

OPINION

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Subject: Thesis for the award of the doctoral degree,
in higher education - 8. Arts,
professional field - 8.3. Music and Dance Art,
Doctoral Program - Musicology and Music

I am presenting this opinion as a member of the scientific jury under the procedure for the thesis defense: "Contrabass works by Emil Tabakov in the Bulgarian symphonic and chamber art", for the acquisition of the educational and scientific degree "Doctor". The author of the dissertation is Miroslava Traykova Krastanova - PhD student in independent form of training at the Department of Orchestral Instruments and Classical Singing with scientific adviser Prof. Magdalena Chikcheva, AMTI "Prof. Assen Diamandiev" - Plovdiv.

The set of materials provided to me includes the following documents: autobiography, dissertation, abstract, list of scientific publications.

Miroslava Krastanova studied double bass in the class of Boryana Simidchieva, at the National Music University "Lyubomir Pipkov" - Sofia. In 1995 she completed his master's degree in double bass at the State Academy of Music "Prof. Pancho Vladigerov" - Sofia and holds a one-year master class in double bass and chamber music in the class of Prof. Georgi Velkov until 1996.

Her professional activity is related to the Sofia Opera, where she worked in the period 1995-1996, as well as the New Symphony Orchestra and the Orchestra of the Academy of Music (1996-1999). Since 2000 she has been the leader of the double bass group at the Amazonas Philharmonic in Manaus.

The PhD student is extremely active in the artistic and teaching work, which logically leads to research and development of the present dissertation.

Miroslava Krastanova's artistic work is rich and in addition to her work in the Amazon Symphony Orchestra, she also participates in the Rio Negro Quartet (from 2003 to the present). In the period 2003-2012, she participated in a series of concerts, where she performed a number of solo contrabass works, including concerts from Dietersdorf, Botezini, Kusewicki, Vanhal, as well as sonatas by Marcello, Defesh, Vivaldi and others. Since 2011, she has been the head of the double bass band at the Amazon State Symphony Orchestra.

From 2013 to 2015 she participated in Walt Disney productions under the direction of D. Alfuzo and in 2016 took part in the international project Rock in Rio - Amazonia Live, in collaboration with Placido Domingo, Yvette Sangalo and Andreas Kisser. 2015-2019 participates in the Music on the Road project, as well as the Boa Vista Music Festival (Roraima State) as a performer and teacher. In 2019, in search of new and interesting sound combinations, she joins the duo "Colors of Magic" (horn and double bass), with which she performed a number of concerts, including as part of the "Jungle Encounter" chamber music festival, in which was also featured the Alternative trio. She has also participated in the International Music Festival in Belem, as a performer and teacher, and has performed at the Vale Music Foundation with a bassoon and double bass duo by B. Marcello, as well as a trio by Telemann.

The 71st edition of Tuesday's Concerts Project, presented at Amazon University, features a trio for block flute, horn and basso continuo by Telemann F dur, as well as a French horn and double bass suite by France van der Sommen.

Since 2008, she has organized the "Meeting of Amazon Bassists", where concerts are organized annually with the participation of contrabassists and students from Roraima, Amazon and Para.

The pedagogical activity of Miroslav Krustanova is expressed in:

- professor of double bass at the Lyceum of Music "Claudio Santoro", Manaus - Amazon (2001-2010);
- from 2001-2011 she was a part-time teacher of double bass at the University of Amazon, and then in 2011, after a competition, was appointed as a full-time teacher of double bass and chamber music at the University, where she continues to work;
- since 2011 she has been conducting masterclasses annually at the Vale Music Foundation, Belem, and in the same year began working as a guidance and contrabass teacher at the Musicando Project at the University of Amazon, where he has worked so far;
- Since 2005 she has been conducting double bass master classes at the University of Amazon.

The PhD student's research activities include:

In the period 2012-2014 he participated as a scientific leader of a project in the curriculum for academic scientific development of the University on the topic: "Methods for training and development of violin and double bass students from the project" Laboratory for Music Training".

In 2019, he is a scientific supervisor of a diploma thesis on the topic "Right hand in double bass - types of strokes and production".

The reference to the scientific publications shows that they are two in number and are directly related to the topic of the dissertation, which logically finalizes the research researches of the doctoral student till now.

The actuality of the topic of development is determined by the dynamics in the development of contemporary music art and the need to review, analyze and update the approaches in teaching methodology for each musical instrument, in particular double bass, as well as their practical application. The need for research examining the processes of contemporary Bulgarian music is determined by the composers who create works of different styles, with a wide range of techniques, ranging from traditional means, to the latest systems of organization of sound material. The dissertation dedicated to the works for double bass by Emil Tabakov (1947) - one of the leading figures in the young generation of Bulgarian composers, who declared himself in the 70s of the XX century.

Double bass today has a wide scope of application, both in the symphony and opera orchestra, as well as in many chamber formations and folklore ensembles. The instrument has its place in jazz and fun music with opportunities for improvisation.

The PhD student's interest in the topic is caused by the fact that the appearance of the first Concerto for double bass and orchestra by E. Tabakov is a phenomenon in the Bulgarian music culture with international recognition. That is why the emphasis in the thesis is on this work. Musical-aesthetic and interpretation analysis has been made.

The evolution of musical art, the intense genre synthesis have greatly altered the notions of instrumental concert and sonata, which is why the dissertant looks and analyzes the works of the artist and the chamber-instrumental genre.

The methods used by M. Krastanova are empirical, theoretical, comparative and analytical, combined with the historical perspective and genre system of music from the second half of the 20th century..

The paper contains 161 pages with 60 examples included. The development contains an introduction, three chapters and a conclusion.

In the introduction to the research, the doctoral student presents the subject, object, purpose, tasks and sets out his scientific hypothesis.

First chapter presents the personality of Emil Tabakov - a prominent composer, conductor and instrumentalist, his life and career. Attention is paid to the peculiarities and evolution of the musical language.

In the **second chapter** the instrumental concert in the works of Emil Tabakov was considered and special attention was paid to the Concerto for double bass and orchestra.

In the **third chapter**, chamber instrumental genres are discussed and analyzed, with special attention being paid to the technical and interpretative problems in Emil Tabakov's double bass works: The 12 Double Bass Lament, Sonata for Double Bass, Viola and Double Bass, Motives for double bass solo, Motives 2, Capriccio for double bass solo.

The abstract gives a clear idea of the content, object, object, purpose, tasks, research toolkit and reflects the main results achieved in the dissertation.

The contributions in the work are expressed in the following:

1. For the first time a theoretical study of bass works by Emil Tabakov in the Bulgarian symphonic and chamber art was realized.

2. In the theoretical and analytical aspect, the artistic and technical merits of the works are presented as a new phenomenon that has received wide international recognition and their place in the Bulgarian and European double bass literature.

3. Characteristic features of his creative invention are analyzed, conclusions are drawn about musical language, means of expression and genre synthesis.

4. Important sides and problems of voting are revealed, which reveal the organic connection between the composer's technique and work with the thematic material and its understanding in the musical interpretation.

5. Particularly important is the interpretative analysis of E. Tabakov's double bass works. In general, the positions related to the works analyzed in the dissertation are important for instrumentalists. Many essential details of the instrumentation, of specific instrumental problems and difficulties have been found in a systematic and complete presentation.

6. High applicability and practical value of the research, which in itself contributes to the Bulgarian theoretical science.

7. E. Tabakov's personal conductors' views on the score, as well as some psychological aspects of the creative process that reveal the personality of strong and bright personalities, also have value.

The dissertation will arouse interest and will be useful not only for contrabassists - instrumentalists and pedagogues, but also for and students, dedicated to the instrument, as well as for musicians who are interested in the works of contemporary Bulgarian composers. In this regard, I recommend a read-through for correcting grammatical, punctuation, and technical errors.

From the above it is evident that Miroslava Krastanova is an active musician with a rich concert and pedagogical practice. I believe that her theoretical development is of a secondary nature, which gives me reason to suggest to the distinguished scientific jury to award Miroslava Traykova Krastanova the educational and scientific degree "**Doctor**".

01/10/2020

Drafted the opinion:

(Assoc. Prof. Dr. Borislav Yasenov)

