

NEW BULGARIAN UNIVERSITY

Music Department

Milko Doychev Milkov

**CONTEMPORARY INTERPRETATION PROBLEMS
IN PIANO CHAMBER AND SOLO MUSIC**

Abstract

of dissertation work

for the award of the educational and scientific "Doctor's" degree

Scientific adviser: Prof. Dr. Milena Shushulova-Pavlova

SOFIA 2020

The dissertation consists of 109 pages. The presentation is formed in an introduction, three chapters and an epilogue. Conclusions are made and contributions to the dissertation are made. Attached is a list of the concerts as a part of the dissertation, the scores used, books and websites, publications in the period of doctoral studies, reviews and announcements of the concert performances.

CONTENT of the dissertation:

INTRODUCTION

CHAPTER ONE: THEORETICAL AND TERMINOLOGICAL BASIS

- 1.1. What is the interpretation. Artistic interpretation
- 1.2. What is chamber music. Specific features of chamber music
- 1.3. What is performance. Main goals and tasks for the performer
- 1.4. Preliminary preparation
- 1.5. For the rehearsal process - chamber music. Personal experience

CHAPTER TWO: INTERPRETATION PROBLEMS IN CHAMBER AND SOLO PERFORMANCE

- Performance problems and approaches in the pianist's work on Concerto for piano, violin, cello and orchestra (Triple Concerto) by Ludwig van Beethoven
- Performance and interpretation problems for the soloists in Concerto for two pianos and orchestra in D minor by Francis Poulenc

CHAPTER THREE: CLASSICAL PERFORMANCE AND INTERPRETATION APPROACH WHEN PERFORMING OR RECORDING PIECES OF POPULAR MUSIC

- 3.1. Recording of different styles and genres on CD. Why and how I recorded this disc

- 3.2. Specifics of the small musical form
- 3.3. Difficulties in determining the order of the plays, their sequence
- 3.4. Personal experience in solving this problem
- 3.5. What conclusions can be drawn after the creation of this musical product
- 3.6. Specifics and features of digital piano recording in MIDI format
- 3.7. Technological description of the process of recording piano and synthetic orchestra

EPILOGUE. CONCLUSIONS

LIST OF CONCERTS AS PART OF THE DISSERTATION

PUBLICATIONS

BIBLIOGRAPHY

CONTRIBUTIONS TO THE DISSERTATION

APPENDICES

Reviews and announcements of concert performances during the dissertation;

Scores of the analyzed works

SUMMARY CONTENT OF THE DISSERTATION

INTRODUCTION

Playing chamber music is a great pleasure. The opportunity to make music, to think, to communicate through music with someone next to you, is an incredible opportunity for pleasure, satisfaction and creative inspiration. Ensemble music making is a celebration of higher creative energy. And when this music making

combines the solo performance, the interpretation becomes extremely attractive and exciting.

The thesis of the dissertation was selected as a result of my activities in recent years in the field of chamber and solo music - concerts, recordings, teaching. The realized concerts and the successes of the various formations (chamber and solo) with which I played music, as well as the invitations to participate in the most prestigious Bulgarian (and non-Bulgarian) festivals, gave me a reason and motivation to do this research. The topicality of the matter is important enough for every musician-performer and teacher, both today in the XXI century and in previous periods of the development of musical performance and methodology.

The object of attention are the problems of stylistic and interpretive nature, which appear when working on pieces for chamber and solo music. The main goal of the research is to create a model for interpretation of piano solo music as an approach when performing concerts with more than one solo instrument. **The model for interpretation of piano solo and chamber music means - own interpretation path and process of work such as preparation, rehearsals, distribution of creative activities in the realization of high artistic performance of chamber or solo work and its approbation on the concert stage.**

The object of research are some emblematic chamber and at the same time solo works for piano and other solo instruments such as *Concerto for piano, violin, cello and orchestra (Triple Concerto)* by Ludwig van Beethoven, *Concerto for two pianos and orchestra in D minor* by Francis Poulenc and other works - part of the galaxy of famous (become evergreens of classical chamber and solo music) small musical forms. The subject of the research is related, in addition to the specific model, but also to the process of work and preparation of a concert chamber performance with more than one solo instrument.

Research methodology

The dissertation mainly uses the method of active and direct participation in concert activities, as well as a comparative and analytical approach to certain works for chamber ensemble with more than one solo instrument. A particularly important part of the work is the personal experience of the pianist (doctoral

student) as an organizing and motivating element in the work on a solo chamber piece.

The set tasks for fulfilling the purpose of the doctoral thesis are:

1. To lay a theoretical and terminological basis for the essence of interpretation, performance, artistic interpretation, chamber music and the specific features of chamber music.
2. To note the main goals and tasks for the performer in chamber music with several solo instruments and what preliminary preparation is needed for a successful rehearsal and performance process based on personal observations and experience.
3. To find solutions to the interpretive performance problems in the chamber and solo performance of the pianist on the basis of a basic analysis of Ludwig van Beethoven's Piano, Violin, Cello and Orchestra Concerto (Triple Concerto) and the soloists in the Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc.
4. To make an analysis of the literary (musical, score) sources related to the solo piano performance in concerts with the participation of more than one solo instrument.
5. To consider mainly the performance and interpretation difficulties in recording classical and popular plays, especially in small musical forms.
6. To specify the specific technological features when recording a digital piano in MIDI format.
7. To create a model for interpretation of solo music with piano in concerts with the participation of more than one solo instrument and to test it.
8. To summarize the achieved results through the relevant conclusions, as well as to record a disc with classical and popular music.

Organization of the research. Stages

First stage: Analysis of the difficulties, problems and approaches for their solution in the three parts of the Concerto for piano, violin, cello and orchestra by Ludwig van Beethoven and the parts of the Concerto for two pianos and orchestra in D minor by Francis Poulenc.

Second stage: Creating a model for solo music with piano and its approbation through personal solo piano performance in concerts:

A) *Concerto for piano, violin, cello and orchestra (Triple concert) by Ludwig van Beethoven* - March 26, 2013 at the opening of the European Music Festival in Varna with the participation of Milko Milkov (piano), Dimitar Burov (violin), Hristo Tanev) with the orchestra of the Opera and Philharmonic Society - Varna, conducted by Martin Georgiev (conductor of the Royal Ballet of the Covent Garden Opera in London, England).

B) *Concerto for two pianos and orchestra in D minor by Francis Poulenc* with the participation of Milko Milkov - first piano and Vanya Pesheva - second piano - realized on 15.03.2014 in the hall of the State Opera - Varna with the orchestra of the Opera and Philharmonic Society - Varna under the direction of Amori de Klossel (France) at the opening of the 11th International European Music Festival and the 15th Easter Music Festival in Varna.

Why did I choose to work on this topic? What was my motivation, what exactly aroused my interest?

The main motive, the main "engine", above all, was my desire (since my doctoral dissertation is performing - with concert and recording activities) to play at concerts, in front of an audience, some significant, fundamental works that I like, that I love and that they have always been of interest to me and are in themselves a challenge for a pianist-performer. Such as the Concerto for Piano, Violin, Cello and Orchestra by Ludwig van Beethoven, the Sonata for Violin and Piano by Caesar Frank, the Sonata № 7 for Piano and Violin by Ludwig van Beethoven, the

Piano Quintet in F minor by Johannes Brahms and the Concerto for Piano. and an orchestra by Francis Poulenc. And after I play them, let me write about them - about the problems, that the artist encounters while working on these works and during their concert performance, and about the challenges he faces. And interpretation has always been my favorite subject. Because this, in particular, puts the "personal stamp" of a performer on the composition being performed , because it reveals so much about the individuality of the performer - about his inner world, his talent, the degree of his instrumental mastery, his perception of the world and personal and individual feeling and perception of music, its character, its professionalism, personal qualities, personal presence on stage and a number of other qualities.

Luckily for me, I had the chance to play some of these works on a really big stage, in front of a large audience. Four of the concerts for my doctoral studies were within the framework of established and prestigious International Music Festivals - "Varna Summer", "Sofia Music Weeks" and twice at the "European Music Festival" in Varna (both concerts were the opening of the festival).

The concerts in the first two festivals were recorded by the Bulgarian National Radio, and those at the European Music Festival were filmed by the Bulgarian National Television and BNT World.

And my fifth concert was in Athens, in front of an international audience (participants and guests of an International Conference from around the world).

The first of the concerts included in my performing doctoral dissertation was the opening of the Tenth Anniversary Edition of the European Music Festival in Varna. On March 26, 2013 in the hall and with the orchestra of the Varna State Opera under the direction of Martin Georgiev (conductor of the Royal Ballet of Covent Garden - London) and together with the other two soloists Dimitar Burov (violin, teacher at Harrow School - London) and Hristo Tanev (cello, concertmaster of the BNR Symphony Orchestra) performed a Concerto for piano, violin, cello and orchestra by Ludwig van Beethoven.

The second concert was part of the International Music Festival "Sofia Music Weeks" (June 10, 2013, in Hall 9 of the National Palace of Culture), where in a concert entitled "Masters of Chamber Music" we had a joint recital with violinist

Dimitar Burov, in the program of which included were Ludwig van Beethoven's Piano and Violin Sonata № 7 and Caesar Frank's Sonata for Violin and Piano (and we performed Introduction and Rondo Capriccioso by Camille Saint-Saens).

The third concert was the opening of the "European Music Festival" in Varna and took place on March 15, 2014 with soloists Svetlin Rusev (violin), Milko Milkov and Vanya Pesheva (piano) and the orchestra of OFD - Varna under the direction of Amori de Klossel (France) , where Vanya Pesheva and I performed Concerto for two pianos and orchestra in D minor by Francis Poulenc.

On July 16, 2014 in the framework of the International Music Festival "Varna Summer" together with "Chamber Ensemble Burov and Friends" we performed one of the most significant works in chamber music - Piano Quintet Opus 34 in F minor by Johannes Brahms. The concert was held at the City Art Gallery in Varna.

On May 18, 2016, at the special invitation of The International Luxury Hotel Association (USA), I gave a concert on the occasion of the opening of an International Conference organized by the Association, which took place at the Athens Ledra Marriot 5-stars Hotel - Athens (Greece). where he presented a rich and varied program including works by Johann Sebastian Bach, Ludwig van Beethoven, Franz Schubert, Johannes Brahms, Robert Schumann, Frederic Chopin, Enrique Granados, Lubomir Pipkov and others.

In the summer of 2016 (July 27 and 29) at the Music Center "Boris Hristov" I recorded a CD containing 13 piano pieces of different styles and genres in music - B. Marcello / JS Bach, Johannes Brahms, Frederic Chopin, Enrique Granados, Ennio Morricone, Erol Garner, Taro Ivashiro, Utada Hikaru, Yiruma, Lubomir Pipkov and Dimitar Velichkov.

In the text part of my doctoral dissertation I make a detailed performance and interpretation analysis of the Concerto for Piano, Violin, Cello and Orchestra by Ludwig van Beethoven, the Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc and consider the challenges and problems. faced by the performer - pianist when recording a CD, containing many and different in style and genre small pieces (piano miniatures), as well as the specifics of recording popular classical pieces in MIDI format (recordings I made at the Center for Computer music and sound design of NBU).

FIRST CHAPTER

THEORETICAL AND TERMINOLOGICAL BASIS

In this chapter I focus on some basic theoretical statements and concepts that are directly related to my chosen topic.

1.1. What is the interpretation. Artistic interpretation

An attempt has been made for a theoretical presentation of the term interpretation and how, in my performing experience, a true, truthful and artistically complete interpretation is achieved. The study and performance of the musical text of the work must be as objective as possible, and the interpretation and its perception by the listener are subjective.

What happens if we try to formulate this whole process - from the study of the work by the performer to the receipt of the finished product by the listener: objective study of the work by the performer - objective / subjective reproduction during the performance (interpretation) - subjective perception by the listener.

1.2. What is chamber music. Specific features of chamber music

In the Italian dictionary Glousbe: chamber music, as a form of classical music, is music composed for a small group of instruments.

To date, the common understanding of chamber music is a formation of at least two or more performers (duo, trio, quartet, quintet, sextet, septet, octet, etc.)

It is interesting to note, however, that in the modern Italian language and in the musical practice in Italy the phrase “**Musica d'insieme**” (literally translated as “Music together”) is increasingly used, which in my opinion is far more accurately and correctly reflects the meaning and essence of the term "chamber music" - two or more people who play and make music TOGETHER.

In this context, I would like to formulate my personal view of this form of making music. **For me, chamber music is the joint playing of several soloists.**

1.3. What is performance. Main goals and tasks for the performer

Here special attention is paid to this - what is performance? The main tasks facing the performer, in my opinion, are two:

To perform exactly the text written by the author in the score - notes, pauses, dynamics, phrases, agogics, strokes, ie. everything the composer wrote as instructions.

To perform the played work with content - thoughts, feelings, emotions and mental states to convey to the listener.

Only in this way can the necessary balance between form and content be achieved, which guarantees a really good result, namely - a full and artistically sound interpretation.

1.4. Preliminary preparation

What should be the preliminary preparation and how the rehearsal process should be conducted.

What are the main goals, tasks and challenges set before the performer in general today - in modern conditions.

1.5. For the rehearsal process - chamber music. Personal experience

I share my views from my experience as a musician and educator.

CHAPTER TWO

INTERPRETATION PROBLEMS IN CHAMBER AND SOLO PERFORMANCE

In Chapter Two I make a detailed performance and interpretation analysis of the piano part in the Concerto for Piano, Violin, Cello and Orchestra by Ludwig van Beethoven and the problems and challenges faced by the pianist - performer of the first piano in Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc.

2.1. Performance problems and approaches in the pianist's work on Ludwig van Beethoven's Concerto for Piano, Violin, Cello and Orchestra (Triple Concerto)

In the interpretation of this Concerto, the artist has a "set" serious task, apart from the exact execution of the text and the author's instructions in the tune and the score, which must be unconditionally realized; in addition to the technical difficulties in the parties of the three instruments that need to be overcome. In order to obtain a complete, artistic and, above all, influential interpretation, there is another, especially important condition. The music of this Concerto is saturated with a special charge, with a special energy. And this is the most important and most difficult task set before the artist in the interpretation of the Triple Concerto by Ludwig van Beethoven - to "transmit" the energy "embedded" in the music of this symphony for piano, violin, cello and orchestra by the titanic genius Beethoven to the listeners, so as to "infect" them, to shelter them, to excite them, to shake them.

.

2.2. Performance and interpretation problems for the soloists in Concerto for two pianos and orchestra in D minor by Francis Poulenc

The Poulenc Concerto for Two Pianos is a brilliant mix of ideas, themes and styles: classicism, romanticism, impressionism, American music, jazz rhythms and intonations, French vaudeville and cabaret motifs ...It is this stylistic diversity that is the main challenge faced by the soloists in this concert. In addition, for the pianists the concert is extremely stressful not only technically, but also mentally and emotionally - it requires full concentration, a flawless sense of ensemble and physical and mental endurance, as it is played almost constantly solo or with the orchestra.

CHAPTER THREE

CLASSICAL PERFORMANCE AND INTERPRETATION APPROACH WHEN PERFORMING OR RECORDING PIECES FROM POPULAR MUSIC

In this chapter I share personal experience from the recording activity that I carried out during this period, as well as the problems I encountered and the ways to solve them. At the end of July 2016, I recorded a CD with radically different styles and genres, and then I worked on a project related to recording in a digital piano studio in MIDI format. The following topics are discussed in detail in the chapter:

3.1. Record plays of different styles and genres on CD. Why and how I recorded this disc ?

3.2. Specifics of the small musical form

3.3. Difficulties in determining the order of the plays, their sequence

3.4. Personal experience in solving this problem

3.5. What conclusions can be drawn after the creation of this musical product

3.6. Specifics and features of digital piano recording in MIDI format

3.7. Technological description of the process of recording piano and synthetic orchestra

The difference (comparison) between the large piano musical forms (eg Liszt's Sonata in A minor, Schubert's, Brahms' sonnets, Beethoven's late sonatas) and the small piano miniatures I have chosen to record on this CD is like between (if we relate to literature) novels by Tolstoy and Dostoevsky compared with the stories of Chekhov! In the small musical form, in the piano miniature, in the small piano piece, there is no time and opportunities for great dramatic development.

The performer must immediately "capture" the exact emotional state of the composition; immediately, from the first tone - with the right sound, expression and character - to fall into the emotional atmosphere of the play, which to convey to the listener. In the disc in question, I have selected mostly lyrical plays, with a romantic sound, without unnecessary bravura and virtuosity. But for me, the point is not to play fast, strong and virtuoso. **For me, the main, essential, most important thing is to "touch" the listener, to reach his soul! And this is achieved mostly with a suitable beautiful sound, nice and correct phrasing, impactful emotionality, expressiveness and sincerity!**

EPILOGUE. CONCLUSIONS

Chamber music has occupied and still occupies a central place in the work of the world's greatest composers both, in the past and nowadays. It is a specific form of emotional and interpretive expression, a way to show yourself as a performer, but also to lend a hand to your partner. Chamber music always gives opportunities, knowledge and growth to the player. The piano is one of the main instruments in chamber music, especially in the solo ensembles at the above-mentioned and analyzed concerts.

The tasks set in the doctoral thesis are fulfilled, namely:

1. A theoretical and terminological basis is laid for the essence of interpretation, of performance, of artistic interpretation, of chamber music and the specific features of chamber music making.
2. The main goals and tasks for the performer in chamber music are specified with several solo instruments. The parameters of the preliminary preparation and the type and manner of the resulting rehearsal and performance process are determined on the basis of personal observations and experience.
3. Variants and solutions of the interpretive performance problems in the chamber and solo performance of the pianist are suggested on the basis of a basic analysis of Ludwig van Beethoven's Piano, Violin, Cello and Orchestra Concerto (Triple Concerto) and the soloists in the Concerto for Two Pianos and orchestra in D minor by Francis Poulenc
4. A basic analysis of the literary (note, score) sources related to the piano solo performance in concerts with the participation of more than one solo instrument has been made.
5. The performance and interpretation difficulties in recording classical and popular pieces in small musical forms are considered.
6. The specific technological features of digital piano recording in MIDI format are specified.

7. Based on the completed tasks, **a model for interpretation of piano solo music in concerts with the participation of more than one solo instrument was created and tested.**

8. The achieved results are summarized through the relevant conclusions and **a successful recording of a disc with classical and popular music is made.**

The conducted research "Contemporary interpretation problems in piano chamber and solo music" allowed to make the following generalized **conclusions:**

The main factor for the successful formation and realization of every pianist, apart from the talent and work, is the school he receives from his teachers, especially from those who have proven their mastery on the world stage. It is no coincidence that in the course of the research we have focused in detail on the training of famous pianists - masters of piano art from Bulgaria and around the world. It is an interesting fact that they are representatives of various large and established schools - Lev Naumov, Julia and Konstantin Ganevi are representatives of the great Russian school of piano art; Sergio Perticaroli and Marcello Abado are prominent representatives of the Italian piano school, Germain Munier - the French. And Felix Ayo (Spain) is one of the most important figures in the world of chamber music.

The review of the literature sources, as well as our own vision of the successful performance of works of different formats, give us reason to conclude that it (performance) depends largely on the prior preparation of the pianist, which includes: accurate and thorough reading of the musical text, listening to recordings of various performers and rehearsal process, built and conducted in detail.

The created model of interpretation of solo piano music as an approach to performing concerts with more than one solo instrument proved its success in the performance of Ludwig van Beethoven's Piano, Violin, Cello and Orchestra Concerto and the Concerto for Two Pianos and Orchestra in Re minor by Francis Poulenc, as evidenced by the fact that these concerts were performed with great success at established international festivals.

Classical music is an elite art for which a small number of listeners are prepared. The created CD (as part of this doctoral dissertation), containing and combining pieces from classical music, film music, pop music and jazz, contributes to the popularization of small music genres, and through the Internet platforms this mix of different styles reaches faster and easier to the listener, as evidenced by the many auditions, likes and flattering reviews on the Internet.

LIST OF CONCERTS AS PART OF THE DISSERTATION

First concert

26.03. 2013, State Opera - Varna

Concert - opening of the 10th anniversary edition of the European Music Festival - Varna

Soloists:

Milko Milkov (piano)

Dimitar Burov (violin)

Hristo Tanev (cello)

Symphony Orchestra of the State Opera - Varna

Conductor: Martin Georgiev (England)

The program

Martin Georgiev - "Sea Song"

L. van Beethoven - Concerto for piano, violin, cello and orchestra

PI Tchaikovsky - Symphony № 6

Second concert

Sofia Music Weeks International Music Festival

"Masters of Chamber Music"

June 10, 2013, National Palace of Culture, Hall 9

Concert - recital

Dimitar Burov (violin) and Milko Milkov (piano)

Program:

Johann Sebastian Bach - Chacona for solo violin from the Partita №2 BWV 1004

Ludwig van Beethoven - Sonata for piano and violin №7 in C minor

Caesar Frank - Sonata for violin and piano in A major

Third concert

15.03. 2014, State Opera - Varna

Concert - opening of the 11th European Music Festival - Varna

„French Impressions“

Soloists:

Svetlin Rusev (violin), Milko Milkov (piano), Vanya Pesheva (piano)

Symphony Orchestra of the State Opera - Varna

Conductor: Amoury de Closel (France)

Program:

Georges Bizet - The Arlesian Suite

Ernst Shosson - Poem

Maurice Ravel - "Gypsy"

Camille Sense-Sans - Introduction and Rondo Capriccioso

Francis Poulenc - Concerto for two pianos and orchestra

Fourth concert

16.07. 2014, City Art Gallery - Varna

Varna Summer International Music Festival

Concert of Burov and Friends Chamber Ensemble

Dimitar Burov (violin)

Yana Burova (violin)

Rumi Petrova (viola)

Hristo Tanev (cello)

Milko Milkov (piano)

Daniela Dimova (soprano)

Program:

Franz Schubert - String Quartet № 12 in C minor

Dobrinka Tabakova - String Quartet "On the bench, in the shade"

Pancho Vladigerov - Four songs for soprano and quartet

Johannes Brahms - Piano Quintet Op. 34

Fifth concert

May 18, 2016, Athens, Greece

Concert on the occasion of the opening of the International Conference in "Athens Ledra Marriot 5 stars Hotel" - Athens (Greece), at the special invitation of The International Luxury Hotel Association (USA)

In the program: works by J.S. Bach, Beethoven, Schubert, Brahms, Schumann, Chopin, Granados, Lubomir Pipkov and others.

Sixth activity

Recording of a CD with works by B. Marcello / J.S. Bach, Johannes Brahms, Frederic Chopin, Enrique Granados, Ennio Morricone, Errol Garner, Taro Iwashiro, Utada Hikaru, Yiruma, Lubomir Pipkov, Dimitar Velichkov

July 27 and 29, 2016

Boris Hristov Music Center

Record three popular classical pieces in MIDI format

Massenet - Meditation

C. W. Gluck - Melody

A. Vivaldi – Summer

PUBLICATIONS

in connection with the dissertation

PUBLICATIONS in a scientific journal:

1. **Milkov, Milko.** *Performance problems and approaches in the pianist's work on a concerto for piano, violin, cello and orchestra (Triple Concerto) by Ludwig van Beethoven.* Participation with a report in the 8th Scientific Conference of PhD

students with international participation (2013) and published in the magazine "Young Scientific Forum for Music and Dance" (2014), published by NBU.

2. **Milkov, Milko.** *Performance and interpretation problems for the soloists in a concerto for two pianos and orchestra in D minor by Francis Poulenc.*

Participation with a report in the 9th Scientific Conference of doctoral students with international participation (2014) and published in the magazine "Young Scientific Forum for Music and Dance" (2015), published by NBU.

3. **Milkov, Milko.** *Classical performance and interpretation approach when performing or recording pieces (evergreen) of popular music.* Participation with a report in the 12th Scientific Conference of PhD students with international participation (2017) and published in the magazine "Young Scientific Forum for Music and Dance" (2018), published by NBU.

PUBLICATIONS in "You Tube"

1. VIVALDI - Summer – Presto (Piano Version)
2. Taro Iwashiro – "Her Most Beautiful Smile"
3. Milkov plays Ennio Morricone – "Love Affair"
4. Johannes Brahms – Intermezzo Op.118, № 2
5. Frederic Chopin – „Raindrop” Prelude
6. Ennio Morricone – „A Mozart Reincarnated”
7. Dimiter Velitchkov – „Distance”
8. „First Love” – Utada Hikaru (Piano version)
9. B. Marcello / J.S.Bach – Adagio
10. Lara Fabian – „Broken Vow” (Piano version)
11. Erroll Garner – „Misty”

12. Enrique Granados – Añoranza
13. Yiruma – „Sometimes ... Someone”
14. Liubomir Pipkov – „Danse Paysanne”
15. Fr. Poulenc – Concerto for two Pianos and orchestra (Part 2)
16. Francis Poulenc – Concerto for Two Pianos and Orchestra / Part 3
17. Beethoven – Concerto for piano, violin, violoncello & orchestra (Triple Concerto), Parts 2 & 3

PUBLICATIONS in „Bandcamp“

1. Johannes Brahms – Intermezzo op.118 № 2
2. B. Marcello / J. S. Bach – Adagio
3. Frederic Chopin – „Raindrop” Prelude

PUBLICATIONS in „SoundCloud“

1. Francis Poulenc – Concerto for two pianos & orchestra / Part 2
2. Francis Poulenc – Concerto for two pianos & orchestra / Part 3
3. J. Brahms – Piano Quintet, Part 2 / D. Burov, Y. Burova, R. Petrova, H.Tanev, Milko Milkov (piano)
4. J. Brahms – Piano Quintet, Part 3 / D. Burov, Y. Burova, R. Petrova, H. Tanev, M. Milkov (piano)
5. Taro Iwashiro – Her Most Beautiful Smile
6. Ennio Morricone – "Love Affair" (Piano version)

7. Milkov plays Ennio Morricone – „A Mozart Reincarnated”
8. Lara Fabian & Walter Afanasieff – „Broken Vow” (Piano version)
9. Yiruma – „Sometimes ... Someone”
10. Dimiter Velitchkov – „Distance”
11. Utada Hikaru – „First Love”
12. Frederic Chopin – „Raindrop” Prelude
13. B. Marcello - J.S.Bach – Adagio
14. Liubomir Pipkov – „Danse Paysanne”
15. Vivaldi – "Summer"

PUBLICATIONS in „TWINE“

1. Vivaldi – "Summer" (Piano Solo)
2. Gluck / Simo Lazarov – Melody
3. Massenet / Simo Lazarov – Meditation
4. C.W.Gluck – Melody (Piano solo)
5. Meditation – Massenet
6. Johannes Brahms – Intermezzo Op.118, № 2
7. Liubomir Pipkov – „Danse Paysanne”
8. B. Marcello – J.S.Bach – Adagio
9. J. Brahms – Piano Quintet, Part 3
10. Erroll Garner – „Misty”
11. Enrique Granados – „Añoranza”

12. Frederic Chopin – „Raindrop” Prelude
13. Utada Hikaru – „First Love”
14. Dimiter Velitchkov – „Distance”
15. Yiruma – „Sometimes ... Someone”
16. Lara Fabian & Walter Afanasieff – „Broken Vow” (Piano version)
17. Ennio Morricone – „A Mozart Reincarnated”
18. Milkov plays Ennio Morricone – "Love Affair"
19. Taro Iwashiro – "Her Most Beautiful Smile"

SCIENTIFIC AND SCIENTIFIC-APPLIED CONTRIBUTIONS TO THE DISSERTATION

- **A model of interpretation of solo piano music as an approach** to performing concerts with more than one solo instrument has been created, successfully tested in Ludwig van Beethoven's Piano, Violin, Cello and Orchestra Concerto (Triple Concerto) and in Concerto for Two piano and orchestra in D minor by Francis Poulenc.
- **The unique experience** gained from the training and work of the doctoral student with **world-famous performers and pedagogues** such as Maestro Sergio Perticaroli (Italy), Maestro Felix Ayo (Spain), Prof. Lev Naumov (Russia), Maestro Marcello Abado (Italy) is described in detail. Prof. Germain Munier (France), Professors Julia and Constantin Ganevi, Prof. Boyan Lechev. The author tries to pass on to future generations their intellectual heritage - the advice and recommendations they received.

- **A detailed professional analysis** of the specific problems in chamber music has been made, which can serve anyone who would be engaged in performing chamber music.
- **The analyzed theoretical concepts** interpretation, performance, preliminary preparation, rehearsal process, improvisation, agogics, which can serve as a starting point for new research and artistic interpretations in the art of music. **Selected quotes** by Josef Hoffmann, Ferruccio Busoni, Anton Rubinstein would be extremely valuable for anyone striving for the pinnacle of piano art.
- **The prestigious realized concerts** of some of the most established International Music Festivals (four of them at the European Music Festival, "Sofia Music Weeks", "Varna Summer", two of the concerts are the official opening of the European Music Festival - Varna; the fifth concert is on a special personal invitation to the opening of the International Conference in Athens, Greece) **prove the seriousness of the artistic and scientific research of the doctoral thesis.**
- **A CD with plays of different genres and styles in music has been recorded** - classical, film music, popular music, jazz and contemporary composers, which promotes classical music among a wider audience. Recordings of digital piano in MIDI format and synthetic orchestra were made.
- During the doctoral period, **54 recordings of musical works were made and published in four major world music platforms: You Tube - 17, Sound Cloud (Berlin, Germany) - 15, Bandcamp (California, USA) - 3, Twine (Manchester, England) - 19.** Through the Internet platforms the recordings reach people of different generations, as evidenced by the numerous likes and comments. According to published statistics, **only three of the sites for the period have more than 26,000 views**

APPENDICES

Reviews and announcements of concert performances during the dissertation.

Scores of the analyzed works

