

OPINION

by Prof Ivan Stoyanov Dimitrov, PhD

Department of Pop and Jazz Art

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on the dissertation of

YIHAN GAO

Historical Aspects in the Development of the Chinese Violin Art in the Period 1919 - 2008

for awarding the educational and scientific degree "doctor"

professional field 8. 3. Music and Dance Art

doctoral program Music Studies and Music Art of

ACADEMY OF MUSIC, DANCE AND FINE ARTS

"Prof Asen Diamandiev" - Plovdiv

Academic supervisor: Prof Stela Miteva-Dinkova, PhD

Yihan Gao graduated with Bachelor's degree the Conservatory of Music of Harbin Normal University in Li Feng's violin class. A year later, he continued his education in a Master's program specializing in Violin. He develops an active concert activity, participating in a number of festivals. He is the winner of the **second prize** at the International Competition for Chamber Music in Prague (2021) and the **Golden Lyre** at the International Competition for Music, Dance and Visual Arts "Orpheus Talents". (2022)

The dissertation consists of **165** pages and is structured into an introduction, **4** chapters, a conclusion, a reference to the main contributions of the dissertation, publications on the topic, a creative biography, **35** musical examples, **7** tables, **33** photographs and a bibliography containing **34** titles and **42** the internet source.

Yihan Gao very comprehensively analyzes the different methods and techniques of violin art during the different periods of the history of the Chinese educational system, highlighting all the innovations.

In the **First Chapter** of the dissertation, specific historical events that had a positive impact on the development of the violin art in China are studied in detail. The role of Christianity and the missionaries in spreading the Western musical culture is discussed.

In the **Second Chapter** of the dissertation, the author focuses on the development of the Chinese violin art in the period 1919-1949.

The differences between the traditional Chinese folk music cultivated over many years and the fully developed European musical culture entering the country are outlined. Emphasis is placed on the influence that the Russian emigrants had on the development of music education in Harbin, being the main disseminators of foreign musical art in China.

Chapter Three examines the development of the Chinese violin art in the context of two eras:

- before the Cultural Revolution (1949-1966) how the composers worked to express their inner love for their homeland, praising and glorifying the country, their leaders and the new life. The music is distinguished by a kind of vitality that is a natural reflection of the optimistic attitude. The works created are based on direct or indirect references to the traditional Chinese music. Thus, a new compositional approach was formed, which is also applied in the creation of modern Chinese works for the violin.

- after the Cultural Revolution (1966-1979), the political instability was reflected in the culture, science, literature and art. In the field of music, a large number of musicians were persecuted and various music colleges and educational institutions suffered losses, with a large number of musical works destroyed.

The **Fourth Chapter** draws a detailed picture of the progress of the Chinese violin art in the period 1978-2008 and the necessary prerequisites for educational reforms in the Central Conservatory of Music and violin education in the Shanghai Conservatory of Music. It summarizes the developed of production of high quality instruments, thanks to the efforts of Zheng Quan, who standardized and raised this profession to a high professional level in the country. The achievements in Chinese violin art of the three iconic violinists - Hu Kun, Lu Siqing and Ning Feng, who represent three generations of violin talent and teach at prestigious universities in Europe and China, are highlighted.

I consider the analysis of historical documents, music criticism, and educational archives outlining the development of violin art in China, leading to the inheritance and innovation of the violin repertoire by Chinese authors and enriching the international vision of violin literature, to be a valuable contribution of the dissertation work.

The abovementioned gives me sufficient reason to give a positive assessment of the dissertation work and I recommend the respected scientific jury to award Yihan Gao the scientific-educational degree "DOCTOR".

Prof Ivan Stoyanov, PhD

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