

# OPINION

*by Prof. D.Sc. Elisaveta Valchinova-Chendova (IAS, BAS, NBU)*

*Professional direction 8.3. Music and dance art*

on the dissertation work of

**Nikolay Stefanov Gurbanov,**

doctoral student at the Academy of Music, Dance and Fine Arts

“Prof. Asen Diamandiev”, Plovdiv

Topic: **The suites of Kosta Kolev for orchestra of Bulgarian folk instruments**

Academic supervisor: Prof Kostadin Buradzhiev, PhD

for awarding educational and scientific degree **Doctor** in

Professional field 8.3. Music and dance art;

Doctoral program Music Studies and Music Art

Nikolay Gurbanov's dissertation is dedicated to the work of the composer Kosta Kolev and in particular to his song and dance suites for orchestra of Bulgarian folk instruments. The candidate is professionally related to folklore – he is a conductor and lecturer at AMDFA - Plovdiv, active public figure, music researcher, author of a monograph (“Minko Kostadinov - the master of the two-voice bagpipe”, 2013) and studies, articles and reports, teaching and repertoire tools, music albums... Choosing the work of Kosta Kolev focuses his interest in the repertoire of the orchestra of folk instruments (a phenomenon from the presentation of processed musical folklore), the composer’s work for this ensemble and an iconic genre - "folklore suite". As Gurbanov emphasizes, Kosta Kolev's personality and work are the "unifying factor". By following the work of K. Kolev and analyzing his massive work as compositional techniques, he sets himself the serious task of to reveal in depth the genre "folklore suite", discussing it in terms of its origin and formation, and as a musical form/ model.

The objectives of the work determine the structure of the text, organized in three main chapters. A total of 233 pages with appendices. 106 sources are cited.

The presentation of Kosta Kolev in the first chapter – as a folklorist with a fundamental work, is not only introductory to the theoretical nature of the study. The reasons "why the suites deserve special attention and differentiation into an independent research object" are convincingly argued. A classification of K. Kolev's suites as instrumental-dance and instrumental-song is introduced. The work introduces the model of the genre "suite" and "folklore suite", and rationalized the used research methodology and terminology. The second and third chapters are dedicated to the song and dance instrumental suite, respectively. It is K. Kolev's suites, the author argues, that are "the foundation on which generations of Bulgarian composers and arrangers "step" in the creation of their works for

orchestra of Bulgarian folk instruments... This genre allows the composer for a larger form of expression of his creative pursuits and dramaturgical views”, by presenting almost all folklore areas and regions of the country.

The depth and precision of the analyses of the individual works are impressive, as well as the ability to present those compositional techniques that can be indicated as signs of the individual author's style, which has become a model in the genre of folklore suite.

My first acquaintance with the texts of Nikolay Gurbanov was in connection with an article proposed by him for the magazine "Bulgarian Musicology", which after a positive anonymous review was published in the thematic issue № 3 "Idea, concept, term", 2021, in section "Debuts". It is entitled *Questions of terminology in the study of music for an orchestra of Bulgarian folk instruments (based on examples from the orchestral suites of Kosta Kolev)*" and is part of his dissertation. This article, as well as the whole text, presents him as a very well-trained young researcher with extensive knowledge, in-depth and innovative analytical thinking.

I fully accept the contributions mentioned by Nikolay Gurbanov. Undoubtedly, this is the first time the contribution of Kosta Kolev, in all the main spheres of his work as composer, as well as in his collection, recording and popularization of the Bulgarian musical folklore, is traced, systematized and reasonably evaluated. K. Kolev's creative biography is part of the history of the orchestra of folk instruments in Bulgaria. During the analysis of the suites, the original songs and performers of the melodies were found with important clarifications.

Especially valuable is the created for the first time theoretical model of K. Kolev's compositional style in the music for orchestra of folk instruments. I am convinced that the author's own terminological model for analysis is applicable to the music for orchestra of folk instruments of the Bulgarian composers. Very suitable is also the used modern methodology, in which the analytical and hermeneutic method are integrated as a way to the research of composer's music on folklore material.

The last mentioned contribution is no less valuable. The conducted interviews with individuals who had in-depth professional relationships with Kosta Kolev, present important information about the overall process of creating and establishing these modern forms of existence of processed Bulgarian musical folklore.

To sum up, Nikola Gurbanov's dissertation can be a basis for future research both in terms of the latter contribution (№ 6) and in the application of a working methodology in the analysis of other creative objects.

The in-depth and systematic work on the text can be traced in the seriousness of the publications related to the dissertation. These are three reports from scientific conferences, published in collections of AMDFA - Plovdiv, a study in the electronic scientific journal "Musical Logos". I will also include the mentioned article in the magazine "Bulgarian Musicology" (referenced in ERIH +), which was published recently and not mentioned.

The author's abstract summarizes the dissertation in full and in detail.

**CONCLUSION: I congratulate the author for the courage to pursue such an ambitious task and for the achieved impressive result. I propose with conviction that Nikolay Stefanov Gurbanov is awarded the educational and scientific degree "Doctor", for his dissertation "The suites of Kosta Kolev for orchestra of Bulgarian folk instruments", professional field 8.3 Music and dance art.**

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