

Opinion

by

Prof. Dr. Veselin Koychev

about

Dissertation for granting the educational and scientific degree „doctor“ of:
professional direction 8.3 „Music and dance art“, doctoral study program „Music science and music
art“ at the department „Classical and pop-jazz performing art“ at the AMTII „Asen Diamandiev“

Plovdiv

Author: Eugeniy Chevkenov

Theme:

„Historical context and analysis of the Violin concertos by Mozart KV 207, 211, 216, 218 and 219“

Scientific supervisor Prof. Dr. Toni Shekredzhieva - Nowak

By the order Nr RD-27-086 from 04.10 2022 of the rector at the Scientific supervisor Prof. Dr. Toni Shekredzhieva - Nowak Plovdiv I have been appointed as a Jury member to the procedure of defense to a dissertation by the name „Historical context and analysis of the Violin concertos by Mozart KV 207, 211, 216, 218 and 219“, for obtaining the educational and scientific degree „doctor“ of professional direction 8.3 „Music and dance art“, doctoral study program „Music science and music art“ Author of the dissertation is Eugeniy Chevkenov, doctorant regular study form at the department „Classical and pop-jazz performing art“ at the AMTII „Asen Diamandiev“, Scientific supervisor Prof. Dr. Toni Shekredzhieva - Nowak „AMTII „Asen Diamandiev“.

From the presented documents is clear, that the doctorant Eugeniy Chevkenov has a remarkable art biography. He was born in Plovdiv, in the family of well-known musicians He graduated from the Plovdiv Music High-School, The National Music Academy in Sofia and The University of Music Vienna. Winner of local and international awards. He has worked with Vienna Philharmonic and Vienna State Opera. Since year 2000 he is presented with the honorary citizenship of Austria, given for extraordinary achievements and special merits as a musician. 2000-2014 he has been Professor at the „Gustav Mahler“ Conservatory in Vienna, for one legislation period also a deputy director. Since 2014 he is Professor at the Viennese „Richard Wagner“ Conservatory, teaching violin, chamber music and orchestra. Since 2013 Professor at the annual summer courses Wiener Musikseminar at the University of Music in Vienna. He has given concerts in nearly 40 countries worldwide, in the most famous and prestigious halls such as Musikverein, Konzerthaus, Carnegie Hall, Gasteig, Pesti Figaro, Tokio Metropolitan, Osaka Symphony Hall etc. Founder and Music director of Ensemble Concertante Wien, founder and longtime president of Europa Kulturverein Wien, Since 2018 Art-Director of the International Chamber Music Festival in Plovdiv. All of these significant achievements in his professional career speak about his image of a respected here and abroad musician, with high criteria, goals and undisrupted creative activity.

The dissertation investigate very deeply and studies in details the principle of Mozarts composing style and his musical stylistic and aesthetics, in the Mozarts work as whole and in particular in the violin concertos. The methodology foundation has a complex character. The research instrumentarium of the scientific research includes the methods of analysis, synthesis and conclusion. The chronological-historical approach is in use. A complex method is applied to allow the development of the theme in research mode. The chosen methodology allows the achievement

of the selected goal and an adequate answer to the tasks of the investigation. Eugeniy Chevkenov has produced a work of high scientific and practical value. The text is composed in a intriguing manner, which approaches the reader with impeccable intelligent style, remarkable knowledge and high value. The entire dissertation contains 200 pages, arranged in introduction, two chapters and conclusion, the used literature includes 33 sources in Bulgarian, English and German. Multiple tables and score examples are used, but their volume is not too big compared to the rest of the text. The hypothesis aims to prove, that the path to a master performance does not lay only in the emotionally based, direct approach to music, defined as „musicality“. The author is searching the key in the scientific, sophisticated knowledge of the style, form, means, the music codes in general, which are implemented in the 5 concertos, as **objects** of the dissertation, KV 207 B-Dur, KV 211 D-Dur, KV 216 G-Dur, KV 218 D-Dur, и KV 219 A-Dur. The **topic** of the work - identifying the individual specifications of the concertos, based on the historical conditions, combined with music-process analysis. The **main goal** of the dissertation is clearly defined as to present a deep and argued process analysis, which profoundly may interpret the form and content of Mozart's violin concertos. The author is aiming to extract a selected part of the huge data base historical and scientific literature, important for the practical analysis for the violin concertos and for the Mozart style, aesthetics and philosophy in general. The **tasks** he lays are to find and clarify to his readers selected information out of the many sources, which can be helpful for the interpretation of the concertos.

In the **first chapter**, based on the given historical information is presented a picture of the age, ethics and aesthetics, divided in 4 sections

1. General historical information about important historical events 1700-1800, connects to the pace and intensity of the processes during the age of enlightenment, contrasting to a long lethargic monotony of the social development during previous centuries.
2. Literature, Philosophy and Science of the 18th century and their connection to the instrumental and operatic opuses of Mozart
3. Musical pre-history relevant for the evolution of the person of composer Mozart
4. Artistic evolution before the composing of the violin concertos. Here are listed the instrumental, violin concertos, Catholic masses, and operas.

In the **second chapter** the author is giving anatomical-musical analysis, systematizing and comparing relevant musical elements and their role in the net of components, building the organism of music, such as **tempo, tonality, melody, dynamics, ornaments**. In the comparison overview Chevkenov groups the concertos in two - 207 and 211 on the one side and 216, 218, 219 on the other side, mirroring in the ways two different stages of the personal development of the composer Mozart. Obviously a **evolutionary process is registered, concerning the maturity of the ideas, the brightness of individual handwriting and composers craftsmanship**.

At point 4 (the actual analysis) Eugeniy Chevkenov presents a very detailed and thorough analysis of each of the concertos, applying a non-formal approach to the structure and the musical elements of the content. This follows from Mozart's free, non-conventional, flexible composing manner.

I agree with the selected scientific principles of the dissertation, amongst which of high importance I want to share these:

Systemized universal approach (by practical analysis of KV 207 B-Dur, KV 211 D-Dur, KV 216 G-Dur, KV 218 D-Dur, и KV 219 A-Dur) concerning the grammar and semantics of the musical language of Mozart's specific style. This makes the approach a universal tool for all composers and styles. A valuable analysis of the selected works is fulfilled. The work represents the first of its kind scientific research of the violin concertos in Bulgarian language. This investigation has a practical value, for musicians who seek a historical argued, stylistically convincing and exciting

interpretation, as well for mature artist and teachers, who are looking for working formulas who may clarify the music ideas in Mozarts violin concertos.

The published articles to the dissertation are two and are connected to the thematic of the research, completing and developing it. The Autorefferat is made according to the conditions and rules and states the main results, achieved in the dissertation, given a proper description of its quality and level of the scientific thinking.

The dissertation shows, the the doctorant Eugeniy Chevkenov is in possession of deep theoretical knowledge and professional skills in the area of university education 8. music art 8.3. music and dance art, doctoral study music science and art, demonstrating qualities and skills for a successful development of scientific research. In the research there are presented scientific and practical results, which represent scientific contribution.

Following the mentioned above statement, I hereby convinced give my positive evaluation of the research, presented in the mentioned above dissertation, autorefferat, achieved results and contributions, and suggest to the esteemed Jury to grant to Eugeniy Chevkenov the educational and scientific degree „doctor“ of professional direction 8.3 „Music and dance art“, doctoral study program „Music science and music art“ .

Plovdiv, 03.11.2022

Prof. Dr. Veselin Koychev