

STATEMENT

by Prof. **Adrian Georgiev Georgiev**,

Lecturer at Sofia University "St . Kliment Ohridski"

For dissertation on

"CONTEMPORARY COMPOSERS FROM KOSOVO, ALBANIA AND THE REGION AND NEW WORKS FOR CLARINET: PERFORMANCE ISSUES"

Fatbardh Gashi

Fatbardh Gashi has graduated Bachelor of Arts at the Academy of Arts - Department of Music, University of Prishtina, Kosovo, and completed his Master's degree in 2012 from the Faculty of Music - Cyril i Methodius in Skopje, Republic of Macedonia. He is a PhD student at the NBU, Department of Music since 2018. Currently he is working as an Associate Professor at Haxhi Zeka University, Peja.

From the CV provided to me his publishing activity is also evident, as well as participation in conferences, seminars and master classes including participation in panels.

The topic of the dissertation is logically related to his professional path, namely music education and performance mainly in the area of modern music for clarinet .

The main aim of this study is to identify contemporary compositions for clarinet from the Balkans and to analyze the elements that characterize them. An in-depth analysis has been developed for each work in order to draw out relevant details and conclusions. According to the author, the content of the concert programmes is varied, including compositions by various

composers such as Mozart, Schumann and Weber; special emphasis is placed on works composed by modern composers from the Balkans.

The concert programme is composed in collaboration with other musicians who are an integral part of the performances. The concerts take place in various countries including Germany, Bulgaria, Macedonia, Montenegro and Kosovo. On the day of the performance, recordings were made and most of them were made available to the public on the Social Network.

An analysis is also made of each of the musical works performed in the concert programmes, outlining the typical problems that performers encounter in performing these particular works, the correct approach that performers should take to deal with each of the problems, and ways in which they can support each other in making progress.

The dissertation consists of 109 pages, including 6 appendices, 6 figures, over 10 musical examples, and a reference list including 78 texts, 75 of which are from English language sources, 2 from Albanian language sources, and 1 from a Bulgarian language source.

The structure of the dissertation is not very clear; it should be divided into several main chapters with an introduction, conclusion, etc., e.g. with the problem statement, research and publications on the topic, methodological guidelines for the implementation of the modern works, etc.

After the objectives of the study are formulated in section 1 (Introduction), section 2 reviews the literature and section 3 presents the methodology of the study based on the classification of the analysis of each composition with particular emphasis on Albanian compositions written for clarinet. The two approaches used for data collection and data processing are described: analysis of the structure of the compositions and discussion about the problems encountered during performance.

Section 2 (Literature Review) first outlines the history of the clarinet, including the specific features that characterize this musical instrument.

Then, a significant number of works composed for clarinet by contemporary Balkan composers are reviewed, ranging from solo works to concertos and ensemble pieces. Composers of contemporary music for clarinet such as Dobrinka Tabakova, Isidora Zhebelian, Ana Sokolovic, Kaia Saariaho, Jennifer Higdon and Michael Torke are examined and analysed. According to the

author, their works demonstrate the range and versatility of the clarinet and show the instrument's ability to convey a wide range of emotions and moods.

The author believes that due to difficulties in finding accessible studies on both the analysis of modern compositions and clarinet playing techniques in the Balkan context, it has been difficult to provide information from other performers or researchers on the subject, especially in the context of Kosovo and Albania.

The focus of the present study is on the analysis of contemporary works for clarinet, in particular the study of works by some modern composers from Kosovo, Albania and the whole Balkan region. In addition, this dissertation addresses performance issues that clarinetists may encounter when working with other performers. To enhance interpretive skills, it is recommended to gain insight into the works of some of the prominent composers and to emphasize technical proficiency, interpretation and understanding of the composers' intentions.

In analyzing the pieces performed in the six concerts, it is emphasized that the performers pay attention to sound production, articulation and dynamics in order to realize the best of these new and innovative pieces for clarinet .

Some of the composers from the Balkans whose works were performed and analysed are: Walton Bekiry, Tomáš Simaku, Drinor Zimbéry and Artan Hasnáj, as well as other internationally renowned composers. They brought a fresh and innovative approach to classical music, infusing it with their unique cultural influences. Tomas Simaku, known for his haunting melodies and complex harmonies, has created compositions that push the boundaries of clarinet performance. Drinor Zimberi, on the other hand, explores rhythmic and harmonic complexity and experimental techniques, adding a dynamic and modern touch to his works. Furthermore, Artan Hasani's compositions show a fusion of traditional Balkan elements with contemporary styles and with jazz elements, resulting in a rich and lively musical experience. To truly reveal the essence of their compositions, the performers focused on mastering the technical aspects of clarinet playing such as breath control, finger dexterity and tone production.

In conclusion, it is recommended that musicians include contemporary works for clarinet in their concert programs. This would open up opportunities for exploring the styles and technical

advances used in the present-day works for clarinet, with an emphasis on composers from the Balkans.

This dissertation applies a multifaceted approach to contemporary compositions for clarinet and sheds new light on some aspects which I consider to be scholarly contributions:

- Analyzing the concert repertoire, focusing on the universality of the clarinet as one of the most important instruments in Balkan music over the years;
- A review of contemporary works composed by various Balkan composers;
- A profile of technical difficulties and other performance issues;
- A detailed analysis of the concert programme, with an emphasis on works by Albanian composers;
- Discussion of compositions for clarinet from the following perspectives: difficulty, structure and composition, combined genres and performance techniques.

It is assumed that the analyses will provide a comprehensive view of the compositions for clarinet and their characteristics. This is beneficial for the clarinet repertoire in the context of the dissertation. The study draws the reader's attention to performance issues and to various aspects of the use of the clarinet in classical music in the Balkans.

I would like to point out that the text abounds with inaccuracies of meaning, which are most probably a consequence of the translation from English into Bulgarian (most probably there are even several translations e.g. Albanian-English and then English-Bulgarian). I recommend that a linguistic revision be made in Bulgarian.

Considering the above and the contributions of the work, I propose to the esteemed scientific jury to award Fatbardh Gashi the educational and scientific degree "Doctor" in the professional field 8.3. Music and Dance Art.

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Prof. Dr. Adrian Georgiev