

Opinion on the thesis of Margarita Mihailova Shtereva
THE CAPRICKS OF Peter Hristoskov and
26 PERFORMANCE CHARACTERISTICS
FOR A SOLO BRUISE ON THE FLAUSTIN VALLEY

The author of the work Margarita Shtereva graduated in 1995 at the National Academy of Sciences "Prof. Pancho Vladigerov" with a masters degree under Professor Yosif Radionov and a two-year master class in violin and chamber music. Since 1997, she has worked at the Amazonas Philharmonic in Managua, Amazon, where she became a concertmaster. She currently teaches violin and chamber music at Amazon State University, holds master classes in violin, participates in the Rio Negro Quartet, and is involved in educational programs. Develops active contracting.

The proposed dissertation consists of a large introduction, here called the first chapter, and two parts - the second and third chapters, one in which the work of P. Hristoskov is presented, and in the other - in Fl. Vale. The similarity between them is that they are both extremely good performers and composers, but they show a similar approach to national tradition in their creative work. The dissertation focuses on their most significant works - 12 Capricorns for solo violin, op. 1, and 24 Capricorns for solo violin, op. 24, by P. Hristoskov and 26 characteristic concert preludes for solo violin by Fl. Vale.

Although she announces that in the first chapter she will look at capriccio and prelude as a genre, the dissertation focuses on the capriccio and its various meanings in art. (A commentary and brief analysis of the prelude as a genre appears in Chapter Three, dedicated to Fl. Valle.) This section should also be seen as a preparation for the next presentation of P. Hristoskov's work. In the historical review of the development of capriccio, particular attention is paid to its place in the work of the old Italian masters, in which it represents a symbol of virtuosity and freedom of creative pursuits. Therefore, it is reflected in both small and large symphonic forms. The dissertation shows the works of PI Tchaikovsky, N. Rimsky-Korsakov and I. Stravinsky as proof.

In this chapter, an important place is given to N. Paganini and to the place of the capriccio in his work, which reveals his aesthetics and gives him great opportunities to enrich his musical language. Special attention is paid to the influence of Italian folk song culture and cantaloupe melody, which penetrates into every sphere of musical thinking. Attention has also been paid to capriciousness in the works of many other composers such as F. List, F. Chopin, J. Brahms, S. Rachmaninov.

The second chapter focuses specifically on P. Hristoskov's place in Bulgarian musical culture as a virtuoso performer, teacher and composer. She emphasizes that in his work he relies on the Bulgarian tradition, folklore and professional, and finds connection with European music of the twentieth century (B. Bartok, I. Stravinsky, D. Shostakovich, P. Hindemit).

The dissertant emphasizes that in her first significant work - 12 Capricorns for solo violin, op. 1, P. Hristoskov turns to the Bulgarian song melos and instrumental genres, on the basis of which his inventive system is formed, which gives affinity with

poetry, painting and literature, and in the next cycle - 24 capricious for solo violin, op. 24, enriches his musical language with new tools and techniques that bring him closer to the 20th-century Novice school and the new Polish school.

In the dissertation the analysis of the two cycles of Capriccia - op. 1 and op. 24 includes a number of problems in the musical language, genre means, dramaturgy, technological solutions, invoice and application issues. The problems of polyphony are considered in view of the different types of technique, the genre specificity of individual capricorns and their specific specificity. The work also deals with issues of musical form, semantics of the musical language, voice and development dynamics, as well as problems of genre synthesis.

The third chapter of the dissertation is dedicated to the Brazilian violinist and composer Flausino Valle and his 26 characteristic concert preludes for solo violin. In order to present it more fully to the Bulgarian reader, the dissertation gives a brief overview of the history of Brazilian music and outlines the picture of the musical life in Brazil, in which, as one of the most significant creative personalities, it is precisely Flausino Vale. As she traces his life and career, she turns her attention to his most significant work - 26 characteristic concert preludes for solo violin.

The author's opinion is that the preludes in question are not in a circular order, but rather offer contrasts and complementary relationships. Typically, they recreate paintings of national color, using the traditions of the Baroque, but related to the roots of Brazilian folklore, enriched with details of violin technique. Special attention is paid to the novelties introduced by the composer, and in the analysis of the preludes, he also considers the problem of stylization and the genre-specific genres of Brazilian music.

Based on the collected material in the dissertation, it can be concluded that the author pursues her goals very clearly, demonstrating a good knowledge of the existing literature, which can serve as a good basis for teaching and studying the works of the authors.

The conclusion to the dissertation is well done, and once again briefly summarizes the summaries made in the presentation of the individual works of the two authors. It is very important that the dissertation describes their composing skills, and is supplemented by partly unknown in our country information about studies on Brazilian music in general, as well as its part related primarily to the violin.

On the topic of the dissertation M. Shtereva has two independent publications in the Yearbook of AMTI "Prof. Assen Diamandiev" and in the Proceedings of the National Scientific Conference "Spring Scientific Readings 2019"

Traditionally, when considering dissertations, much attention is paid to the applicant's contributions. In the present case, I think that the main contribution of the dissertation should first of all be that M. Shtereva has brought together two very different authors, but a similar approach can be found, especially when using the national tradition. This enables them to make a comprehensive assessment and thus to outline the

specifics of teaching in the preparation of the performance of their works. However, it was necessary to put a little more emphasis on pedagogical work, given that the dissertation doctor is a long-time teacher and has experience in this direction. Undoubtedly, the author's ambition to introduce the Bulgarian reader to the Brazilian music culture and one of its bright representatives should be mentioned as a contribution. The analysis of P. Hristoskov's caprices, part of whose work for the first time, is carefully evaluated is also brought to the work.

On the basis of the proposed dissertation, I believe that Margarita Mihailova Shtereva should be awarded a doctorate degree.

Sofia, January 4, 2020

Prof. Dr. Sava Dimitrov