STATEMENT

by Assoc. Prof. Dr. **Angel Angelov Zaberski**

lecturer at New Bulgarian University

professional field 8.3. Music and Dance Art,

for obtaining the educational and scientific degree "Doctor"

D. in the professional field 8.3 "Music and Dance Art"

PhD candidate **Fatbardh Gashi**

I will start my commentary with the acknowledgement that the PhD candidate has chosen a very serious topic to work on. Especially in the part about performance problems. His dissertation is entitled "CONTEMPORARY COMPOSERS FROM KOSOVO, ALBANIA AND THE REGION AND NEW WORKS FOR CLARINET: PERFORMANCE ISSUES".

Very serious doctoral thesis.   The professional activity of the candidate is at a high level. He has 3 scientific publications. The candidate has also included his performance appearances. I would not dwell specifically on the technical side of his work-pages, volume, structure, parts. It is evident that it is fully comprehensive.

In the attached "Statement of Contributions" Fatbardh Gashi gives 5 major contributions of the dissertation. On the other hand, the analyses give an overall view of the clarinet compositions and their characteristics.

I have read the doctoral thesis, respectively the attached abstract, and I can confidently say that it is a thorough study, has relevance for the author himself and for the performing clarinet art, very useful for specialized music education. I, as a performer, composer and lecturer at NBU, highly appreciate the work of my colleague. The knowledge of our Balkan and European culture, the musical history, the analysis of individual works, illustrate the way in which over the decades modern composers and clarinet performers, take foreign influences and at the same time follow their own regularities, related to the general musical and cultural development, to the performances of individual musicians, to the interest of the audience, etc.

His dissertation is an endlessly curious and very important topic for clarinet art. I will emphasize that the musical specimens are dealt with very professionally. The PhD student refers to existing sources, as well as his personal research, thus making his reasoned conclusions. Certainly, all the issues touched upon are very interesting. They are also very accurately summarized in the conclusion of the work in terms of the practices related to the clarinet as well as its functions. Contemporary composers from Kosovo, Albania and the region are creating exciting new works for clarinet that challenge performers in different ways. These works require musicians to adapt their playing to a variety of musical styles and techniques, to deal with technical difficulties and to maintain the emotional depth of the music. To perform these works successfully, musicians must be well prepared, flexible and open to exploring new sounds and ideas.

As the candidate asserts, performing works for clarinet can be a challenging task due to the diverse range of technical demands and stylistic variations present in the repertoire. By paying attention to this performance, issues and continually working on their skills, musicians can improve their clarinet performance and overcome the challenges presented by the diverse repertoire for this instrument. By applying the strategies described by the candidate, clarinetists can also overcome common performance problems and develop more effective technique. By working with their teachers, practicing regularly, and caring for their instrument, performers can improve their performance and fully enjoy their experience with this instrument.

In conclusion:

Candidate Fatbardh Gashi's performance activities and doctoral thesis are fully persuasive in the area of Arts, Performance Practices: 8.3 Music and Dance. His texts are contributory, music historical and music theoretical studies in the field of performing arts. I would strongly support the decision of the distinguished members of the Scientific Jury to approve the application for the degree of Doctor in the professional field 8.3. Music and Dance Art.

Sofia, 12 May 2024.