

OPINION

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for the dissertation of Dimitar Yuliyarov Nakov

The piano in the solo piano and chamber-ensemble works of Ivan Spasov

(theoretical and interpretative aspects of the keyboard articulation)

for awarding the educational and scientific degree "Doctor" in

Professional field 8.3 - Music and Dance Art

Dimitar Nakov was born in Plovdiv in 1984. He graduated the National School of Music and Dance "Dobrin Petkov" with a major in piano and AMDFA "Prof. Asen Diamandiev" with the specialties Pedagogy and Piano, as well as the master degree in composition in the class of Prof Dimitar Tapkov. He specialized in composition at the University of Music in Bucharest under Professors Dan Dediu and Doina Rotaru and piano at the University of Music and Performing Arts in Vienna under Professor Tim Ovens.

Dimitar Nakov worked as a piano teacher at AMDFA between 2009 and 2015. In addition, he is a distinguished concert pianist as a soloist, chamber musician and soloist with several orchestras.

The presented dissertation is structured in three chapters, preceded by an introduction and followed by a conclusion, a list of contributions, a list of references, including seventeen titles in Bulgarian, one in German and seventy-seven in English, a conclusion and two appendices. A list of work-related publications is also provided.

The introduction defines the subject, object, goals and tasks of the research. The names of other researchers of Ivan Spasov's work are also mentioned here, such as Meglena Yaneva, Krassimira Fileva, Tsanka Andreeva, Romeo Smilkov.

The **first chapter** titled *Formal-structural analysis of works for piano and chamber ensembles by Ivan Spasov. Some features of the means of expression* gives brief notes about the history of the creation of the works considered in the thesis. More importantly, these works are arranged in several genres: for piano solo, for chamber works with piano, vocal

works with piano and concert for piano and orchestra. In each genre the works are considered in chronological order.

In the **second chapter** – *Keyboard articulation in the music of Ivan Spasov and its basic forms*, the author makes a theoretical overview of the phenomenon of articulation in all its manifestations: first in world music literature, and later - related to the problems of the analyzed works. He identifies several types of articulation in piano parts and offers performance solutions to achieve them. To implement these decisions, the author applies musical examples that illustrate the approach to performance. This chapter would be especially useful for all performers who decided to touch on the work of Ivan Spasov.

Chapter Three, *Relationships of piano articulation with other musical elements* shows the connection of articulation with other elements of performance, namely: with the dynamics, with the texture (characteristic of the works of Ivan Spasov), with the caesuras between the individual constructions. Particular attention is paid to the performance of clusters and the impact they have on the overall articulation.

The **two appendices** strengthen the practical focus on the performance of the works in question and even, one might say, on the overall work of the composer.

Appendix one is dedicated to the shared performing experience of our prominent performers, permanently connected with the work of Ivan Spasov, namely: Prof Nedyalcho Todorov (violin), Prof Georgita Boyadzhieva and Prof Magdalena Chikcheva (cello), pianists Prof Meglena Apostolova, Assoc. Prof Velislava Karagenova and Angela Tosheva, the soprano Eva Perchemlieva - Takanova. The interviews with the mentioned performers are given in six skillfully selected questions, which point to the most important aspects in the approach to interpretation and finding the place of the overall work of Ivan Spasov in our contemporary music culture. The shared experience of all these musicians, who performed many of the first performances of a significant number of works, is undoubtedly a significant contribution to the future stage life of Spasov's works.

Appendix two lists in six programs the works performed by Dimitar Nakov, which are the subject of this study. These concert programs were recorded, which allows both professional musicians and lovers of contemporary music to get acquainted with a significant part of the composer's work. In these programs Dimitar Nakov presents himself brilliantly as an

instrumentalist, looking for new and non-standard fields of expression. The six concert programs have no less contribution to the work of our prominent composer than the theoretical part of the dissertation. I would call the work of Ivan Spasov a cornerstone in the performance work of Dimitar Nakov. It is in this light that his work as performer should be highly appreciated, and his theoretical conclusions as a consequence and continuation of his performing experience.

After all that has been said so far, and based on the high artistic achievements in the performing arts of Dimitar Nakov, I strongly suggest that the esteemed scientific jury award the educational and scientific degree "Doctor" in professional field 8.3 - music and dance art.

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