

## STATEMENT

**by Prof. Dr. Georgi Asenov Arnaudov,  
Professor at New Bulgarian University,  
Professional field 8.3. Music and Dance Art,  
for obtaining the educational and scientific degree "Doctor"  
in the Professional field 8.3 "Music and Dance Art",  
with candidate Fatbardh Gashi**

The dissertation by Fatbardh Gashi, entitled "*CONTEMPORARY COMPOSERS FROM KOSOVO, ALBANIA AND THE REGION AND NEW WORKS FOR CLARINET: PERFORMANCE ISSUES*" is presented in a text volume of 104 pages. The dissertation text consists of an abstract, an **Introduction**, parts that can be conventionally considered as "chapters" entitled respectively: **Literature Review [on the subject], Research Methodology, Program Analysis developed in three consecutive "chapters", Conclusion and Recommendations, Research Limitations and Future Research, References [Bibliography], Appendices**. Each of these contains its own sub-sections, which results in a very clear structure of the thesis text, numerous elaborations, precision and comprehensiveness in the presentation of the thesis, and an obvious balance between the empirical units chosen and the theoretical material developed.

Such a topic has not been commented on in our musicological literature, and probably not in that of the Balkan countries, since I at least do not know of any analogy and have no information about such a dissertation. A study of this kind can certainly be accepted as a contribution, and such a topic, focused on the study of contemporary works for clarinet by composers from the Eastern Balkans, raises fundamental questions both for the understanding of the small cultures of the Balkan region and their existence and interaction in the context of what I would call the

"monopoly" of Western European music, and in relation to the topic of the ideas and authorial strategies of the composers studied in the dissertation.

At this point, I would also like to say that not only the choice of such an important topic, but also the overall, excellently developed logical structure of the text can be defined as significant and contributory.

At the beginning of the text, the reasons for choosing this topic are clearly and precisely outlined, including the personal motivation of the author, which is related to his concert activity as a clarinetist. The focus of his research is on contemporary works for clarinet and the specific instrumental technique required for their interpretation. The aims and methodology of the study are explained in detail, and it is pointed out that the dissertation is based primarily on an analytical approach to research. The focus is on works for clarinet written by authors from the Eastern Balkans, many of which require knowledge of modern playing techniques, the use of multiphonics, microtonal spectra and other specific advanced techniques.

It is apparent from the text that the author of the thesis has an excellent knowledge of his instrument, and that he defines with knowledge the various types of instrumental problems, which he deals with excellently in the text of the thesis, offering guidelines and possible approaches to their solution. All this shows a high degree of justification for the aims and objectives of the thesis. This can be seen both in the excellent analysis of the context and in the numerous, extremely detailed specifics in the analysis of the selected works of Balkan authors.

Finally, in the References section, which should be understood as a Bibliography, information is presented on 72 Latin script texts used in the dissertation process, some of which are also electronic publications.

In addition to the text of the dissertation, three significant publications of the author related to the thesis are presented, which are in important international journals such as Academic Journal of Interdisciplinary Studies. ISSN 2281-3993 (print) ISSN 2281-4612 (online), Balkan Journal of Interdisciplinary Research. eISSN:2411-9725 and Mokslinës Leidybos Deimantas - Diamond Scientific Publishing.

I have consulted the texts of the three publications and can confidently describe them as contributory and closely related to the topic of the study. In the appendix to the text of the

dissertation, information is also presented about six leading independent creative arts performances. These are concerts performed in Ulcinj and Podgorica, Montenegro, Skopje, Republic of North Macedonia, Sofia, Bulgaria, Königswinter, Germany.

All of this allows me to assume that the publications and artistic performances fully meet the requirements of Group of indicators D of the Regulations for the Application of the Law on Publications in the Field of Arts.

I am basically familiar with the text of the abstract submitted to me by the doctoral candidate, which contains 23 pages. I fully acknowledge the contributions outlined in the text of the dissertation, which are focused on the development of a diverse, purposeful approach to the interpretation and musical understanding of contemporary compositions for clarinet, to the development of a survey of concert music written for one of the most important instruments in Balkan music over the years - the clarinet; to the examination and presentation of numerous elaborations related to contemporary works composed by various Balkan composers; towards the attempt to build a multifaceted and systematic profile of technical difficulties and other performance issues; towards the presentation of a broad analysis of concert programs focusing on works by Albanian composers; the examination of specific works in terms of technical difficulties, the analysis of the structure of individual works and the use of certain types of works; towards the analysis of the structure of the compositions and the use of the performance techniques employed by the composers.

Thus, on the basis of my above comments, remarks and reflections, I take the liberty to highly and meritoriously evaluate the entire practical output of Fatbardh Gashi , as well as the overall work on this research and the writing of this dissertation . Here I would also like to specially congratulate the PhD supervisor Prof . Yavor Konov, DSc. for his pedagogical work with Fatbardh Gashi , as well as for the assistance provided in the work on the text of the dissertation .

**I would hereby like to propose to the esteemed Scientific Jury to award Fatbardh Gashi the educational and scientific degree of Doctor in the specialty 8.3 "Music and Dance Art".**

Sofia, 27.05.2024.

Prof. Dr. **Georgi Asenov Arnaudov**