

REVIEW

by Prof. Dr. DANIELA ANDONOVA

NMA "Prof. P. Vladigerov ", Piano Department IF

of the dissertation of

MILKO DOYCHEV MILKOV

PhD student at NEW BULGARIAN UNIVERSITY

MUSIC DEPARTMENT

for awarding the educational and scientific "Doctor's" degree

ON THE TOPIC

CONTEMPORARY INTERPRETATION PROBLEMS

IN PIANO CHAMBER AND SOLO MUSIC

professional field 8.3 Music and dance art, scientific field: 8. Arts

with scientific supervisor Prof. Dr. Milena Shushulova-Pavlova

Milko Milkov graduated from the Dobri Hristov High School of Music in Varna and the National Academy of Music "Prof. Pancho Vladigerov " in Sofia, in the piano class of professors Julia and Konstantin Ganevi.

In the period 1993-1995, with a scholarship from the Ministry of Culture of Italy, he specialized in the master classes of the Academy of Music "Santa Cecilia"

- Rome (Italy), where he studied piano with Maestro Sergio Perticaroli and chamber music with Maestro Felix Ayo. Participates in master classes on interpretation of Professors Marcello Abado (Italy), Germain Munier (France) and Lev Naumov (Russia).

Milko Milkov is the winner of the 1st prize of the National Competition "Svetoslav Obretenov" - Provadia; He is a laureate of the International Competition for Pianists "Senigallia" - Italy and the International Competition for Young Musicians "Trofeo di Tortona" - Italy. Participates in a number of music festivals, including the International Music Festival "Trinita' dei Monti" in Rome, the International Music Festival "Varna Summer", "European Music Festival", the International Music Festival "Sofia Music Weeks" and others.

Milkov carries out joint projects - concerts and recordings, with musicians such as pianist Yovcho Krushev, clarinetist Borislav Yotsov, cellists Stanimir Todorov, Hristo Tanev and Antonio Mostaci (Italy), violinists Dimitar Burov and Varti Manuelyan, singers Tatiana Davidova and Julian Konstantinov. He has performed as a soloist with symphony orchestras in Bulgaria and Italy under the direction of Ivan Marinov, Rosen Milanov, Ivan Kozhuharov, Tsanko Delibozov, Michele Marvulli (Italy), Amouri de Klossel (France), Kenneth Kisler (USA).

Milko Milkov has toured successfully in Austria, Italy, South Africa, South Korea, Greece and Russia (where he plays in the prestigious Rachmaninoff Hall in Moscow). He has made recordings for the Bulgarian National Television, the Bulgarian National Radio, the "Golden Fund" of Radio Varna, he has released four CDs. Dozens of his recordings are on some of the world's largest music sites.

In 1998 he was invited to become a professor of piano at Kwangju University - South Korea. Since 2001 Milko Milkov has been a lecturer in piano and chamber music at the New Bulgarian University - Sofia. Between 2006 and 2011, together with Prof. Adam Vodnicki (USA), Prof. Josef Banovets (USA) and Prof. Joseph Stanford (South Africa), he led the annual international piano master class organized by the Canadian music agency Symphonic Workshops. He has also taught master classes in Seoul and Kuangju (South Korea), as well as in music schools in Varna and Pleven.

In May 2016 he was invited as an official music partner of "The International Luxury Hotel Association" based in Palm Beach (Florida, USA) and played at the opening of the first International Conference of the Association held in Europe, which takes place in "Athens Ledra Marriott 5-Stars Hotel"- Athens (Greece).

World-renowned professors such as Sergio Perticaroli (Italy), Santa Cecilia Academy – Rome, Prof. Germain Munier (France), Ecole Normal - Paris, Marcello Abado (Italy), Giuseppe Verdi Conservatory – Milan speaks about his art.

The topic of Milko Milkov's dissertation is "**Contemporary interpretation problems in piano chamber and solo music**".

Considering the rich solo and ensemble repertoire realized by Milko Milkov, the rich concert activity in the field of joint chamber music, as well as the fact that he teaches chamber music with many years of pedagogical practice, his idea to concentrate his experience and knowledge in the study of the stylistic and interpretive issues of two large and interesting ones works of two different styles in the field of chamber music: Concerto for piano, violin, cello and orchestra by Ludwig van Beethoven and Concerto for two pianos and orchestra in D minor by Francis Poulenc.

The dissertation is written in an interesting, fascinating professional language and good literary style. It consists of 109 pages, it is structured in three chapters, and the main development and research of the two musical works is in the second chapter.

In addition to the emphasis on the stylistic and interpretative specifics of the works, the work covers various technical performance issues related to the process of work for the preparation and preparation of a concert chamber performance with more than one solo instrument: rehearsals, distribution of creative activities for realization of high artistic performance, motivation to search for one's own ensemble interpretation path.

The topicality of the research of this matter is extremely important for every musician-performer (solo or chamber) and teacher, both today in the XXI century

and in previous periods of the development of musical performance and methodology. The specific features of chamber music making to achieve a unified artistic interpretation are considered. The main performance and interpretation difficulties in recording classical and popular pieces, especially in small musical forms, are considered.

In **Chapter One**, through the prism of his view, Milko Milkov defines in detail the basic terminological categories that every concert artist deals with: what is interpretation, what is performance, what is chamber music, what are the main goals and tasks for the performer.

Special attention is paid to the important tasks facing the performer: to perform exactly the text written by the author in the score and to perform a difficult task in chamber music, namely: the fusion between professional and meticulous reading of the author's text, its strict performance and the subjective factor - the personal handwriting and interpretation of the performers, unified as a way of thinking between several soloing individuals.

An attempt has been made for a theoretical presentation of the term interpretation and how 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. Attention is paid to the rehearsal process in chamber music, and personal experience is shared.

The CHAPTER TWO of the work examines the interpretive problems in chamber and solo music. The performance and interpretation problems of the soloists are considered, as well as the approaches in the pianist's work on two large ensemble concerts with symphony orchestra: Piano Concerto, Violin, Cello and Orchestra (Triple Concerto) by Ludwig van Beethoven and Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc. Solo pieces for piano are also considered in this aspect.

The stylistic specifics related to the epoch, the individuality, the emotional-philosophical aesthetics of the composers, as well as the executive tasks to the sound extraction to achieve the sound colors, the dynamic amplitudes and nuances in the studied works are studied.

The harmonic, melodic and rhythmic structure of the works are considered. The dissertation analyzes in detail not only the musical language of the works, the musical form and texture, but also gives its own interpretive solutions to many of the performance problems, as well as solutions for the technical mastery of many of the piano difficulties. The need for expanded sound amplitude on the part of the performers was emphasized, for example in the Beethoven concerto (pp-fff), a distinct rhythm in certain episodes or a bright color in emphasizing the rich harmony in Poulenc's concerto.

An analogy is made with other works by the same authors. The professional interest of the performer in researching and knowing the various editions and interpretations of the played works and directing them to the right choice between them is motivated.

The basic importance of a good knowledge of the orchestration of the concerts and the interaction between the orchestral timbres and the role of the piano in the dialogues between the instruments is emphasized.

The specific technical difficulties in the piano parts are captured, for example in the analysis of the Concerto for two pianos by Poulenc, 3 p.m.

The analyzes focus on getting to know the characteristics of music. For example, at 3 o'clock at the Poulenc Concert: the understanding of color, harmonies, variety and richness of themes, timbres and rhythms.

Emphasis is also placed on the musical phrasing in the works.

In CHAPTER THREE, the doctoral student explores the classical performance and interpretation approach in concert performance or recording of pieces of popular music. In this chapter, he shares his personal experience of the recording activity he carries out, as well as outlines of the problems and ways to solve them. In 2016, Milko Milkov recorded a CD with radically different in style and genre terms plays, and then worked on a project related to recording in a digital piano studio in MIDI format.

In summary, I would like to point out that the tasks set in the study have been achieved.

Contributions to the dissertation:

A theoretical and terminological basis for the essence of the interpretation, of the performance, of the artistic interpretation in the chamber music and the specific features of the chamber music making.

The main goals and tasks for the performer in chamber music are specified. 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.

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.

A basic analysis of the literary (musical, score) sources related to the solo performance with piano in concerts with the participation of more than one solo instrument has been made.

Performance and interpretation difficulties in recording classical and popular pieces in small musical forms are considered.

The specific technological features when recording a digital piano in MIDI format are specified.

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 Two Pianos Concerto and orchestra in D minor by Francis Poulenc.

The experience, gained from the training and work of is described in detail the doctoral student with world-famous performers and pedagogues. The doctoral student tries to pass on to the next generations their intellectual heritage - the advice and recommendations they received.

The prestigious concerts of some of the most established international music festivals (four of them at the "European Music Festival", "Sofia Music Weeks", "Varna Summer", International Conference in Athens), prove the seriousness of the subject matter of artistic and scientific research of the doctoral thesis.

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, with more than 26,000 auditions. 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.

In conclusion:

I believe that with the achieved tasks and contributions, the dissertation of Milko Milkov on "**Contemporary interpretation problems in piano chamber and solo music**" meets the criteria and requirements of the law for scientific degrees and scientific titles for obtaining the educational and scientific "Doctor's" degree. The dissertation also presents the necessary publications, concert performances and recordings in connection with the topic of this dissertation.

I strongly suggest to the scientific jury to award Milko Doychev Milkov the educational and scientific "Doctor's" degree, professional field 8.3 Music and dance art, scientific field: 8. Arts.

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Prof. Dr. Daniela Andonova