

OPINION

for

Awarding educational and scientific degree

Doctor in professional field 8.3

Music and dance art, to

ALIYA SAHL HANSE

for her dissertation work **“Theoretical and analytical aspects of the unity between poetry and music in the solo art songs of Ivan Spasov”**

Department of Classical, Pop and Jazz Performing Art

Faculty of Music Pedagogy

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Aliya Hanse was born in 1993 in the town of Razgrad. In 2012 graduated the National School of Art „Panayot Pipkov” in Pleven. The same year she starts her training in conducting in the Master's program of Academy of Music Dance and Fine Arts „Prof. Asen Diamandiev”, and becomes post-graduate student and actress in children’s and youth theatre performances at A’part Theater Studio. In fall of 2016 she starts conducting practice at the Academic Opera Theater of AMDFA „Prof. Asen Diamandiev” under the supervision of Prof. Toni Shekerdzhieva-Novak and Assoc. Prof. Plamen Parvanov.

In 2020 she is appointed as an assistant lecturer at AMDFA „Prof. Asen Diamandiev” in the Department of Classical, Pop and Jazz Performing Arts. Along her work as conductor at the Academy, Aliya is also conductor of the Evmolpeya Girls Choir; Boys’ Choir „Stefka Blagoeva” and Male Chamber Choir „Panagyurtsi“, from Panagyurishte.

She has realized the following productions: *Bastien and Bastiennem* – one-act opera by W A Mozart (2017), *The Gambler* (Il Giocatore) – one-act opera by Luigi Cherubini, *Bata-clan* – one-act opera by Jacques Offenbach, etc.

The dissertation of Aliya Hanse consists of introduction, four chapters, conclusion, bibliography, contributions, appendices and list of scientific publications on the research topic. A total of 242 pages.

The introduction presents the motivation of the candidate to work on the topic in question: a first attempt for a larger study of the solo art songs of the composer Ivan Spasov.

The need for theoretical - analytical perspective and immersion into the beliefs and views of the artist, the motivation is dictated by the interest in the person Ivan Spasov inextricably linked with the abstract thinking, creative individualism and the specifics of verbal and technological features in the construction of song scores. The tasks of the work are logically chosen and arranged in order of importance: research, chronology, attempt at periodization, analysis of the poetic material and musical analysis of the solo artistic songs.

The first chapter is an overview of the musical culture of the 20th century worldwide and the connection of the Bulgarian musical culture in the same period, as the work of Ivan Spasov is part of it.

The second chapter is entirely dedicated to the artist Ivan Spasov. It is built on the personal publications and offers periodization, as an attempt to organize the study of the genre branch.

The third chapter discusses the choice and messages of the poetic texts on which his works are written. The personal attitude is traced both emotionally, and ideologically and aesthetically in the choice of texts by individual poets. The motivation and arguments refracted through the prism of personal perception and interpretation of each text with which Ivan Spasov worked, and the fact that in the interpretation of each vocal work the verbal text is leading.

The fourth chapter systematizes and theoretically interprets musical analyzes of the works of Ivan Spasov. It begins with the solo art songs, as they are listed by name with the author of the text, the composition necessary for the performance of the specific work and the year of writing. Following is a thorough analysis of the composer's creative periods, his reflections, the development over the years of his style, aleatorics - based on the independence of the vocal and instrumental part from each other. The vertical relations in the scores, which have no established order. The use of recording tape as a multi-layered construction of the overall image of the main idea in a given work. In Chapter 4.2 Analyzes of the musical structure, Aliya Hanse presents an analysis on a structural - formal and artistic level and focuses on the creative solutions, approaches and means by which the solo songs are realized. The development of the early solo art songs, through the "12-tone style" of Ivan Spasov in the 1960s, the principle of chance (aleatorics), which is widely used in his work in the 1970s, chamber - vocal genre in the work of Ivan Spasov turned out to be favorable for finding an analogue with the creative tendencies of the century. The artistic solutions of the considered songs have similarities in the field of sonorism established in the second half of the 20-th century by many composers.

The appendix to the paper contains interviews with Prof Vasilka Spasova, Prof Roxana Bogdanova, and Assoc. Prof Zornitsa Petrova.

The contribution of the dissertation is serious with respect to the entire work of Ivan Spasov and his art songs for soprano and accompaniment – systematization of the songs, chronological presentation of the genres, publishing of musical scores unpublished so far, analysis of most of the songs and their significant place in the composer's work, printing a collection of unpublished songs, which are attached in printed form to the dissertation.

Having read in detail the dissertation work “Theoretical and analytical aspects of the unity between poetry and music in the solo art songs of Ivan Spasov”, and after realizing that the contribution is significant, necessary and timely, I firmly declare that the award of the educational and scientific degree Doctor in professional field 8.3 Music and dance art, is fully deserved and supported by me.

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Assoc. Prof Deyan Pavlov