

REVIEWS

by Prof. Dr. Petya Bugovska

National Academy of Sciences "Prof. Pancho Vladigerov" - Sofia
professional direction 8.3. "Musical and Dance Art"

of the dissertation

of Margarita Mihailova Shtereva

for the acquisition of a doctoral degree in the professional field 8.3.
"Musical and Dance Art"

Doctoral student at the Faculty of Music Pedagogy

Department of Orchestral Instruments and Classical Singing

AMIA "Prof. Assen Diamandiev" Plovdiv

on the topic:

"Peter Hristoskov's Caprices and 26 Characteristic Concert Preludes for Solo Violin by Flausino Vale"

The dissertation work of Margarita Shtereva was developed in accordance with the normative requirements for the award of the educational and scientific degree "Doctor". Enrolled on 19.10.2018 with protocol 22 of the FC - AMTI Plovdiv, successfully passed through internal protection on 6.12.2019 and approved by the FS of AMTI Plovdiv on 11.12.2019. All necessary safeguards are followed.

Short biographical data of Margarita Mihailova Shtereva

She completed her master's degree in violin at the State Academy of Music in 1995, in the class of Prof. Joseph Radionov and a two-year master class in violin and chamber music.

She has worked at the New Symphony Orchestra and the Sofia Opera.

In 1997 worked at the Amazonas Philharmonic in Manaus, where she became a concertmaster several years later.

2002 - 2011 was a part-time violin teacher at Amazon State University.

2011 until now she is a concertmaster and leader of the violin group at the Amazon State Symphony Orchestra, as well as a full-time teacher of violin and chamber music at the same university.

She has been a soloist in leading orchestras, has performed in chamber ensembles and annually holds violin master classes at Amazon State University.

As a concertmaster of the Amazonas, the Philharmonic performs many solo symphonic and operatic works.

She leads educational projects and in 2015 and 2016 participates in the project "Music of the Road", "Muzikando" and more.

November 2018 she participated in a music festival in Boa Vista, as a teacher and soloist at a final concert.

The subject of the study are "caprices for solo violin op. 1 and op. 24 by Peter Hristoskov and 26 characteristic concert preludes for solo violin by Flausino Vale".

Considering the active artistic, pedagogical and solo activity of Shtereva, the idea to cover the works of the two remarkable musicians - representatives of different violin schools in compositional and analytical terms - is the result of a thorough search and many years of experience.

The work is structured in three chapters.

Chapter I

The Caprice and Prelude Genres. Historical roots, emergence and development.

In a meaningful and consistent way, the doctoral student traces the historical prerequisites for the appearance of Caprice, from the time of Girolamo Frescobaldi (1583-1643). Caprices emerge as a freely expressive musical form in contrast to the existing genres of music that were previously conservative and restricted.

The work analyzes in detail the processes of creation of the Caprice, the subtle development in the history of instrumental creativity for the violin from the period of their creation in the 17th century.

Caprices became a new way of self-expression, subordinated solely to the talent and scale of the composer - a performer with a bright personality and innovative ideas.

Undoubtedly, the design of the present research is as a basic base containing parallel characteristics and similarities in the work of the two remarkable artists in the 20th century violin art Peter Hristoskov and Flausino Vale.

Chapter II

Peter Hristoskov - representative of the bulgarian violin and composer school

The PhD student covers all the countries and stages of the biographical and creative journey of one of the brightest representatives in the bulgarian violin school - Prof. Peter Hristoskov.

Analyzing in detail "12 Caprices for solo violin" op.1 and "24 Caprice for solo violin" op.24, Shtereva thoroughly characterizes each one, focusing on the specificity - musical expression, intonation motives characteristic of the bulgarian folklore, rhythm, strokes, innovative techniques and breakthroughs, as well as to quote the placement of sound material from pure unison, to full-sounding four-tone sounds, with large jumps and an unusually duplicate melody line through two octaves - an effect that creates a sense of the sound of two violins with clearly differentiated lines.

The doctoral student pays well-deserved attention to Caprice No. 10 op.1 - "The Little Tokata" and Capriccio No. 23 Op.24 - "Tokata", as well as to the triad "Prelude", "Dychevo horo" and "Heavy Rock" and "Ruchenitsa" № 6 op.1, "Dance" № 8 op.1, "Shopsko Capriccio" № 12 op.1.

Caprices contain not only song-intonation motifs from the bulgarian instrumental folklore, but also genre-dance lines, characteristic for "Kopanitsa" № 3 op.24, "Right choir" № 7 op.24, "Little humorous" № 10 op.24 and "Race" № 17 p.24. Each work is conceived and analyzed by the doctoral student in terms of form, dramaturgy, innovative elements and instrumental technique, all of which represent a kind of musical palette with the quote "mosaic dramaturgy encountered in the music genres".

Chapter III

Flausino Vale - representative of the brazilian violin and composer school

The PhD student makes a chronological overview of brazilian music, the stages of its development and the names of classic creators Carlos Gomez, Alberto Nepomuceno, Henrique Oswald, Eitor Villa-Lobos, focusing on the biographical path and creativity of Flausino Vale.

A major contribution and subject of research into the work is its cycle "26 characteristic concert preludes for solo violin" - or as Shtereva defines them as "typical miniatures born of the nature of the instrument, with its inherent sensitivity and natural expressiveness".

The doctoral student knows in detail the nature of matter in theoretical and executive terms. Proof of this are the analyzes of form, in-voice, musical line saturated with national folk motifs typical of Brazilian folklore, innovative instrumental techniques and touches, such as "Sotto le corde", Imitanda a tambor "the multifaceted leading of the voices in prelude 11 and 24 by duplication of the leading voice, the octal doubling of prelude 21, the change of intervals in the two voices of prelude 11, the imitative holding of the voices in prelude 8, and the polyphony of the leading and complementary voice in preludes 12 and 17.

Summary.

The work covers the life and work of two notable representatives of twentieth-century violin art, bulgarian violinist and composer Peter Hristoskov and brazilian violinist and composer Flausino Vale. Their solo

violin compositions have been analyzed and have made a huge contribution to the overall violin art of the twentieth century.

Contributions.

For the first time, a study comparing the works of the two remarkable 20th-century musicians - Peter Hristoskov and Flausino Vale - is being made.

For the first time, a complete theoretical study of caprice for the solo violins op. 1 "Bulgarian Caprices" and op. 24 to Prof. Hristoskov was made.

An in-depth scientific study of the composer Fl. Vale has been made. The analysis of the preludes, which covers the specifics of Brazilian folklore with new instrumental techniques is a contribution to both Brazilian and Bulgarian music literature.

The role of Peter Hristoskov and Flausino Vale in the whole contemporary violin art is indisputable, which creates the need to study their creativity - a real contribution for all performers.

Necessary publications have been made on the topic.

Recommendations

The names taken from foreign language sources should be written in the original, both in the work and in the bibliography.

Conclusion

The formulated goals and objectives of the dissertation "**Peter Hristoskov's Caprices and 26 Characteristic Concert Preludes for Flausino Vale's Solo Violin**" find accurate expression in the overall study and degree of knowledge of the matter.

I certify that the dissertation work is a contribution and meets the requirements of the Law for the Development of the Academic Staff in the Republic of Bulgaria (ZRASRB).

I propose that the distinguished scientific jury awards Margarita Mihailova Shtereva the educational and scientific degree "Doctor" in the professional field 8.3 "Music and dance art"

Prof. Dr. Petya Bugovska

01/14/2020

Sofia