

## **OPINION**

by Assoc. Prof. Dr. Zornitsa Petrova  
piano and piano accompaniment  
at AMTI “Prof. Assen Diamandiev ”- Plovdiv

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

by

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in the professional field  
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on the topic

**"Works for double bass by Emil Tabakov  
in the Bulgarian symphonic and chamber art ”**

My predilection for the double bass instrument is a well-known fact. It is for this reason that I face the challenge of reviewing the dissertation "Works for Double Bass by Emil Tabakov in the Bulgarian Symphonic and Chamber Creativity". This, as they call it "acoustically imperfect" instrument, has long been awaiting in-depth theoretical and methodological research. Although many things have been written globally, the rich tradition and successes of the Bulgarian double bass school require specialized scientific thought to be

taken seriously. Therefore, the title of this dissertation with author Miroslav Traykova Krastanova is a sure step in this direction.

So, here is a piece of work that analyzes little or no known for the general public double bass works by the great Bulgarian conductor and composer Emil Tabakov. With this intriguing task Miroslava Krastanova manages to cope, revealing the specific features in the creative thinking of the composer, who shines brightly in his profession as a leading Bulgarian conductor.

The main contribution of labor is immediately apparent. Emil Tabakov's entire work on solo double bass has been performed, many times on the prestigious festival podiums in Brazil (as seen in the creative CV). Subsequently, the instrumental activity is carried over into the field of scientific analysis to lead to important practice-oriented performance conclusions. This clear-cut trinity: from personal experience - through analysis - to generalizations in favor of the performing arts is a fruitful and fundamental motive in the formation of doctoral research of this type.

Within 161 pages, the dissertation contains an Introduction, three chapters, and a Conclusion with Contributions and a Bibliography. The app presents 60 note examples.

The introductory part clearly and concisely outlines the subject and object of the study, the focus of which is composer contrabass creativity by composer Emil Tabakov. It is reflected as an integral and highly artistic part of the "new" Bulgarian music. This is where the scientific goals that Miroslava Krastanova sets for herself, namely through the observations of the works of double-bass by the distinguished author, to bring knowledge about his style, language and genre thinking. Emil Tabakov's high merit in the field of the Bulgarian instrumental concert (as the creator of 13 concerts for various instruments with an orchestra) is particularly well emphasized. Outstanding productivity, really! We logically associate it with the vast conductor experience and knowledge, with the elaborate internal hearing of every instrument from the orchestra "machine".

**The first chapter** of the work is entitled "Emil Tabakov - composer, conductor instrumentalist". In it, the doctoral student rightly situates the personality and creative path of the composer among the phenomena of the twentieth century such as Rachmaninov, Skryabin, Prokofiev, Vladigerov and others. - all the artists who have realized the inseparable unity of performer, composer and conductor. The long-standing cultural traditions of Rousse (Tabakov's hometown) have a lasting impact on the formation of early-stage musical talent. Miroslava Krastanova draws on cultural factors such as the annual "March Music Days" Festival, "Veselin Stoyanov" Secondary Music School, the Rousse Philharmonic, the memorable communion with Konstantin Iliev, Dobrin Petkov, L. Pipkov. All this, together with the highly intellectual family environment, catalyzed the young musician's foundations, as a result of which he was admitted to the BDK in the class of contrabass by Prof. Todor Toshev, by the composition of Prof. Marin Goleminov and by the conduct of Prof. Vladi Simeonov.

The author attributes to the significant factors that influenced the creative development of Emil Tabakov the period 1979-1987 - a time during which he headed the chamber ensemble "Sofia Soloists". Although the ensemble and conductor have "enriched" each other for many years, in the words of Miroslava "his vocation is the big symphony orchestra". And further, "his attraction to the monumental form remains a leading start in the coming years, when he creates a significant symphonic work."

With enviable accuracy, the author brings out the most significant touches of the conductor - Tabakov: exceptional organization, efficiency, phenomenal memory, highly developed inner hearing, rationality, fused with emotion.

In Chapter 1.2. Miroslava Krastanova focuses on the features and evolution in Tabakov's musical language. Here, the concise but accurate and essential characteristic concerning the composer's thinking of the great Bulgarian musician is worthy of admiration: in search of a clear and organizing form. "Close to his creative role are Shostakovich, Oneger, Bartok,

Stravinsky. Tabakov's "free-thinking" to all kinds of creative schematism is well presented. The use of 12-tone chromatics does not "pin" him to the strict norms of dodecaphony. He cleverly uses allatorial technology and sonoristics. Here I would add the extremely fine modeling of musical tissue through minimalistic sound configurations - an approach found in almost all the works analyzed. Tabakov's dramaturgical sensibility, emphasized in this chapter, is entirely fair, but in my opinion requires specific and in-depth motivation. In general, the first chapter presented logically and truthfully prepares the essential ones in the main second and third chapters.

In the **Second chapter** of the dissertation Miroslava Krastanova examines the Concerto for double bass and orchestra by Emil Tabakov. According to the doctoral student, the author "made his debut in the concert genre from the position of composer-instrumentalist, knowing from the immediate vicinity the subtlety of the play's beginning, the attitude of consciousness about typical instrumental thinking." Without giving up the three-part symmetry of the classic instrumental concert, "Thematically figuratively building in a free plan, strongly relying on the dialogical principle. The analysis of this extremely interesting concert is logical, accurate, intriguing with the understanding of the problems within. The excellent professional look at the double bass sound specifies at any moment from the theoretical presentation. The look at the work is multifaceted - from the free treatment of the genre, through the variant transformation of the original interval structure to the non-standard timbre thinking of the composer.

In a similar way - in detail, but without losing the line of generalization, Miroslava Traykova analyzes the chamber-instrumental works for Tabakov's double bass. They are united in Chapter Three of Labor. The author draws on the intriguing Lamento for 12 double basses, the Sonata for solo double bass, the Sonata for viola and double bass, the motives for double bass "Motives 2". The author also examines the latest work for this instrument by Emil Tabakov - Capriccio for double bass solo (1918). With numerous examples,

with the accuracy of her analysis, Miroslav manages to create a multidimensional idea of this highly artistic and bright virtuoso bass repertoire.

**By accepting and joining the major contributory points, I summarize my review with my high appreciation and a convinced proposal to the distinguished scientific jury to award a scientific and educational degree "Doctor" to Miroslava Traykova Krastanova.**

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