

REVIEW

by

Prof. Deyan Evgeniev Pavlov, PhD

Lecturer in ‘Opera Singing with Conductor’ at the Department of Musical and Stage Arts, Vocal Faculty, and in ‘Opera and Symphony Conducting’ at the Department of Composition and Conducting, Theory, Composition and Conducting Faculty at *Prof. Pancho Vladigerov* National Music Academy - Sofia

for

the award of the academic position of **Associate Professor**

in Professional Field 8.3 Music and Dance Arts

major ‘Interpretation with Conducting’

Faculty of Music Pedagogy

Prof. Asen Diamandiev Academy of Music, Dance and Folk Arts - Plovdiv

Candidate - **Krastin Nastev Nastev, PhD**

Krastin Nastev was born in Plovdiv in 1980. He began his musical development at the Plovdiv Boys Choir and continued his education at *Dobrin Petkov* National School of Music with a major in Oboe. He studied conducting at the Music Academies in Plovdiv (Assoc. Prof. Krikor Chetinyan), Sofia (Prof. Miroslav Popsavov, Prof. Plamen Dzhurov), Barcelona (Prof. Lutz Köhler), Basel (Prof. Raphael Immoos), and at the Summer Academy in Siena (Gianluigi Gelmetti). In the early stage of his training he took private conducting lessons with conductor Georgi Dimitrov, and later attended the conducting masterclasses of Alan Hazeldine, Mark Shanahan, Bruno Aprea, Gianluigi Gelmetti, Donato Renzetti, Prof. Lutz Köhler, Frieder Bernius, Raphael Immoos, Georg Grün, Prof. Vasil Kazandzhiev, as well as the vocal masterclasses of Raina Kabaivanska, Montserrat Caballé, Darina Takova, Raúl Giménez, Kaludi Kaludov, and Ramón Vargas. He was awarded a Special Prize at the choral conducting competition organized by the International Choral Federation *Europa Cantat* in 2013 in Saint Petersburg, and in 2007 he reached the final round of the *Mariele Ventre* Choral Conducting Competition in Bologna, Italy. He made his debut at the stage of the Sofia Opera with Mascagni’s *Cavalleria rusticana*, conducted the Sofia Philharmonic Orchestra and the

National Philharmonic Choir, and completed studio recordings with the Symphony Orchestra of the Bulgarian National Radio. As a guest conductor he has conducted the Plovdiv Opera, the Pleven Philharmonic, the Shumen Symphony Orchestra, the orchestras of Antalya, Bursa, and Eskişehir (Turkey), the choir of Ankara Radio, the Netherlands Symphony Orchestra in Enschede, the Youth Orchestra of Málaga (Spain), and Sinfonietta Berlin (Germany).

He has served as a jury member at the international choral festivals in Saint Petersburg (2014), Hong Kong (2015), and Paralia, Greece (2022). In October 2025 he will serve on the jury of the First Choral Conducting Competition *Krikor Chetinyan*, organized by *Prof. Asen Diamandiev* Academy of Music, Dance and Fine Arts and the Creative Laboratory for Choral Music.

As a choral conductor, he has worked with the Plovdiv Opera, the Antalya State Opera, Teatre del Cercle in Barcelona, and the Regional Symphony Choir of Madrid. In 2018 he received an invitation to serve as assistant conductor in the preparation of Wagner's *Der fliegende Holländer* for the opera festival in Selzach, Switzerland. Between 2011 and 2018 he conducted various choirs in Spain, Germany, and Switzerland, and directed the choirs of the Antalya Conservatory and the Barcelona School of Music. At the beginning of 2022 he led a masterclass for choral conductors at the invitation of the Choral Federation of Valencia, Spain. In 2024 he gave a masterclass at the Higher Conservatory of Music in Valencia on Gioachino Rossini's opera *Il viaggio a Reims*.

In 2023 he made his debut at Teatro Bellini in Catania (Italy) with seven performances of the ballet *Giselle*. Krastin Nastev is a conductor at the Varna Opera, director of the annual Creative Laboratory for Choral Music *Krikor Chetinyan* in Plovdiv, and a faculty member at the Higher Conservatory of Music of Castilla-La Mancha.

REFERENCE FOR MINIMUM REQUIREMENTS

Group A

Indicator 1 – minimum 50 points

Doctoral dissertation for the award of the educational and scientific degree *PhD*

Title of the dissertation: *'The Choir and the Choral Conductor in Opera. Aspects of Opera Choir Preparation: Vocal, Linguistic, and Dramaturgical-Musical Issues in Working with Opera Choir.'* Date of public defense: 10 April 2023

Group B

Indicator 2 – minimum 100 points

Doctoral dissertation for the award of the scientific degree *Doctor of Science* – 100 points

Habilitation work – published monograph in the corresponding scientific field – 100 points

Completed original artistic work (film, production, exhibition, concert, etc.) – 50 points

Total 250 points

Indicator B – minimum 35 points

The candidate presents seven detailed artistic contributions. **Total: 245 points**

Indicator Γ – minimum 75 points - A published book based on the defended dissertation for the award of the educational and scientific degree *PhD* or the scientific degree *Doctor of Science* – ‘*The Choir and the Choral Conductor in Opera. Aspects in the Work with Opera Choir.*’.

Total: 175 points

Indicator Д - minimum 20 points – 20 points

The candidate presents evidence amounting to **170 points**.

Indicator E – minimum required points: 55 points - Presented and thoroughly described masterclasses, workshop participations, and personal awards.

Total: 205 points.

Reference on the Scholarly Contributions of the Works and Citations

Scholarly Contributions of the Book *The Choir and the Choral Conductor in Opera. Aspects in Working with Opera Choir*

Traces the origins of the opera chorus, its evolution, and its role in the operatic genre across the historical periods of European musical art: from the earliest significant examples in Monteverdi's work to Wagner's achievements in the choral scenes of *Der fliegende Holländer* and *Parsifal*.

Provides a typology of Monteverdi's choral scenes.

Identifies a fundamental issue present in all composers' operas examined to this point: musical and dramaturgical stasis, expressed through the inability of the chorus to integrate into the dynamic development of operatic action.

Offers a typology of choral scenes according to the French operatic model. Overall, the participation of the chorus in operas following this model can be categorized into three types: 1/ conspiratorial choruses (almost always sung by male chorus), 2/ festive ceremonial scenes, often subjected to a dramatic 'interruption' (the most tension-filled type), and 3/ emotionally charged religious or patriotic hymns.

Provides theoretical guidelines for modifying vowels to achieve optimal resonance quality.

Provides guidance and confirms the necessity of familiarity with the International Phonetic Alphabet (IPA), which enables the detailed transcription of sounds.

Proposes approaches to solving linguistic-phonetic problems in the study of choral repertoire in the three most common languages of the operatic tradition: Italian, French, and German.

Scholarly Contributions of the Publications

The Relationship Between the Stage Director and the Choral Conductor in the Opera House. Reflections.

- Examines the organizational structure of the opera house and the challenges faced by the choral conductor in daily work with the opera chorus.

- For the first time in Bulgarian, analyzes the specific nature of the interaction between the opera stage director and the choral conductor.

- Explains the classification of stage directors in opera. The article offers updated information on the role of the opera director in the context of working with an opera chorus.

- Clarifies issues related to the placement of the opera chorus from dramaturgical and vocal perspectives.

- Systematizes the stages of the rehearsal process of the opera chorus in a new production.

Aspects in Working with Opera Choir

The text provides, for the first time in Bulgarian, information on the specific issues of the opera chorus.

Systematizes the choral conductor's work by stages - both before and during the rehearsal process.

Defines the prerequisites for achieving a high artistic level.

Examines the relationship of the choral conductor with the principal conductor and the stage director.

After a thorough review of all supporting materials presented by the candidate, I offer my positive evaluation and confidently recommend to the academic jury the appointment of Krastin Nastev Nastev, PhD to the academic position of *Associate Professor*.

November 11, 2025

Professor DEYAN EVGENIEV PAVLOV, PhD