

Opinion

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Dissertation of Eugeny Vladimirov Chevkenov

„Historical context and analysis of the Violin concertos by Mozart KV 207, 211, 216, 218 and 219“
for granting the educational and scientific degree „doctor“ of:

professional direction 8.3 „Music and dance art

Scientific supervisor Prof. Dr. Toni Shekredzhieva - Nowak

Even I don't know Eugeny Chevkenov in person, just the overview of the presented documentation is enough to clarify we have a person with an enviable artistic biography - such one does not witness to often amongst the doctoral candidates. Besides his orchestral engagements in prestige orchestra such Vienna Philharmonic and Vienna Staatsoper, at the biggest and remarkable halls in many countries around the world, he is also a distinguished conductor, and, for his activities as a performer he has been awarded the honorary Austrian citizenship for his extraordinary achievements and contribution to the State, given by the Government and The mayor of City of Vienna.

Parallel to his performing activities, early in his career, Eugeny Chevkenov began to teach - he has been Professor in two Viennese Conservatories, in one of them being a deputy rector as well. His obvious organizational qualities have been proven in him being a founder and art director of Ensemble Concertante, also of the Europa Music Academy and European Culture Society, since 2018 art director of the international chamber music festival in Plovdiv.

The dissertation „Historical context and analysis of the Violin concertos by Mozart KV 207, 211, 216, 218 and 219“ is on the other hand a proof of his scientific, theoretical and music history interest. It shows a sincere personal and deep interest of the author to the theme, broad knowledge, skillfully handling with huge information, and, the gathered practical experience as performer and teacher are natural and important bases of Eugeny Chevkenov's grasping of the analyzed music material, in which he reveals the order of the music-dramatic process.

The theme is structured clear and clean, according to the subject of the scientific development. The work has 200 pages, divided in introduction, two chapters, list of the used literature, contributions and two released publications. Bibliography contains 33 sources, mainly in English and German, the used tables and score examples contribute to the clarity and concreteness.

I must say, that at first the chosen theme appeared trivial, because there has been and will be a lot written about Mozart. His work has been treated and numerous writings, books, studies, dissertations etc. it has been discussed and analyzed in many perspectives and angles in the theoretical (and not only) space.

However, going deeper into the essence of this work has revealed to me its valuable and contributive characteristics, which may be summed as follows:

- through thorough and multi-layered dissection of the time, social movements and historical context in general, and, in search of contemporary authenticity of the interpretation, the essentials about a well-founded theoretical and interpretive understanding of Mozart's music are being revealed
- existence of two approaches in the analytic part of the development:

- a) The first, comparative analysis, which parallels structures, musical thematics, all possible elements and specific forms, to ensure an overview and to reveals the differences and similarities of the concertos. Here the author looks at and compares the role and importance of the essential tools - tempo, tonality, melodic, specific articulations and bow-arts, dynamics, ornaments. At the same time he states, develops and proves the thesis of the theatrical-operatic foundation of Mozarts instrumental music and the violin concertos specifically.
- the second approach lay in a quality new and individual way of analyzing the „semantical and semiotic meaning of the elements of the specific music speech“ (page 13 of the Autorefferat). It includes:
 - -using distinguished notional modes, based on founded in the music of Mozart concrete musical codes. The interpretation of these codes is the essence of the contributive quality of the work, as an attempt to decrypt and give meaning to Mozarts style and the message of his music.
 - unveiling characteristics and specifics in the digital relations of Mozarts music, which give a strong sensation for its very proportionate and yet flexible structure .
 - detailed analysis to the distinguished musical elements, their usage and combination.

In conclusion I shall not miss to point out the excellent knowledge of the matter, regarding the historical follow-up of objective events and development as well as the stating and analyzing of the specific theoretical and interpretative problematic. Very impressive is the style of the lay-out, the author demonstrates a rich language culture, the expressions are colorful, yet clear, on occasion even rightfully metaphorical.

I accept as truthful the mentioned at the end contributions of the work.

The autorefferat matches the dissertation and gives a correct digest presentation of the scientific text of the scientific research..

In support of the above statements I submit the following opinion - the dissertation „Historical context and analysis of the Violin concertos by Mozart KV 207, 211, 216, 218 and 219“ has undoubtful quality and contributions and witnesses the deep knowledge and high scientific style of the candidate. All that allows me to suggest to the esteemed Jury to grant to Eugeniy Vladimirov Chevkenov the educational and scientific degree „doctor“ of professional direction 8.3 „Music and dance art“.

Sofia. 04.11.2022

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