” examines in detail the types of orchestras of folk instruments by size, purpose, and genre. A thorough historical review of the development of folk orchestras up to the beginning of the 90s of the XX century has been made. The creation of the folk orchestras, the initial difficulties in their recruitment, the problems related to the structure of the orchestra, the instruments, etc. are traced chronologically. The activity of a number of conductors who have worked in this period is thoroughly examined – Zlatko Kotsev, Asen Diamandiev, Filip Kutev, Ivan Kavaldzhiev, Aleksandar Kokareshkov, Boris Petrov, Kosta Kolev.

In this chapter of the work Dimitar Hristov describes in detail the activity and contributions of the work of the conductors Boris Petrov, Kosta Kolev, Aleksandar Kokareshkov, and Hristo Urumov.

Here it was possible for Hristov to refer to other names in the genre, which have a significant contribution to its development and in particular to the art of conducting. Of interest is the research view on the creative activity of the conductors working in the folk ensembles, which

Dimitar Hristov defines as “playing”, “rehearsal”, and “concert”, of course, without underestimating their work.

Chapter Two of the dissertation “The Contemporary Conductor of an Orchestra of Folk Instruments” traces the development of folk orchestras in the last 30 years, which “have a serious impact on the work of large folk ensembles”. A fact is pointed out, which, according to the author, has seriously affected the activities of our folk ensembles. As he writes: “In most ensembles, the era of long-time artistic directors and musicians is coming to an end. Their place is taken by choreographers with different views and needs for the concert program. The dance performances prevail and the music units become accompanists”.

In this chapter of the work the author considers the creative activity of several bright, as he defines them, representatives of contemporary conducting art – Milcho Vasilev, Hristofor Radanov, Georgi Andreev, and Vladimir Vladimirov. Their work with the orchestral apparatus, manual technique, approach, and work with the folklore material are accurately and clearly described. The author summarizes, “that Milcho Vassilev is the conductor with the most valuable pedagogical role, aimed at the growth of the young musicians and conductors of folk music orchestras in Bulgaria”, “that Hristofor Radanov has a valuable contribution to the preservation and development of the Folk Music Orchestra of the Bulgarian National Radio, as its longest-serving conductor in the period from 1991 until 2011”, “that Georgi Andreev has a bright compositional work, which he skillfully conveys with a deep emotional charge in his conducting activity”, and “that Vladimir Vladimirov is the best student of Milcho Vasilev, continuing his work with precision and attention to detail”.

Definitely, among the names of contemporary conducting art should be the name of the author of this dissertation. Dimitar Hristov’s bright creative path was marked by brilliant successes on the concert podium. Not only the concerts presented for this dissertation, but all his conducting activities with various formations and with the orchestra of the Bulgarian National Radio in Bulgaria and abroad are clear proof of this. His in-depth theoretical and practical knowledge gained in his training at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv and the qualification at M. M. Ippolitov-Ivanov National Music and Pedagogical Institute in Moscow are an excellent basis on which Dimitar Hristov develops his art.

Perhaps the most important part of this chapter, and of all the work of Dimitar Hristov, are the contemporary trends in conducting – the conductor as a manager, composer-arranger, pedagogue, mediator, and director, and as a generalized image. I completely agree with the conclusions made for each of the activities of the contemporary conductor and with the fact that today the conductor must be “a multifunctional figure, performing various professional and public roles”.

Chapter Three of the work deals in detail with an important part of the activity of each creative apparatus – the sound recording activity – the trace that the conductor and his staff leave

for generations. Recording activity is a specific activity that “for a large part of the conductors and orchestrators is very intense and requiring extreme concentration”.

Dimitar Hristov examines in great detail each stage of the recording activity of the orchestra of folk instruments – the preparation of each work, characteristic score problems (by individual instruments and parts in the orchestra), specifics of recording soloists-singers, soloist instrumentalists, vocalists, formations and choirs, and problems in recording soundless songs. This part of the work, as the author writes, “is the result of many years of personal experience in various creative recording and concert situations as an instrumentalist and conductor”.

I completely agree with the summaries and conclusions made about each stage in the implementation of sound recording with an orchestra, as well as sound recording of the orchestra as an accompanying device.

I fully support the presented contribution moments in the dissertation work of Dimitar Hristov.

CONCLUSION

The dissertation of Dimitar Hristov Hristov on the topic: **“CONTEMPORARY TRENDS IN CONDUCTING WHEN WORKING WITH ORCHESTRA OF FOLK INSTRUMENTS”**, contains scientific and applied results, which represent the development of science and fully meet the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria, the Regulations for its implementation, and the respective Regulations of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv.

The abstract of the dissertation has a total volume of 43 pages and reflects it quite accurately. The same has been made according to all requirements and reflects the main results achieved in the dissertation. I recommend the dissertation to be published and used by all lecturers and students of conducting specialties.

The dissertation shows that doctoral student Dimitar Hristov has in-depth theoretical knowledge and professional skills in the scientific specialty “Musicology and Music Art” by demonstrating qualities and skills for independent research.

Due to the above, I confidently give my positive assessment of the research presented by the above-reviewed dissertation, abstract, results, and contributions, and I *propose to the esteemed scientific jury to award the educational and scientific degree “Doctor”* to Dimitar Hristov Hristov, Higher education field 8 “Arts”, Professional field 8.3 “Music and Dance Arts”, doctoral program “Musicology and Music Art”.

25.08. 2020

Reviewer:

(Prof. Dr. Kostadin Buradzhiev)