

STATEMENT

On The dissertation of **Ismet Bexheti**

Subject: "PERFORMING WORKS BY KOSOVO COMPOSERS AT FESTIVALS OF CLASSICAL MUSIC (From 2000 to 2018)"

for the award of the scientific and educational degree of Doctor

Department of Music at New Bulgarian University Professional field 8.3.

Research Supervisor : **Prof. Dr. Milena Shushulova-Pavlova**

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Ismet Bexheti was born on 10/08/1965 in North Macedonia. 1988 - Bachelor of Albanian Language and Literature from the University of Prishtina. 2010 - Second degree - Bachelor of Music from the Faculty of Musical Arts of the same University in Prishtina. 2017 - Master of Music from the Faculty of Music, Ss. Cyril and Methodius University, Skopje.

1993- 1998 - Director of the Private Radio and Television in the city of Kumanovo. 2014 - 2017 - Chairman of the Board of Directors of the same Radio and Television. From 2017 until now, he is a lecturer at the Faculty of Musical Arts, University of Prishtina. He has participated many times in various forums and festivals related to lecturing on musical and pedagogical issues and innovations. He has composed over 110 songs and lyrics to 120 songs in the genre of popular and children's song. He has recorded eight albums of popular folk music; he has written the music for four documentary films; he has been a member of a number of professional juries for popular folk and children's music competitions.

The thesis consists of Introduction, three main chapters, conclusions, contributions and references.

The research in this dissertation aims to reflect the presence of original works at classical music festivals in Kosovo. The research is based on a survey covering the period 2000-2018 of all classical music events organised in Kosovo. In addition to the historical description of the festivals, special attention was paid to the editions and forums in the period 2000-2018, the participation of composers, their categorisation by country, as well as their works of authorship. A quantitative method was used for the number of festivals, performers, composers and the inclusion of their works. Periodic statistics were used to process the data. For the characteristics of the programming concepts of the festivals and the types of musical works, the qualitative method was used, or the statements of the organisers of classical music festivals in Kosovo. Based on the research conducted from 2000 to 2018, it was found that there is enough space in the classical music festivals in Kosovo for the works of Kosovo composers. In order to improve the conditions of the festivals and to encourage composers to create new works, these festivals need more financial support from institutions, as well as the construction of an opera and ballet hall, which is lacking in the country.

The formulated theme consists of the following categories:

1. Festivals - festival events with different content, presenting different artists from Kosovo, Europe and the world;
2. Kosovo composers - composers from Kosovo whose works are performed at festivals in the country;
3. Kosovo - historical background of musical life since its origin;
4. Post-2000 period - period of change in historical, social, economic and legal conditions of institutional support in the field of arts.

Purpose and Objectives - How a festival influences

The work of the composers depends on the festival. Each one has its own character, which makes it different from the others. The aim of this study is to highlight these specific areas and to examine the participation and influence of festivals on composers' creativity. In order to achieve this goal, it is necessary to successfully complete the following tasks:

1. Find information about festivals in Kosovo from 2000 to 2018;

2. Provide evidence of musical works by national and foreign composers that have been performed by participants in the festivals;
3. Reflection of musical genres in festivals and their categorisation;
4. To study the musical works of Kosovo composers at the festivals;
5. Gathering opinions and attitudes of composers, performers and festival organisers on the inclusion, role, importance and future perspective of composers and festivals in Kosovo.
6. Database

Importance of the study -The importance of this study lies in the fact that we will provide information on the following questions:

- (a) Is it true that classical music festivals in Kosovo include the works of include works by national composers?
- b) What is the criterion for including musical works by national composers in festivals in Kosovo?
- c) What effect do the festivals have on the creative activity of Kosovo composers, on the creation of composers, on the creation of certain musical genres?
- d) What is the perspective of composers and performance events in Kosovo?

Method and approaches - Based on the above-mentioned aim and objectives of our research, the main method will be analytical. For the characteristics of the total number of events and the music presented in these events, we will use the quantitative method through descriptive statistics. For the characteristics of the concepts of the events and other parties related to the composers, we will use the qualitative method.

Expected results - Complete overview of the works of music festivals in Kosovo from 2000 to 2018. Presentation of Kosovo composers. Influence of events on the works of Kosovo composers in defining musical genres. Gain knowledge about the perspective of festivals in Kosovo and Kosovo composers. To create a database that can be used for similar research in the future.

CONTRIBUTIONS OF THE DISSERTATION

1. In the presented dissertation, for the first time, the classical music festivals in Kosovo and the possibilities of participation of works by Kosovo composers in the period 2000-2018 are investigated. The sources of the research are the archives of the festivals, both printed materials (published) and many recordings.

2. An analysis of the collected information has been made, which shows that in terms of classical music in Kosovo before the mentioned period and after 2000 there are significant differences, but there is also a continuation of traditions. The works of Kosovar composers traditionally occupy an important place, and the performance of such works is often obligatory in the framework of these events, even for artists and ensembles coming from outside Kosovo. Since 2000, there has been an intensive expansion of leading international festivals of national culture.

3. The characteristics of the festivals are discussed in chronological order. Over the years there has been a tendency towards stylistic, technical and artistic innovation, but each festival has always retained its own signature.

All festivals, in addition to the performance activities, develop many non-performance activities that have an educational and informative function, more than necessary for Kosovo.

4. The quantitative and qualitative method used for the analysis of the study confirms the hypothesis that classical music festivals in Kosovo are an important forum for the presentation of works by Kosovo composers. The numerical index and the percentage of works of composers in general and of Kosovo composers in particular, as well as of performers from 2011 to 2018 also prove the thesis.

5. There are great differences between the festivals in terms of the inclusion of Kosovo composers in their programmes. In this respect, ReMusica clearly leads with 127 composers over the period, which means a very large space for Kosovo classical music and especially for the realisation of young composers. The ReMusica festival has performed the highest number of works by Kosovo composers - 135. At the DAM festival, the number of works by Kosovo composers was 72. At the Chopin Piano Festival only 19 works were performed, and at the Kosova KamerFest the number of works performed was even lower.

6. It is clear from these data that the festivals (Kosova KamerFest, Chopin Piano Fest, DAM Festival and ReMusica) are trying to stick to their programming concept in terms of continuity, which is a motivation for Kosovar composers. The festivals support and commission new world premieres, which motivates composers of the younger generation in particular.

CONCLUSIONS

The annual cooperation of the festivals with the Kosovo Philharmonic Orchestra (which has supported these festivals from the very beginning), as well as with the Kosovo Philharmonic Symphony Orchestra and Choir, is not sufficient, making these festivals primarily suitable for chamber music. The reason for this is the lack of suitable halls, i.e. the lack of infrastructural conditions for the performance of larger and large-scale musical stage works - operas, ballets, etc. The institutions must start as soon as possible with the construction of an opera and ballet hall, which is lacking in Pristina, Kosovo. Financial support for classical music festivals comes mainly from the Ministry of Sports and Culture and the Municipality of Pristina (where all the festivals are held). There are inconsistencies or other bureaucratic reasons that sometimes jeopardise their implementation and necessitate budget cuts. There is a need to find a fair and secure way of providing support that will lead to stable funding and larger festivals. This will help to improve the quality of the festivals as well as the motivation of Kosovo composers.

The BIBLIOGRAPHY lists all 46 sources used by the doctoral candidate.

Having read the candidate's dissertation in detail and having established that the research is useful, novel, searching and engaging for generations of musicians and composers from Kosovo, **I confidently propose to the Scientific Jury to award the scientific and educational degree of Doctor to Ismet Bexheti.**

14.09.2024 Professor Dr. DEYAN EVGENEV PAVLOV