

OPINION

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National Academy of Sciences "Prof. Pancho Vladigevrov" - Sofia
professional direction 8.3. "Music and dance art

of the dissertation

of **Miroslava Traykova Krastanova**

for the acquisition of the educational and scientific degree "Doctor" in the
professional field 8.3. "Musical and Dance Art"

Faculty of Music Pedagogy

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on the topic:

**"Double Bass Works by Emil Tabakov in Bulgarian
Symphonic and Chamber Art"**

The thesis of Miroslava Krastanova was developed in accordance with the normative requirements for the award of the educational and scientific degree "Doctor". Enrolled on 19.10 .2018 with protocol 22 of the FS - AMTI Plovdiv, successfully passed through internal protection on 6.12.2019 and approved by the FS of AMTI - Plovdiv on 11.12.2019, which certifies that the necessary procedures for protection have been followed.

Miroslava Krastanova graduated with a master's degree in double bass at the State Music Academy in Sofia in 1995. and a one-year master class in double bass and chamber music in the class of Prof. Georgi Velkov.

1996-1999 works at the New Symphony Orchestra.

1996-1999 works at the State Academy of Music.

1995-1996 works at the National Operetta Theater-Sofia.

2000 - Until now, he is the leader of the double bass band at Amazonas Philharmonic in Manaus.

She is currently the leader of the double bass band in the Symphony Orchestra and a full-time teacher of double bass and chamber music at the University of the Amazon-Brazil. She has taken part in concert programs and educational projects at the University, has taken master classes and educational courses.

The content of the dissertation is structured in three chapters.

Chapter I. Emil Tabakov - composer, conductor and instrumentalist.

In the field of instrumental concerts, Emil Tabakov has made a major contribution - his 13 instrumental concerts are proof.

Specifically, all works for contrabass are covered and analyzed in the work.

The doctoral student records the biographical data and stages in chronological order. The importance of eminent personalities with which Emil Tabakov studied, namely in the contrabass class of Prof. Todor Toshev, in composition with Prof. Marin Goleminov, and in conducting with Prof. Vladi Simeonov, are indicated.

As an instrumentalist, in the class of Prof. Todor Toshev, Tabakov together with another great musician at the Bulgarian Contrabass School Encho Radukanov / 1946 / won national competitions.

It is a fact that Tabakov was the first to perform and revise for the Rococo bass the variations for cello by P.I. Tchaikovsky (1840-1893), and the first performance of Emily Tabakov's "Motives" for double bass was performed by Encho Radukanov at the International Competition Isle of Man 1978 - Great Britain, where it won the Third Prize amongst a huge competition and Motives caused applause among the audience.

A well-deserved recognition for composer's talent is the publication of

York Edition - London Motives 1979

Consistently and thoroughly organized, Krastanova covers the composer's works and analyzes them as:

The musical form

The melody

The harmony

Timbre characteristic and specificity

The invoice

Instrumentation technique

Innovative primes - the specifics of rhythm and stroke

It is no accident that the PhD student compares Tabakov's achievements as a performer, composer and conductor with the most significant names in 20th-century music culture. One in Russia- Sergei Alexandrovich Kusevitsky / 1874-1951 / .He started training in double bass, later as a soloist at the Imperial Theater, composer and conductor. in one of the most

influential figures of the 20th century and the first conductor of the Boston Philharmonic in the period 1924 to 1949.

Following in the footsteps of Emil Tabakov's work, Krastanova proves the importance of Tabakov's high professional standards, which is confirmed by his overall compositional scale and knowledge, conductor achievements, and specifically the works of double bass recorded in the golden pages of double bass literature.

Chapter II analyzes the Bass and Orchestra Concert by Emil Tabakov. Dedicated to his teacher Prof. Todor Toshev.

The doctoral student traces and analyzes the composite plan of the concert, emphasizing the role of compacting the invoice, both of the solo bass of the double bass in the open registers with multi-layered chords and dynamics, as well as in its connection with the orchestra, which creates a sense of complete organic sound and symphony.

An extensive analysis of the work has been made - musical form, innovative techniques and strokes that lead to the refinement of instrumental technique. A serious and large-scale composition - the double bass and orchestra concert by Emil Tabakov is a real one - a challenge for any performer and has a worthy place in contemporary double bass literature.

For the first time, so much has been done in Bulgarian music literature a detailed analysis of this significant work and it is not accidentally but prompted by the need to quote " professional performance analysis to give the most accurate an idea of the merits of a work, to emphasize its qualities, as well as give guidance on how to overcome it the difficulties posed by the realization of a living, sounding music " / quote on page 54 of the thesis / .

In Chapter III - Chamber Instrumental Genres in the Works of Emil Tabakov. Technical and Interpretation Problems in Chamber and Instrument Works for Double Bass

Several contrabass and ensemble compositions are listed and analyzed here.

Lamento for 12 double basses

The work is exclusively designed and realized in 12 equal parts, both in multi-layered and solo sound of waves synchronized as movement and rhythm type and connected with a multiple sounding chord, built on four ascending quarts with fixed pitch" / quote p .69 from the thesis.

Performed both at home and around the world, the work was presented in 2008. at the Bass Europe 2008 International Bass Contest with great success, featuring 12 contrabass players representing 12 countries around the world in a concert hall in Paris. The opportunity to participate in the composition and follow the process of building the work, even more with Tabakov himself, who at the same time had concerts in Paris and was invited to assist the process, conducting part of the rehearsals and giving instructions to the principal conductor from Portugal - Florian Florian Petzborn was a real event. The call was repeatedly applauded and praised by critics.

Analyzing the work in detail, the doctoral student draws a synthesized conclusion I quote page 74 of the dissertation:

Lamento is also of interest as a timbre find, revealing unfamiliar countries in the instrumental realm, and showing that in the seemingly narrower possibilities of double bass there is a hidden internal energy for strong emotional impact.

Sonata for Double Bass Solo 2005

The work has a dynamic line and rhythmic groups in 5/8, 2/8, 3/8, 4/8, shifting accents, rich timbre and touches. The play is often performed in concert and competition scenes. Krastanova thoroughly analyzes the technical and specific ones instrumental difficulties associated with the double fingerboard in small intervals, in large melodic intervals, necessary fingering and intonational purity in high finger positions. The viola and double bass sonata were considered and analyzed as an ensemble of equal parties in dialogue and wealth color tone expressions, dynamics and rhythm. The motives for solo contrabass - dedicated to Prof. Toshev - are indisputable one of the most performed double bass pieces. And today it is in programs of international competitions as evidence of high professional requirements and techniques. The play is performed with intonation folk melodies and rhythms and becomes one of the brightest contemporary contrabass pieces. In detail the doctoral student examines the specifics of instrumental techniques, touches and techniques. A detailed analysis of the play is proved in-depth knowledge of both theoretical and executive a plan characterizing the work as freely improvisational a form evolving under the influence of the variational principle, reaching its most striking timbre and instrumental discoveries in the double neck, in the arcade technique and the jumps that become his style mark in his other works for solo double bass, as well as in his chamber art for double bass/ p. 105 and 106 of the

dissertation. Reason 2 The story of the writing of the work is provoked by Tabakov's accidental 1999 meeting with Irina - Kalina Gudeva - a prominent Bulgarian double bass player known throughout a world with interpretations of contemporary music. At her request through In 2001, he created Motive 2 combining at the same time instrumental with vocal parts, interesting rhythmic lines and folk motives. Innovation and momentum, combined instrumentally and vocal performance are techniques analyzed with examples and doctoral student details. E. Tabakov's Capriccio - Capriccio for Double Bass Solo (Friedrich Hofmeister Musikverlag, Leipzig, 2018) is specially commissioned by the initiative committee of the international double bass competition Johannes Matthias Sperger 1750-1812 eminent Austrian composer / .President of the competition prof. Christine Hoock - double bass teacher at The Mozarteum Academy - Salzburg - Austria has recorded and performs many of Tabakov's compositions in his repertoire. The competition took place in 2018 in Germany and the program is a compulsory contemporary play written by Emil Tabakov - a true and deserved recognition. In depth research, the doctoral student follows the play and makes a thorough analysis of the composer's style and techniques, characteristic of Tabakov - two voices, broken intonations, rhythm in advanced jumps and registers.

Conclusion:

I certify that the thesis "Contrabass Works by Emil Tabakov in Bulgarian and Symphonic Chamber Art" has been submitted and meets the requirements of the Academic Staff Development Act of the Republic of Bulgaria (ZRARB).

I propose that the Honorable Scientific Jury be awarded to Miroslava Traykova Krastanova the educational and scientific degree "**Doctor**" in professional direction 8.3 "Musical and dance art"

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