

# REVIEWS

of the thesis of  
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**on the subject of "Caprices of Peter Hristoskov  
and 26 characteristic concert preludes  
for solo violin by Flausino Vale"  
awarding a doctoral degree**

Reviewer: Prof. Dr. Georgita Boyadzhieva-Nikolova,  
NMA "Prof. Pancho Vladigerov"

Margarita Shtereva is one of the talented bulgarian instrumentalists, who very soon after completing their musical education begin to successfully build their careers abroad. She holds a Master's Degree from the National Academy of Music, Prof. Pancho Vladigerov" in the violin class of Professor Yosif Radionov and a two-year master class in violin and chamber music. From 1997 until now she lives and works in the city of Manaus, the capital of the Amazon, Northern Brazil.

The professional realization of Margarita Shtereva started and is connected primarily with the Philharmonic Orchestra in Manus - at that moment she is permanent concertmaster there, and since 1911 she has taken the place of concertmaster in the Symphony Orchestra of the University of Amazonia. In the same year she started working as a full-time teacher of violin and chamber music at the same university where she has worked until now. Achieving these two high positions in just four years speaks of many professional qualities, discipline, consistency and thoroughness in working as both an instrumentalist and an educator.

This is followed by a period of intense, diverse and responsible concert activity as a concertmaster, soloist with a repertoire requiring a high instrumental and musical level, chamber performer - member of the Rio Negro Quartet with regularly performed educational concerts. At the same time, Margarita Shtereva develops no less active pedagogical activity: annual master classes at the University of Amazon, violin master class in Boa Vista (Roraima), a series of educational concerts with the participation of students.

She **has a strong interest in theory and research** in the period 2012 - 2014 with her participation as a scientific adviser on a program of the University on a

topic related to the methods of music training and development of violin and double bass students.

It is no coincidence that I emphasized some facts from Margarita Shtereva's creative biography - they justify her dissertation to be the result and natural consequence of the experience of a broad and meaningful practice combining the profession of artist orchestra, chamber performer and lecturer, obviously accomplished by high professional and musical level.

Margarita Shtereva's dissertation is related to the study of representative works for solo violin by the Bulgarian violinist, teacher and composer *Petar Hristoskov: 12 caprices for solo violin op.1, 24 bulgarian caprices for solo violin op.24* and one of the most famous representatives of the Brazilian violin school - composer *Flausino Vale: 26 characteristic concert preludes for solo violin*.

*The idea of analyzing the composer's style, musical language and individual means of expression in the violin art of two artists from different regions, placed in a broad historical context, together with outlining the characteristics of their national musical cultures, is interesting and valuable in itself.* And its realization puts before the author of this type of research serious tasks of different nature - successfully and convincingly solved by the doctoral student.

*The performative, multifaceted and in-depth analysis of the frequently performed and proven works for solo violin, as well as the determination of their place in the works of the two composers, make an important contribution to the dissertation.*

*In this connection, I would also like to emphasize the value of the conclusions and comparisons made by Margarita Shtereva, both between the different elements of the musical language in the works in question, and between the aesthetic characteristics and identity related to the national specificity and identity in the creativity of the two composers. Thus dissertation work can be very useful and help violinists in their work not only on the cited works for solo violin by Peter Hristoskov and Flausino Vale.*

The content of the dissertation consists of 163 pages with notes, organized in an introduction, three main chapters and a conclusion. The publications on the topic, the bibliography used and the examples described in the Annex are correctly reflected. The structure of work follows the tasks set and the analytical approaches used.

**Chapter One (1.1)** clarifies the concept of "*capriccio*" by outlining its distinctive features as a genre (musicology does not give a precise definition and may therefore be used in its broadest sense). At the same time, a detailed historical overview was carried out, which traces the development of the genre in the 17th and 18th centuries with examples of musical creativity and parallels with the visual arts - *sequential, with erudition, broad musical culture and logical consistency*. Much more closely explored are preludes such as genre, form (individual work or part of a different type of cyclic form) and thematicism. In this sense

are also the lines devoted to the creativity of the great masters of violin art during this period.

After a brief overview of the romantic era - a time rich in bright artists and artists such as Weber, Mendelssohn, Chopin, Liszt and Berlioz, Margarita Shtereva dedicates more than 32 pages (*1.2*, *1.3* and *1.4*) to the fate, art and creativity of one of the most significant names in the history of the violin art - personality and artist with an exceptional influence not only in his time, but also on generations of instrumentalists and composers to this day. Her legitimate emotional and professional commitment to the personality of Nicolo Paganini is understandable, as well as the direct connection of his 24 whims for solo violin with Capricci op.1, op.24 and op.12 by P. Hristoskov. However, the presentation in this part violates the proportions of the dissertation and would win with a more accurate, more concise and clear-cut expression without becoming the third center of this otherwise precisely balanced scientific development.

The *second chapter* is devoted to the personality and creativity of Peter Hristoskov - a concert artist with an enormously rich repertoire, a composer - author of 40 works of solo, chamber, vocal-instrumental and symphonic works performed in our country, in Japan and many countries in Europe and America, educator who has brought up generations of bright violinists, a public figure with many state awards and professional honors.

Here Margarita Shtereva examines the two caprice cycles for solo violin op.1 and op. 24, extracts the leading stylistic principles in both works composed in different creative periods, and together with this thing and from the inside view analyze the form, invoice, articulation and specific instrumental techniques to each of them. She stresses the fundamental importance of the Bulgarian vocal and instrumental tradition for the composer's musical thinking.

"This is particularly evident in his first major work, Twelve Caprices for Solo Violin," op. 1 ..... this can be traced to the next cycle of 24 caprices - op. 24. In these, the complication of the musical language leads to a wider range of means and techniques, approaching moments from the 20th century Novovien school to the new Polish school "M.S.

*Chapter Three* is dedicated to one of the most prominent representatives of South American culture - Brazilian violinist, composer and educator Flausino Vale. Continuing a steady tendency associated with a unceasing interest in violin art, he is part of a series of violin composers. *The place of this instrument in the work of Brazilian composers is described by the doctorate student in a way that creates a vivid idea of both the brazilian violin school and the music related to it.*

Margarita Shtereva presents each of the 26 Characteristic Concert Reviews for Solo Violin with its characteristic shape, structure, rhythmic and articulatory solutions, instruments and techniques, outlining the technological problems arising

from them. *The first in-depth study on Flausino Vale, the present theoretical development is an indisputable contribution to both bulgarian and brazilian scientific literature.*

*In addition to a thoroughly multifaceted analysis of the preludes, I find that the emphasis placed on the new Vale sound ideas, along with the professionally and accurately translated articulatory authorial innovations and the added interpretative solutions offered by the doctoral student with understanding and imagination, makes a significant contribution to the dissertation.*

*The conclusion* summarizes the content of the dissertation and makes some more general observations. 10 guidelines are given, that accurately reflect the analyzes made in accordance with the goals and objectives of the dissertation.

*I consider Margarita Shtereva's dissertation to be a comprehensive, valuable, practically useful and necessary study with a significant contribution to the musical cultures of Bulgaria and Brazil.*

*Given what has been said so far, I firmly propose that MARGARITA MI-HAILOVA SHTEREVA be awarded for her dissertation work "Peter Hristoskov's Caprices and 26 Characteristic Concert Preludes for Flausino Vale's Solo Violin" the educational and scientific degree of Doctor.*

*Prof. Dr. Georgita Boyadzhieva-Nikolova*

*January 8, 2020.*