

OPINION

on the thesis of

MIROSLAVA TRAYKOVA KRASTANOVA

PhD student at AMTI "Prof. Assen Diamandiev" - Plovdiv

Faculty of Music Pedagogy

Department of Orchestral Instruments and Classical Singing

on "Contrabass Works by Emil Tabakov in Bulgarian Symphonic and Chamber Art"

for the Doctorate degree in Education and Science

Reviewer: Prof. Dr. Georgita Boyadzhieva-Nikolova,
NMA "Prof. Pancho Vladigerov "

Miroslava Krastanova completed her music education in 1996 with a master's degree and a one-year master class in double bass and chamber music in the class of Prof. Georgi Velkov.

Until 1999 she worked in Sofia as a musician in the New Symphony Orchestra, at the Academy of Music of the National Academy of Music "Prof. Pancho Vladigerov" and at the SB of the National Operetta Theater.

Since 2000, her professional and development work continues as the leader of the double bass group in Manaus, Amazon, where she has worked so far. She began her teaching practice in 2001 as a double bass teacher at the Lyceum of Music "Claudio Santoro" in the same city and at the University of the Amazon.

From 2011 until now, she is the head of the double bass group at the University of Amazonia State University and a full-time teacher of double bass and chamber music at the same university.

At the same time, she began conducting annual master classes in the city of Belem, and since 2005 - at the University of the Amazon.

From 2003 until now she has performed regularly with the "Rio Negro" Quartet and has taken part in a series of concerts with solo double bass, as well as in international projects and festivals as a performer and teacher.

She is interested in ensembles with unconventional composition - flute, horn and double bass; horn and double bass, bassoon and double bass...

Since 2008, she has regularly organized a meeting of contrabassists and students from 3 states - Roraima, Amazonas and Para.

In the period 2012-2014 she was the scientific leader of educational scientific development on a topic related to the methods of training and development of the students of violin and double bass.

The thesis of Miroslava Krastanova's "Works for Double Bass by Emil Tabakov in Bulgarian Symphonic and Chamber Art" consists of 160 pages with musical examples and is developed in three main chapters with a clear structure. She is

tasked with exploring and analyzing the work of an extremely interesting Bulgarian musician and artist, who organically combines the talent of an instrumentalist, the artistry and the personality of a composer with her scale and the personality of a composer with a particularly powerful emotional and imaginative world.

In the introduction, the doctoral student clarifies her point of view, motivates the topic of her dissertation and attempts to outline its boundaries. The general overview and the characteristic features of the composer's work are accompanied by a series of comparisons and analogies in the search for common marks with works of composers from the near and far past - from Beethoven, Botesini, Kusevitsky, Saint-Saens and Mahler to Hindemit, Bartok, Prokofiev, Boulez and Lazar Nikolov. *I would recommend a more careful and correct use of basic terms and concepts already formulated and content clarified by the theory of musical elements.*

The conclusion is a brief summary of the main ideas and conclusions contained in the presentation. There is also a list of used literature, two cited publications on the topic and an appendix - a description of the examples presented in the main exposition.

Chapter one describes Emil Tabakov's career, starting with paintings from the history of Rouse from the time of Mithad Pasha. Going through the Renaissance ideas, the images of Botev, Karavelov, A. Kanchev and Levski follow. Also present here is Elias Canetti as the Nobel Prize winner. So slowly we come to Emil Tabakov's meeting with Pencho Stoyanov, who is his first composition teacher. Described in this way, the history of Rouse really creates a vivid idea of the special spiritual atmosphere, of the warmth and lifestyle typical for the city, which have survived in part to this day. This atmosphere that the native will always carry in his soul and it will leave a lasting trace in his inner world.

Following a lively description of the road and his work as a conductor, he follows the construction of conductor and musician Tabakov as an artist. Important meetings (Stostakovich and Lutoslavsky), impressions (festival concerts of the March Music Days and Warsaw Autumn) and influences (Vladigerov and Veselin Stoyanov, music of Stravinsky, Oneger, Bartok) correspond to the individuality of his talent and gradually aesthetic, a sense of form and a flexible compositional style, ready to always incorporate or reject one or the other type of compositional technique.

The analysis of the musical language, defined as "as an organic synthesis of various elements, depending on the genre chosen and the artistic goals", is the topic of a new section of Chapter One. Miroslava Krastanova develops this thesis in the following pages, and she finds her evidence in well-chosen examples of the composer's solo, chamber or symphonic works.

The second and third chapters discuss and analyze: ***Concerto*** for double bass and orchestra, ***Lamento*** for 12 double basses, ***Sonata*** for solo double bass,

Sonata for viola and doublebass; *Motives, Motives 2 and Capriccio* for solo double bass.

The doctoral student pays special attention to each of the cited chamber-instrumental works, such as analyzes of the musical language, aesthetics, peculiarities of the sound material; the derivation of the principles and the relation between the elements in the process of form-building, as well as the logic of dramatic development, are described and formulated with the understanding and seriousness of a professional, deeply penetrated in the nature and content of the works, in the figurative world of their creator.

The large-scale integrated study of Miroslava Krastanova on the works for and with the participation of double bass by Emil Tabakov represents a very important and valuable contribution precisely in his overall development. In this sense, imperfections in language or expression in some places, inaccurate terms, or moving from a scholarly or literary style direction do not affect the value of the semantic, musical reading that stands behind, or rather, over theoretical analyzes. or speculative conclusions and formulations.

Moreover, the way in which Miroslava Krastanova develops the topic of the chamber-instrumental genres in Tabakov's works and considers the technical and interpretative problems in these works is an example of professionalism, erudition, highly developed mentality and analyticity, as well as the rare ability to hold the idea for the whole, sinking into detail analysis.

I highly appreciate the doctoral student's ability to see and hear the sound picture and the content of the music message, understanding at the same time the form, composition technique, sequence of interval ratios, rhythmic movements or functional aspirations, as well as the specific instrumental difficulties in intonation, applicability and т. н.

In conclusion, I express my conviction of the high value and dignity of Miroslava Krastanova's thesis "Contrabass Works by Emil Tabakov in the Bulgarian Symphonic and Chamber Art" and propose that she be awarded the educational and scientific degree "Doctor".

January 8, 2020

Prof. Dr. Georgita Boyadzhieva-Nikolova