

## OPINION

on the dissertation work

*A Comparative analysis of the Peking Jingju Opera and the Italian Opera*  
by **Wang Ye**, for the acquisition of educational and scientific degree “Doctor”  
professional field 8.3. Music and Dance Art,  
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in the Department of Classical and Pop and Jazz Performing Arts  
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from

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Wang Ye is a baritone and administrative assistant at the Italian Academy of Music Sophy Arte Musica. He studied with Professor Nazzareno Antinori and Sabrina Trojse. In 2015 he graduated from the National Italian Conservatory of Music in Fermo, where he received a scholarship to teach as an assistant to a selected professor. Mr. Ye has participated in numerous concerts in Italy, and in 2018 professor Nicola Verzina recommended him to continue his studies in the Plovdiv Academy tutored by Prof Toni Shekerjjeva – Novak. He has participated in many competitions and has won awards, a gold medal and participated in the opera *Rita* by Donizetti on various stages in Bulgaria.

The dissertation contains a total of 176 pages, which include Introduction, Four Chapters, Conclusion, References and Appendices and Contributions. This text is a comparative analysis of two operas emblematic of the Eastern and the Western culture – the Peking and the Italian opera.

The **Introduction** outlines their origin and development in the context of the historical, cultural and philosophical differences typical of the place of their emergence. The structure of the plots in the Peking and the Italian operas and the artistic images, as well as the specifics of the music and vocal performance in them, are analyzed and compared. Empirical and theoretical methods were used in the research. In view of the candidate's many years of educational, scientific and research experience, which he has accumulated in China and Italy, it is expected that a better understanding of these two representative art forms, which evolve in the presented comparative study of the Peking and the Italian opera, has been achieved. Hence the reason for choosing the topic of the dissertation.

**Chapter One** - *Origin and Development of the Peking Jinju Opera and the Italian Opera*, examines the origin and development of the two operas on the basis of a comparison. The predecessors of the Peking Opera – Hui Opera, Chu Opera, and Kun Opera are described in detail, and the processes and influences that determined the birth of the Italian opera from the end of the 16<sup>th</sup>

century and the reasons for this are traced. Namely, the idea of reviving the drama of Ancient Greece in musical form. Attention is paid to the first opera in history *Daphne* and its creators - the poet Rinuccini and the composer Jacopo Peri, as well as the earliest surviving opera *Euridice*, also by the poet Rinuccini and with music by Peri and Giulio Caccini.

In the **second chapter**, *Comparative analysis of the Peking and the Italian opera through the works "The Drunken Concubine" and "Madame Butterfly"* - their fusion and unification. The theme of love unites them, but its interpretation distinguishes them. Here, the differences between the two works are analyzed in terms of the organization of their plot, the construction of the artistic images, the stage art and the music. This comparison between the two representative operas prepares the ground and lays the foundation for a comparative study of Peking and Italian opera in the next, third chapter of the dissertation.

**Chapter Three** - *A Comparative Analysis of the Peking Jingju Opera and the Italian Opera*, provides an in-depth comparative study of the cultural, philosophical, stage artistic characteristics, as well as the music of the two dramas. It traces how different cultural and social systems have influenced them alongside their typical national characteristics. The Peking opera, as the quintessence of the Chinese classical aesthetics and bearer of distinctive features of the Confucianism, has a high-level education as a creative concept. This is fully demonstrated on the stage, making it an opera with "rules". For its part, the Italian opera, born at a time when the country was the richest in Europe, was influenced by the Western philosophical school. The Peking Jingju opera has as its main characteristic the organic combination of singing, reading, acting and playing, which makes it unique as an art form. In the Italian opera, music and drama are fused into one, creating a superior overall form. And although the two operas have different emphases, they remain integrated performing arts, combining literature, music and dance. The focus of this chapter falls on the differences between the Peking and the Italian opera in terms of plot and dramatic structure. The importance given to the plot in the Peking and the Italian operas is compared, as they are placed in the context of the different methods (here based on personal experience) and the author's social studies. Differences are thoroughly summarized - an aging audience, insufficient implementation of innovations or the opposite - their excessive use; and last but not least are the monotonous and boring productions, devoid of creativity and originality.

The **fourth chapter** - *Problems and constructive solutions for the two operas* - discusses what is the method of introducing interactivity and audience loyalty, introducing paralanguage performances in real time, generality and individuality, as well as convenience and companionship, all based on mainly "personal experience" of the author.

The conclusion summarizes the study in terms of the used and thoroughly analyzed and interpreted academic materials in three languages - Italian, Bulgarian and Chinese, which the author uses freely, as well as in terms of its meaning. It not only emphasizes the importance of tracing the main characteristics of the Peking and the Italian operas in a comparative plan, but also emphasizes the experiments, studies and interviews done in order to convey the current state of the two operas with

their problems and difficulties, and more importantly to ways to deal with them are suggested.

The **contributions** of this dissertation are as follows:

This is the first dissertation of its kind comparing the educational and hereditary models of the two operas. It summarizes the similarities and differences in the historical background of the two operas.

Classifies the roles of the vocal techniques, compares the linguistic features, the musical and artistic presence of the performers in the Italian Opera and the Peking Opera, respectively.

This research was done with the hope that there could be an exchange between Peking Opera and Italian Opera in academic terms and to facilitate future opera artists to cope with the different challenges posed by both operas.

All articles, publications and scientific literature used by the candidate are described in great detail and clearly.

Having read the dissertation work, as a conductor with long professional experience, I consider that the research is very interesting, it introduces us to quite interesting and unfamiliar techniques, facts and interpretations, and I strongly recommend the scientific jury to award the educational and scientific degree "doctor" of the candidate Wang Ye.

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Prof Deyan Evgeniev Pavlov