



Peter Petrof, born 1961, has graduated from the National School of Music and Theatrical Arts in Stara Zagora, Bulgaria, and specialized in composition under professor Alexander Raychev at the National Music Academy of Bulgaria. While studying, he received a special grand award for composition in the name of Pancho Vladigerov. He has also taken part in a specialized course with prof. Anatol Vieru in Romania.

Since 1984 he has been an active participant in the concert life of the country and the *New Bulgarian Music* annual festivals as both a composer and a performer. As winner of many national and international competitions, his works are performed at international festivals such as: *Musica Nova*, *Musicexchange*, *Musica Contemporanea*, *Moscow Autumn*, *International Composers' Tribune*, etc. His creative focus is on symphonic, chamber-instrumental, solo, electronic and theatrical music as well as folklore transcriptions and musical journalism. Peter Petrof has worked as an accompanist and piano teacher at the Blagoevgrad University (1989-1991); choir master in Sofia (1986-1992); polyphony professor at the State Music Academy (1990-1994); and professor of composition (since 2003). Since 1993, he has lived in his hometown of Stara Zagora. He currently works at the National School of Music and Theatrical Arts as orchestra conductor. He is also the chairman of the *Young musical talents* foundation and the artistic manager of the *Days of Bulgarian Music - Stara Zagora* festival.

Canto triste for clarinet, cello and instrumental ensemble was created in the year 2011 as the result of a series of searches within three similar works - ***Canto triste*** for clarinet, cello and instrumental ensemble, ***Canto lontano*** for solo cello, strings, keyboards and percussion, and ***Canto doloroso*** - for solo violin and instrumental ensemble. The creative experiment is, for the most part, related to the use of timbre and the combination of particular sonorities in an attempt to “vocalize” nostalgia for the passing time. The two separate timbres in ***Canto triste*** are similar enough and complement each other – the level, airy, somewhat “alien” timbre of the clarinet and the expressive sound of the cello interact like both sides of the same thing, two different commentaries on the same subject, as if done from the viewpoints of two people of different temperament but with similar reactions.

The play consists of one part.