

OPINION

by Prof. Dr. Simo Leonov Lazarov

for the doctoral work of Milko Doychev Milkov

CONTEMPORARY INTERPRETATION PROBLEMS

IN PIANO CHAMBER AND SOLO MUSIC

for awarding an educational and scientific Doctor's degree in a professional field
8.3. "Music and dance art" science major "Musicology and music art".

The doctoral dissertation contains 109 pages in the form of an introduction, three chapters and an epilogue with conclusions and contributions and a list of concerts, showing scores, books and sites and publications in the period of doctoral studies, reviews and announcements of concert performances.

Achieving the goal of the research was selected as a result of the activities of Milko Milkov in recent years in the field of chamber and solo music and is related to his concert, recording and teaching activities based on his interpretive path, the process of work in the realization of the highly artistic performance of a chamber or solo work and its approbation on the concert stage.

The object of research focuses on some emblematic chamber and solo works for piano and other solo instruments, and the methodology follows research on direct participation in concert activities, comparative and analytical approach to the respective works.

The main questions of the research are formulated in eight positions and are a prerequisite for bringing the analysis to the necessary conclusions. The analysis of these tasks as a goal to be fulfilled is fully analyzed. The tasks are fundamental

for the artistic interpretation of chamber music and the specific features of chamber music.

Formulating them purposefully on the basis of personal experience, the doctoral student arrives at finding solutions to the interpretive problems in the pianist's chamber and solo performance. This is based on the analysis of *Ludwig van Beethoven's Piano, Violin, Cello and Orchestra Concerto (Triple Concerto)* and *Francis Poulenc's Concerto for Two Pianos and Orchestra in D minor*. The tasks set by the doctoral student include the analysis of the musical and score sources related to the solo performance.

The problem of performing and interpreting difficulties in recording classical and popular plays is set as a research task. In this regard, the doctoral student must analyze the specific technological features when recording a digital piano in MIDI format.

Interesting are the tasks set for the creation of a model for the interpretation of solo music with piano in concerts with the participation of more than one solo instrument, as well as the implementation of sound recording with classical and popular music.

The importance of the tasks and problems set for research lies in the establishment of strict frameworks for research of this kind. Relying on the fact that the interpretive models are individually required by the performer himself, the performer does not always have the necessary training, both scientifically and scientifically-applied. Milko Milkov gives the right way to solve these not insignificant from an interpretive point of view models and problems. And this justifies the goals and objectives of the work.

In this formulation of in-depth analysis, there is inevitably the much-needed correspondence between the chosen methodology and research methodology and the set goal and objectives of the research. The exposition does not miss the consideration of the theoretical and practical aspects, which are obligatory for the performer, as currently in the capacity of a teacher. The correct conclusions are drawn about the approach and the peculiarities of the work in this direction.

The research methodology is scientifically based, and the obtained data allow for a detailed analysis. The research model is focused on its own interpretive approach, but it is common in many pianists - as performers and as teachers. The doctoral student makes a theoretical presentation of the term "interpretation" and the way to achieve a truthful and complete interpretation. The reflections on the objectivity in the interpretation of the musical text and its subjective perception by the listener are interesting.

In Milko Milkov's doctoral dissertation several valuable observations have been made from the point of view of the performer to the theoretical formulations and concepts. One of these observations answers the question: What is performance? According to the doctoral student, this is related, on the one hand, to everything written by the composer as instructions. But the filling of the played piece with content to convey to the listener is connected with thoughts, feelings, emotions and state of mind. According to the doctoral student, "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."

The results of the analysis show interesting and useful data that could serve as a starting platform for studying the state of the problem. We could classify it as relevant and with the active presence and participation of musicological capacities to build a streamlined system complementing not only the applied field, but also the theoretical field of musicology. This further gives the doctoral program a fundamental approach to exposing the problem.

The practical activity and realization of the doctoral student is described with the detailed performance and interpretation analysis of the piano part in *Concerto for piano, violin, cello and orchestra by Ludwig van Beethoven* and the problems of the pianist - performer of the first piano in *Concerto for two pianos and orchestra in D minor by Francis Poulenc*.

The classical performance and interpretation approaches in the performance and recording of pieces of popular music are presented with the in-depth knowledge and experience of Milko Milkov, and the topics related to these activities are classified into seven positions.

A comparative analysis is made of the different approach in performing large piano musical forms and small piano pieces. Comparative analysis contributes to the scientific nature of the research, which is also useful for future researchers. Here the attitude of the doctoral student as a executor and as a lecturer is emphasized and here the scientific and scientific-applied contributions of the dissertation are evident.

The conclusion that the doctoral student makes about chamber music and which topic is one of the main lines of the doctoral work is based on the exploratory nature of the exposition. The doctoral student was able to identify and analyze the factors that are cornerstones in paving the way for the performance of chamber music, which is an original contribution to science. This is evident from the conclusion, which clearly states that "Chamber music has occupied and still occupies a central place in the work of the greatest composers in the world before and now. 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."

The text in the doctoral thesis explores the important prerequisites for the existence and development of performing arts in the field of chamber music. What is valuable in the structure of this research is the fact that the doctoral student combines the performing with the scientific approach to outline the path to the spirituality of the listener.

If we have to evaluate the publications on the dissertation, we should watch and listen to the huge number of audio and video recordings of Milko Milkov published in "You Tube", "Bandcamp", "Sound Cloud" and "TWINE"; to listen to the huge number of concerts given by Milko Milkov; to read the three scientific publications in scientific journals.

We do it, albeit with some abridgment. We are impressed by the activities and results !

In the sense of citation are the reviews and announcements of the concert performances during the development of the doctoral dissertation, as the nature of the publications in which the materials are published speaks of a scientific and promotional effect.

The recommendations that can be made are based on the results achieved by the doctoral student and are rather addressed to the relevant institutions, as a proposal through which the institutions can encourage and support both the development of performing skills of solo and chamber pieces and the treatment of the piano as a tool related to decision-making for educational programs and educational policy in general.

Scientific contributions are defined in several positions:

- * A model of interpretation of solo piano music has been created.
- * Describes the unique experience gained from the training and work of the doctoral student with world-famous performers and pedagogues.
- * A detailed professional analysis of the specific problems in chamber music has been made.
- * A starting point has been found for new research and artistic interpretations in the art of music through the analyzed theoretical concepts.
- * The prestigious realized concerts prove the seriousness of the artistic and scientific research of the doctoral thesis.
- * A CD with pieces of different genres and styles in music has been recorded.
- * 54 recordings of musical works have been made and published in four major world music platforms.

The conclusion of the doctoral thesis summarizes the total result of the described performance and interpretation problems. The summaries are analytical, the conclusions are accurate. In the reference for the contributions of the doctoral work the doctoral student pays attention to the organization and identification of certain elements, which together with the certain interrelations between them and analysis of the changes in the individual elements leads to an excellent end result, which makes the work comprehensive.

Arguing with the above theses about what was done in the doctoral dissertation and concluding that the doctoral student fully meets the necessary requirements, I propose to the esteemed scientific jury to award Milko Doychev

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11/09/2020

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