

NEW BULGARIAN UNIVERSITY

DEPARTMENT OF MUSIC

PHD THESIS

**THE ROLE FOR A FLUTE SOLOIST IN THE XVIII,
XIX, XX CENTURY: A COMPARISON ABOUT
QUALITIES AND EXPECTATIONS**

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Sofia, 2021

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ABSTRACT

1. INTRODUCTION. HISTORICAL DEVELOPMENT OF THE FLUTE

Classical music, as a branch of art, has undergone many changes, from its beginnings to the present day. It has changed its foundations, ideals, rules, goals, and yet it has remained present for hundreds of years. It's hard to find life situations when music isn't present, it's always been there. The quality of something valuable, high-quality, special, is reflected, among other things, through the period of its existence. Despite everything, classical music has survived and built its direction through various styles, leaving deep, indelible marks. The flute, as one of the oldest musical instruments, has been present since its earliest beginnings. Until the 10th century, Europe knew only the longitudinal flute, and then, after the Crusades, it took over the transverse flute via Byzantium. This new type of the flute quickly spread to Europe and became especially popular in Germanic countries, and is often referred to as the German flute.¹ Over the following centuries, it underwent major changes in construction and mechanism. In the 16th and 17th centuries it was extremely popular because it met the requirements of the time, sound and style. During the Viennese classics, the flute lost its prominent position among favorite solo instruments. The sonic ideal changed, as the volume of the flute was not up to the halls of the concert halls, and its scale was still tonally uneven and insufficiently clear. In 1847, the German builder, Theobald Böhm, constructed a flute that met the requirements of the time, with a sound and intonation uniform scale, from c1 to c4 and with amplified sound. The mechanism of covers and levers, the so-called the valve mechanism. According to him it was called the Böhm system, and to this day the way the instrument is made has not changed significantly.² So, each period brought its own rules and characteristics. The instruments had to adapt to the requirements of composers, who from century to century sought more sound, more virtuoso technique, more diverse effects. Salon music has moved to large halls, theaters, with numerous orchestras and ensembles, and an even larger audience. The demands have become greater, and so has the responsibility of musicians and artists.

¹ <https://www.britannica.com/art/wind-instrument/Flutes>

² More about the flute constructed by Theobald Böhm can be found in the book: Boehm Theobald, 1964, 2011 The Flute and Flute - Playing in Acoustical, Technical, and Artistic Aspects, New York, Dover Publications Ins.

Performers, artists and flutists of the time in which they lived and worked, accepted novelties, changes, new styles, ideas, and abandoned previous, grounded, familiar steps, by which some became more famous, some less so. They had to master new techniques, instruments, if they wanted to be a part of the artistic life of that time. Today's artists are in a different position, they are more privileged. They live in a time when they have the 18th, 19th, 20th century behind them, and they can choose which style they want to dedicate themselves to and interpret it. However, today's artists, flutists have a "load" of another kind: how to interpret works from previous centuries, how to approach them? Many dilemmas and debates revolve around this issue. Opinions are divided. It is difficult to say which attitude is correct. Every artist should come to it with his own arguments and choices. Should works be performed on contemporary, modern instruments or original ones for which the works were written? Many will say that we should take advantages of today's instruments that have been significantly improved over those from 200 years ago, and that composers had the possibilities that exist today to safely include and demand them. However, the situation was different. The composers had to adapt the works to the instruments available at the time. Performing techniques, requirements, articulation, the level of virtuosity were adapted to the possibilities of the time and written in such a way that they sounded the best possible. Do today's performances on modern instruments, with the addition of vibrato, richer dynamics, articulation, colors, take away or give value to works written in the period of Baroque, Classics, Romanticism? There will certainly be divided opinions about the arguments below. On the other hand, in addition to all the elements that have undergone certain changes in the past, one has remained unchanged - a public, live performance in front of an audience. Someone will immediately say that it could not have been any different because of the time they belonged to, the lack of technology, innovation and achievements that we have today. However, it is very likely that the artists of that time, if they could choose, as we do today - to play in public, live in front of an audience or to build a career with the help of recordings and the Internet, would again choose a classic, public presentation. Perhaps the key to such long-term success is that their only choice was to perform live in front of an audience, the existence of classical music, the key to a large number of written works, the result of so many different styles. They managed to maintain continuity in maintaining constant contact with the audience, which certainly helped maintain and survive music as an indispensable artistic branch. Today, we are witnessing strange events that surround us. State-of-the-art technology, the online virtual world, where complete life takes place. Musicians are increasingly deciding due to

various factors (inability to get a hall, orchestra, fear of public performance) to choose to record compositions, CDs, build their careers through online space. Thus, the audience, especially young people, who were born in the world of technology, increasingly decide to watch concerts online, review works on online platforms, and less and less to go to the theater, to a live concert. The question is whether music can survive and retain all artistic values in the online, virtual world, without contact with the audience, without exchanging energy and emotions? Can it continue to exist and create new styles, challenges, works if it is doomed to a recording, whose interpretation is always the same, no matter who listens? When and why we allowed art to become partially "captured" and therefore may have endangered its survival and further development, are the questions that motivated me to create this work, and the answers will be the result of comparing the past and present, and all components that accompanied the lives of artists, flutists and their musical path. When we talk about flutists from the past, there are many names to mention. Most of them were flutists - performers, but at the same time composers of works for flute, because when we talk about the 18th and 19th centuries, the most famous composers of that time did not pay much attention to the flute. The reason was that the flute as an instrument changed years before, it could not meet many of the demands of the composers of the time. Also, the new, modified Bohm's flute was not accepted in the whole flute world, so there were parties that continued to perform works on old flutes and parties that accepted the modified instrument. The flute is an instrument that can perform only one melodic line, one voice, unlike the piano. Because of all this, the flutists were forced to compose works for themselves, adapted to their abilities. Today, we have many more composers who pay attention to the flute, include it in various ensembles, give it solo parts in orchestras. Modified instrument, new techniques, higher tone, different materials have contributed to this. It has already been mentioned that flutists today are privileged in terms of choosing the style they want to pursue, whereas in the past they had to perform the style of the time which they belonged to or were not engaged. Depending on the court, the kings, the orders for some celebrations, the patrons, it was very difficult and very little freedom was present in the contractor's choices. Also, it was very difficult to prove and get a chance, because there were no competitions and master classes like today. Most of the trainings were conducted through private lessons, which not everyone could afford, so they reached certain circles through recommendations. Today, it is much easier to draw attention to yourself, to prove yourself, because there are many ways to do that, but there is much more competition. Freedom is also given

to artists in terms of organizing concerts independently, but this organization carries with it many additional duties, from promoting the concert, inviting the audience, sending invitations, making posters, programs, finding funds from various foundations, writing projects for the same, foreign language duties, technologies, copying notes, printing them .. When asked whose path was harder and in what period it is harder to be an artist / flutist, it is very difficult to find an answer. By analyzing all these elements, it will certainly create a clearer picture of artistic life then and now and offer possible solutions and ideas on the regeneration of artistic music today and the creation of new challenges, styles and works of art.

2. STYLES AND CHANGES. COMPARING YESTERDAY AND TODAY. A COMPARISON ABOUT QUALITIES AND EXPECTATIONS

The flute is one of the oldest musical instruments of all time and it is considered to be the first wind instrument. It has been in use since at least the Stone Age. After the disappearance of the ancient Greeks, Romans and Egyptians, the first flute to appear was the vertical flute. Blowing required less skill if a “beak” or mouthpiece was added; consequently, this flute became known as the *Fipple flute* or *flute à bec (Recorder)* and achieved significant popularity in Western Europe. The name corresponded to an instrument that produced gentle, sweet tones. In the late 17th century, the *Recorder* was called the *flute*, later the *common flute*; in France it was known as *flute-douce* or *flute à bec* to distinguish it from German, viz. transverse flutes.³ In the Baroque period, some of the most important changes in the transverse flute were associated with the Hotteterres family⁴, French flute builders, who began the development of the flute as we know it today. From 1660 onward it consisted of three separate parts: the cylindrical headjoint, the body with six finger-holes and the footjoint. Efforts to improve the transverse flute soon spread from France to other countries. The Prussian flutist and composer Johann J. Quantz (1697–1773) studied the problems

³ Leonardi de Lorenzo, *My Complete Story of the Flute: The Instrument, the Performer, the Music*, copyright 1992, Texas, Tech University Press, p. 5-6.

⁴ The Hotteterres, a French flute-making family, represent the start of the development of the transverse flute as we know it. De Lorenzo, p. 65-67.

of instrument intonation in great detail, later becoming a flute maker himself. In 1722 Quantz adds a C # key, along with the addition of a plug (extension) to adjust the intonation on the flute head, meaning that the intonation of the flute can now be adjusted by twisting, pushing, or pulling out the extension. These improvements, together with his treatise "*Versuch einer Anweisung, die Flöte traversiere zu spielen*" (Essay on Instructions on the Art of Playing the Transverse Flute), published in Berlin in 1752, and his approximately 400 compositions for instrument (mainly flute and string concertos), increased its popularity and attracted the attention of more and more composers.⁵ It was not until 1830 that a solution finally emerged. The flutist of the Munich court orchestra, Theobald Böhm (1794–1881), began to develop a new and comprehensive concept for the construction of the flute. Inspired by the attempts of some of his peers to redesign the instrument, he began an intensive study of ring keys and the size and shape of tone holes. Having studied acoustics under Schafhäütl, Professor of Mathematics in the Bavarian University, Böhm set to work to improve the bore of the flute, and after three hundred experiments (mostly with metal tubes) on the proper positions of the holes, their size, the shape and position of the mouth-hole, the material of the instrument, etc., he produced his cylinder parabolic head-joint in 1847. He thus restored the old cylinder bore for the body of the instrument, but fitted it with a headjoint, the inside of which curved slightly at the closed end—a plan which he had already tried unsuccessfully thirty years before.⁶ Modern flutes are still made using the Böhm mechanism, which underwent only very small modifications and improvements during the 19th and 20th centuries. Böhm himself wrote in 1878, "*Alterations can be made ad infinitum, but nothing has as yet been better than my system, which will very likely remain the best. I never dispute with others about their improvements.*"⁷ When talking about the development of the flute, it is necessary to mention other types of flutes - piccolo flute, alto flute, bass flute, contraalt flute, contrabass flute and subcontra flute.

⁵ More on Johann J. Quantz and his contribution to the development of the transverse flute: Mary Oleskiewicz, *The Flutes of Quantz: Their Construction and Performing Practice*. [<http://www.jstor.org/stable/842324>]

⁶ Fitzigbbon, H. Macaulay, *The story of the Flute*, 1914, Walter Scott Publishing Co. ; New York, C. Scribner's Sons, London, p. 78 - 79

⁷ Fitzigbbon, p. 65.

2.1. What is the responsibility of flute musicians who perform music from the past and today's music?

Artists, musicians, flutists of the 21st century have the privilege and happiness to live in a time when they can choose which style they want to perform, when they can specialize only one musical direction and deal with it or still make a decision and be a flutist, interpreter of several styles of classical music, unlike 200, 300 years ago, when, logically, not all the directions we have today existed. With the emergence of a new style, as well as the emergence of a new ideas, thoughts, revolutions, the old style was abandoned. Many works from the 18th or 19th century became significant and famous much later, when they were revived by a performer many years after its inception. Also, many composers, during their lifetime, were not recognized enough because they adhered to some old beliefs, so they were subsequently honored, when the value of their work and legacy was realized. Today, in order for someone to become recognized, a quality musician has the freedom to choose a certain style and action. However, there is a certain responsibility in that. How to approach works written 300 years ago? How do you know what the correct interpretation is and whether you should strive for it at all? Do you perform such works on original or today's, modern instruments? First of all, when we talk about the initial approach to early works, we need to use all available sources. Try to find the most original editions of notes, the composer's notes, letters, diaries, sketches, photographs, theoretical, autobiographical books. Also, to investigate the period of the work's creation and the composer's work in the same way, to try to find out under what circumstances the work was created, to whom it is dedicated, performed for the first time. In this way, it is possible to get a clearer picture of what the composer wanted from that work, i.e., from the performer Johann Joachim Quantz (1697-1773), one of the most famous flutists of the 18th century, wrote the study *On playing the flute* (1752), where he explained the performance of technical issues and ornaments of that time, which was certainly a very significant work. It is an indispensable book for all who want to interpret that period as faithfully as possible. Important knowledge about that period and specific works can also be possible information on which instrument the work was performed for the first time and which type of instrument was preferred by a certain composer. The flute, as an instrument, underwent many changes until, thanks to Theobald Böhm (1794-1881), a German inventor and composer, it received the modified look and sound as we know it today. Böhm always put quality first, above all requirements: *I have already said that I prefer the tone of a wooden flute, as quality, not*

*quantity, is the first consideration for me as an artist.*⁸ Today there are museums and institutes where collections of old instruments are kept, which are perhaps the most faithful example and indicator of tonal and technical possibilities of that time. In addition to these sources, it is useful to find, if any, articles and critiques from popular newspapers of the period that wrote about cultural life such as *Journal de musique* (Paris, 1770-7), *Magazin der Musik* (Hamburg and Copenhagen, 1783-9), *The Musical World* (London, 1836), *Gazzetta musicale* (Milan, 1842). All these sources can help to create an image of the period of creation of the work, the reason for its creation, the method of performance. Now the dilemma arises, should works from the 18th and 19th centuries be interpreted as closely as possible to the style when they were created on authentic way or according to today's, modern guidelines? *The term "authentic performance practice" commonly refers to a particular practical approach that is found in the performing arts, one that purports to apply results derived from the academic discipline of performance practice. The question of what practices are authentic arises in all the performing arts*⁹. Many performers resist the original way of performing because they feel that following the rules and instructions of the composer, impairs the performer's creativity and emotion. Paul Hindemith¹⁰ (1895-1963) wrote in his book *A composer's World* (1952): „*All the traits that made the music of the past lovable to its contemporary performers and listeners were inextricably associated with the kind of sound then known and appreciated. If we replace this sound by the sounds typical of our modern instruments and their treatment, we are counterfeiting the musical message the original sound was supposed to transmit. Consequently, all music ought to be performed with the means of production that were in use when the composer gave it to his contemporaries*“¹¹. It is interesting that Hindemith had this opinion at a time when there was a kind of anarchy in terms of styles and rules. While many were moving away from any laws, connections with the past, Hindemith recognized that anarchy leads nowhere and began to write in the neo-baroque style. Many composers and performers joined, but many could hardly wait for that "freedom" from the rules. The works written in the 18th, partly in the 19th century, in most cases did not have written ornamentation, but were left to the performer to, according to the rules of that period, insert the same. So, there was a dose of

⁸ Theobald Boehm, *An Essay on the Construction of Flutes*, 1882, London, W.S. Broadwood, p. 49.

⁹ Theodore Gracyk, Andrew Kania, *The Routledge companion to philosophy and music*, 2011, Oxon, Routledge, p.91.

¹⁰ Paul Hindemith (1895-1963) was one of the principal German composers of the first half of the 20th century and a leading musical theorist. [www.britannica.com/biography/Paul-Hindemith]

¹¹ Paul Hindemith, *A composer's World, Horizons and Limitations*, 1952, Mainz, Schott Musik International, p. 126

freedom, of creativity within the framework. Hindemith believed that the authentic sound of early instruments gives spirit and essence to these works. Today, many performers do not recognize the original instruments and do not want to return to the early playing system. Should they then perform works written 300 years ago at all? *Authentic performances, at their best, have distinctive aesthetic qualities. These qualities derive from a number of sources. And while some audiences find one of these aesthetics musically rewarding to the exclusion of the other, many listeners have found that their aesthetic experience has been enriched by the appreciation of both.*¹² There is no work or musical period or composer who played or composed with emotion and was an advocate of the opinion that music can be created without emotion. Art, music, works cannot survive without emotions, be they positive or negative. Still, to follow the composer's instructions if that period and that work so require is entirely correct. Today, there are works where the performer has complete freedom in determining the tempo, articulation, and even character. So, whoever wants that kind of freedom and the possibility of such expression, has the privilege to choose such a direction. On the other hand, it is wrong that works, that still have their own rules, the way they are performed, to perform them in some other, independent way. It's not that work anymore, that composer, that period. It is true that today many performers do not have the opportunity to play early instruments, but even then, it is possible to achieve, among other elements, the most faithful sound, technical and interpretive image of the work. Adding independent articulation, vibrato, dynamics, voluntary phrasing, emphasis deprive of value those works that may not have characteristics such as works of romanticism (expressiveness, singing), but had their own characteristics such as precision, clarity, interesting ornamentation, the virtuosity that was possible on the instruments of the time. *“If you are trying to make a wooden flute emulate a metal one, you risk losing the character associated with either. The only reasonable approach is to come to terms with the instrument you are playing. When the time comes to change, then love that new one. But don't try to find a flute that can do things for you by itself (huge sound, big low notes, nimble staccato). That is your problem.”*¹³ Some works, such as sonatas for flute by J. S. Bach (1685 - 1750), were written so virtuously and skillfully in that period that even today when played, even on a modern flute, they do not lose their significance and quality due to the superior way of

¹² Theodore Gracyk, Andrew Kania, *The Routledge companion to philosophy and music*, 2011, Oxon, Routledge, p.99.

¹³ Michel Debost, *The simple flute from A to Z*, 2002, Oxford University Press, p. 86.

composing. While individual works, e.g., *Les Folies d'Espagne* (1700) by composer Marin Marais (1656-1728) finds it harder to achieve the essence by playing the modern flute. Regardless of the quality of the performer, the piece remains unfinished because one of its basic qualities is the authentic sound that is achieved by interpretation on an early flute. Performing early music requires great responsibility and knowledge of all available historical facts in order for it to perform its essence and purpose. *We must, of course, not deny that there is and always will be a search for beauty in music; but if it is to consist of more than a mere registration and analysis of musical sound or a vague description of impressions, it will have to revolve within the intellectual and emotional realms.*¹⁴ Performance on early or modern instruments also depends on whether the performer owns both of them, and one should certainly strive for authentic sound and style because this music requires that. Emanuel Pahud, one of the most important flutists of today, says in one of the interviews:” *The endless the possibilities are in the complexity behind the beauty of all this works of Bach*”.¹⁵ Pieces should be chosen carefully, because, as already mentioned, some pieces cannot achieve their goal without original instruments, so it is necessary to be careful and respectful with the music that was created 300 years ago, and still has invaluable artistic value today, but the essence of the performance of a work and of its creation in general must never be forgotten. And one should approach the evaluation of music very carefully, especially from earlier periods, as Quantz says: “*Music, then, is an art that must be judged not personal whims, but by certain rules, like the other fine arts, and by good taste, acquired and refined through extensive experience and practice; for those who wish to judge others should understand as much as, if not more than those they judge*”.¹⁶

2.2. Comparison of the role of flutists-soloists through the centuries; their duties, significance, quality and manner of promotion

During the previous centuries, many significant musicians, flutists appeared who marked certain musical styles such as: Johann J. Quantz (1697–1773), F. Devienne (1759-1803), J. P. Rampal (1922-2000), E. Pahud (1970-). Thanks to their biographies, works left behind, we are

¹⁴ Paul Hindemith, *A composer's World, Horizons and Limitations*, 1952, Mainz, Schott Musik International, p. 89.

¹⁵ Interview with Emmanuel Pahud - <https://www.youtube.com/watch?v=ieWuPY2YvP4>

¹⁶ Johann Joachim Quantz, *On playing the flute*, 1966, London, Faber and Faber, p. 286. – 287.

acquainted with the life of flutists, soloists in the past. Many flutists in the 18th and even in the 19th century were self-taught or received the first lessons of instrumentation from a close family members. In this way, many were already limited in the beginning in terms of whether they would ever have the opportunity to learn to play an instrument or another branch of music, regardless of their wishes. The wealthy ones could afford private lessons, but, again, the number of such was small and available only to the upper classes. Today, music education and some basic knowledge is available to almost everyone. Thanks to schools, conservatories, music academies and other institutions with similar content. It is still possible to get private lessons, special treatments, going to various master classes, but now it is available to a larger population and the very beginnings of a musician are much easier than they were 100, 200 years ago. Many musicians in the past have written manuals on playing instruments, fingerings, ornamentation and thus helping generations behind them or in some other parts of the world (where music was not so popular) for musicians, flutists to get information. Today, all this is taught in schools, and a lot of it is available in books in libraries or on the Internet, where with one click you can learn everything about a style, period, playing technique or composition. The education of musicians was also connected with their duties. In J. J. Quantz's biography it can be seen although he was an excellent flutist, in order to earn a salary, he had to compose works at the request of his ruler, then compose works for flute, because composers refused to write for the instrument as it was then, perform duets with the ruler, write manuals on playing, repair instruments. They could devote themselves the least to playing, and yet they were called soloists-flutists. For each performance or a written work (if they wanted to publish it) they had to ask for permission. Many also made transcriptions of other works in order to have something to perform and leave to future generations. In the 19th century, the situation changed little. With the opening of schools, musicians had the title of professor, from which they lived and had more time to play, but also the freedom to create. They were able to dedicate themselves to solo concerts and orchestral work because they had income from working in schools. Of course, many continued to write books on technique, sound for their students as well as compose works. Today the situation is different. Solo flutists, if they want and have potential, can only dedicate themselves to a performing career. The weight is represented by a large number of flutists, many of whom play extraordinarily. It is necessary to have, in addition to the qualities of technique, sound, great musicality, a personal line of playing, emotions, one's own idea, self-confidence in order to stand out from the crowd. Today, happiness also has a big impact on

someone's career. A capable manager can do wonders and make a star out of someone. Of course, not everyone has the opportunity to have a manager, but they come to new concerts, projects, funds, meet new people on their own. Independent musicians, flutists must be fluent in several foreign languages in order to be able to communicate wherever they are, they must be able to apply for funding competitions and write projects. Comparing the duties of solo flutists in the past and now, they have always been numerous. Still, it seems that duties in the past were more focused on the survival of music and prolonging its path to the future, while today's duties are much more focused on achieving some personal interest and earnings. This is certainly one of the reasons why today's music is starting to lose quality and why there are fewer and fewer interested listeners and visitors to classical concerts, because they probably feel that for many the primary goal is not to make music but to make money. Of course, as in everything, there are exceptions and musicians who live for music, for every note played. When asked what makes a good musician, Pahud says: *“Musician always tells a story. He must find an inspiration of composer and bring these ideas back to life. Must create a language without words with audience.”*¹⁷ When it comes to promoting flutists, it is clear that it is much simpler and more accessible now than in the past. 18th century musicians were forbidden to play outside the court of their ruler, they could not travel without permission, they only played what they were allowed to play. The 19th century brought more freedom in terms of travel, with the opening of more concert halls and the number of musicians increased, so the demand became higher. With the founding of the French Flute School, competitions began to be held that were a true indicator of the quality of flutists at the time. In addition to all the above, the 20th century brings radio, TV, sound carriers, concert tours around the world, so that the promotion already then became as close as possible to today's. Asked if he is the best flutist because he is the best-selling artist, Rampal said: *“No, nobody is the best. You can be the best if you are sportman but art cannot be measured.”*¹⁸ There are many master classes where you can show your skills, auditions, concerts, student exchanges, but lately one of the biggest promoters are virtual space, internet and social networks where you can find recordings of a musician, concerts, concert information, websites, ways to contact artists, biographies. All this is available in the 21st century, but it is still necessary to invest time and constantly update websites, publish videos, make interesting posters, give interviews. It takes a lot of knowledge,

¹⁷ Emmanuel Pahud interview - [<https://www.youtube.com/watch?v=ieWuPY2YvP4>]

¹⁸ Interview with Jean Pierre Rampal - [<https://www.youtube.com/watch?v=WTzezHFYQzU>]

will, ideas, creativity and money to make the promotion look top notch and up to standard. On the other hand, when it comes to money, biographies show that musicians in the past did not earn much and that they worked a lot to survive. Some musicians today earn large sums of money from concerts, master classes, guest appearances on TV, playing in orchestras, while some do not have much money after doing the necessary promotion. The big mistake of today is that many do not value musicians enough, their time, hours of rehearsal and they would often like to get a concert for a small sum or even for free. Music and art are noble disciplines whose primary goal should never be solely to make money, but musicians as well as other professions should be valued and reward their effort, promotion, travel, hours of practice and performance itself. It takes a lot of sacrifice for someone to be a professional soloist, a flutist; hours and hours of daily exercise, constant travel, distance from family and friends, knowledge of foreign languages, constant exposure to stress and possible anxiety, mental and emotional concentration and preparedness Pahud says: *You must live a life of musician*”¹⁹ However, the music is so noble, unpredictable, exciting, emotional, strong and energetic that it is able to compensate for all these sacrifices, which is why many soloists continue this way of life until old age. The quality of today's musicians, soloists can and should be very high, with all the benefits and achievements, but we should never forget the goal and essence of art.

2.3. Music in virtual reality

Music in the virtual reality is an issue so often discussed in recent time, which brings us to the question: is music as such going to survive in the online, virtual reality? Many years ago, the sound carriers appeared, so-called long play records widely popularized by the US discography house Columbia Records. Those records made it possible to record and play both the classical music pieces, pop music and other music genres. Soon followed the cassettes, CDs, computer/laptop including applications like Instagram²⁰, YouTube²¹ and Facebook²² where the

¹⁹ Interview with Emmanuel Pahud - [<https://www.youtube.com/watch?v=pPKE-xUvC2k>]

²⁰ Instagram is a creative, free application through which the photos and video clips become viral in a very short period of time and spread within the community of the same name. [Systrom, Krieger 2016]

²¹ YouTube is a popular network service for sharing video clips where users could upload, view and assess the video contents. [Wikipedia-YouTube]

²² Facebook is a social network made up of a multitude of various networks like those of schools, colleges, regions that provide easy way of connecting with friends. [Wikipedia-Facebook]

whole present world exists and lives, music included, but the real question is: does it actually live? What happens to the emotions, energy and quality if music and its performance is placed into the virtual reality? Is it being transferred, developed or upgraded, or does it remain as it is? We are witnessing various events, world changes, technological advances, achievements in all segments. Is it true that whatever is new, contemporary, up-to-date, is really the best and most acceptable? Artistic music, along with other forms of art, has survived for centuries because the true values have always been duly recognized. Art in the first place was rarely created with an intention to become a masterpiece, it just existed by itself. In reality, the styles and ways of creation changed due to various economic, political, religious, technological conflicts and interests. However, the changes have always brought quality, spirituality, authenticity and originality, just in ever-changing new way. Thanks to this fact, today we are performing, listening, analyzing centuries old music because the true values do not lose on quality over time, on the contrary, they become more important and precious. This all brings us to the questions when, how and why music has begun to gain increasing importance in the online, virtual reality.

At first and as a rule, music was recorded as audio, sound phenomenon. This was followed by recording live concerts and performances to record the magnificent moments of music performance for eternity. YouTube network is one of the most popular platforms for uploading and viewing video contents. It is a free application, but once you get a sufficient number of views, the video owner starts making money, depending on the number of views. This probably contributed to introduction of creating videos that the audience considered interesting, particularly the video clip viewers, in order to get as many views as possible. Performers increasingly started to record their music at music studios and directly upload their videos without live performances, but why? There are whole range of answers to this question.

Due to a large music market, it has become very difficult to contract a quality orchestra for accompaniment, to hire a concert hall, provide for the required equipment, to succeed in a festival, because of the huge number of musicians. Some people opt for quality only, some others hire musicians because of lower, more acceptable price, some others want a musician who is a showman at the same time...In general, it has become very difficult to fight for one's „place under the sun“. For this, more and more performers started to record and upload their work on the online networks in order to present their work to the public, but also to make profit. On one hand, this

makes sense if the recording is of high-quality performance, well-conceived and done. Yet, many of those performers tend to focus on the stage only, on the appearance, special effects, lighting, to the detriment of the essence itself. Of course, such a scenario is also possible with live performances where the attention is drawn to everything else but music or performance. Many would say that we live in the 21st century and why wouldn't we make use of all the advantages it offers, to help ourselves with special effects that would make our performance even better? We are getting back to the beginning. We do not have to blindly follow any trend and actual developments. Classical, artistic music is specific for its beauty that often lies in the simplicity. One cannot create music with the popularity or profit in mind, and expect to get the outstanding composition, symphony, sonata at the same time.

Is this time of ours going to be marked with commercial music striving for views and quick profit that survives in the digital, virtual reality? Perhaps! Yet, as in the past centuries, the changes have always happened, and at the moment they happen, they are either enthusiastically accepted or rejected. The passage of time is needed to crystalize what really brings quality, revolution, innovation or benefits, and what needs to be rejected. Every era brings its own innovations that need to be given a chance in order for music and ourselves alike to grow and develop, with its assistance, but at the same time to try as much as possible to differentiate the features that give it a new quality, meaning or dimension, from those that make it superficial or worthless.

In terms of style, artistic music of the 21st century features considerable quality, it is different and leaves nobody indifferent. People either like it or not. Sometimes it is based on the rhythm only, sometimes on modern technology and electronic tools and sometimes it combines movement and voice. The answer to the question whether it is our era, the 21st century, that take credit for this or that music, commercial or super quality one, is: I do not think so. People, artists, performers are always those who have the „tool in their hands“ to either create a masterpiece or ruin it. The 21st century brought about many good „tools“ and materials, but it has to be utilized by those skillful hands that would treat it for the right purpose. The artistic music is there to make us more uplifted, more inspired, and not to leave us indifferent, in a state that makes it impossible to feel or recognize its qualities. The question the musician, the great performers and masters of their instruments or the field they are specialized in are confronted with is whether to continue on the path of live performances, live concerts in the presence of live audience, risking to have from

time to time not so successful a performance, or to do online performances making it perfect in terms of technique, intonation, tempo etc. Many segments affect such a choice. There are performers who perform live, presenting various pieces, who have many offers for cooperation, recording, and they opt to have a part of their program performed live, and due to time limitations, they do another part of the program online balancing between the commitments, live and online performances. They make music alive, while using the advantages of the contemporary technologies of their own time. There are artists who, due to financial reasons, cannot afford orchestras, conductors, concert halls, as mentioned before, and opt for a quality equipment and music studio to present their work in the online world which makes it possible for them to live their art and make communication with their audience/viewers.

The next segment is stage fright. Many musicians, though outstanding artists and performers, have never made it to conquer their stage fright. They say that burden is diminished with persistent performance and facing the stage fright. However, some individuals keep failing in fighting and controlling their stage fright. It is the freight that prevent them from presenting, performing, playing what they have prepared, and it is the very freight that make them opt for performing online. For this reason, they are doing what we have already mentioned – they record at music studios, release CDs, organize online workshops and by doing that, they keep themselves active, at the same time managing to overcome the freight of direct contact with the audience.

I believe those are the positive examples of how digital advances can help the musicians of the 21st century and make them tread their own artistic-music path which probably would not have been possible if the situation had been different. On the other side, there are musicians, mostly those of advanced age, who find it hard to adapt to those changes, because for the most part of their lives, they acted under the same rules – live concerts, workshops, teaching, and there is no way they can accept the online, digital music performance. Whereas the youngsters born in the 21st century are not even aware of the old way and what used to be there before, they increasingly refrain from attending concerts at the theaters, masterclasses or workshops that require travelling to other countries. Why should one do that if he/she can do it all online? Because there need to be a balance that will try and make music as much live, imperfect, changeable as possible, but again, provide it with the option, along with all the afore-mentioned segments, to get transferred onto the online world, when needed. Art is not perfect, it has never been and will never be so. This is not

its goal or reason of creation. Piece of art is reborn every single time it is performed or listened. There are as many interpretations as there are performances, and as many impressions and opinions, emotions as there are listeners, in a word – endless, and that is where its beauty comes from.

What to do in a situation when we are forced to play, teach, act online only? At the moment of writing of this thesis, it has been already more than one year we are faced with the situation that made the whole world move into the virtual living. COVID-19²³ that spread around the world turned many life segments upside down, art and music included. For the fear of infection and a need to prevent it from spreading, schools, public and cultural institutions alike are closed, sport events, concerts have been cancelled, and even this year's Olympics have been postponed. Many countries have imposed curfew in form of a ban of movement of population at the specific hours. The people have transferred all their jobs, commitments, pastime activities, duties into the virtual reality. Now, it is not the matter of choice if someone, be it for the fear, number of video clip views or popularity opt for being an online musician or, due to his/her habits and years of experience, stick to live performances and lessons. We all had to become online-digital musicians-artists. Some people welcomed such a change, particularly those who had been living such a life already. As for those opponents of the contemporary digital age, they had to learn about the digital world, how to upload video clips onto online platforms, how to do recording through new applications, when the time is ripe to publish those recordings etc. It was „over night“ that they had to become part of the digitalized world. Just imagine a 70-member orchestra closed up in their homes whose members live on a few continents but were tasked to record a piece, each musician his/her own part respecting specific rules, in order to combine those 70 individual video recordings into one piece that represents a single performance! This is more than a demanding task. Recording and composing together multiple video clips into one whole at distance have started before when some individuals felt the need to play online along with a performer from another continent on the social network Instagram. Only they knew the reason because they did that, but it seems as if they predicted the situation the world was about to find itself in, as if they lived their quarantine days much before the actual quarantine.

²³ Covid-19, a virus disease caused by novel Coronavirus, SARS-CoV-2 – an infectious virus causing a new pulmonary disease. [Wikipedia-COVID-19]

Thus, for example, some of the Instagram flute players started recording video clips through various applications with the musicians from around the world back in 2016, but also performing the pieces for three or four flutes by themselves and making it a one-man trio or quartet. Did it become IN for the lack of communication among people in real life or for the need to display some sort of superiority, power? Since then, the Internet has been flooded with video clips of similar content where a single person makes septet (he/she records all seven parts and piece them together in synchronization into a single piece). More skillful among them used to record even more demanding pieces, which make it very interesting to watch. As the number of views increased (as we already mentioned) many started to opt for commercial-like works (like Super Mario theme for 5 flutes) or started recording film music or parts of the popular songs. It would be quite logical if amateurs, pop musicians, entertainers and alike made this choice. However, quite a number of professional musicians who have graduated from the world academies, attended masterclasses and received a high-quality education also did the same.

The question needs to be asked again if the digital world we live in is to blame for all this or is it the individuals who failed to use the advantages of the contemporary age and started to turn art and classical music into amateurish works. Let us get back to pre-Covid time, as we already said that some people were living for years as if the virus had already been there. Some paths were already there, well-trodden. Many of the 70 members of the orchestra were not familiar with the ways to record a single video at such a distance. When world-class musicians record a symphony in a supreme way at a distance of thousands of kilometers from each other, and what you get as a final product is a sound and picture of the original quality symphony, then one can say that the advantages of the technology and digitalization of the 21st century have been put to good use. All the festivals, concerts, master workshops have been cancelled recently. Some of them have taken place online.

One such positive example includes „*A Festival of New Music*“ organized by Emmanuel Pahud and Daniel Barenboim²⁴ at the Boulez Hall, Berlin. The festival was finely conceived in a way to offer a chance to young composers to create their music from their homes particularly for this festival. The works have been recorded at the Boulez Hall, without audience, and had their opening performance online. Each piece was explained, played and a due trace was left thereupon.

²⁴ Daniel Barenboim is an Argentinian pianist and conductor. [danielbarenboim.com]

The festival constitutes an outstanding example that even extraordinary situations cannot stand on the way of people with great ideas led by the right purpose or goals. We all got the new pieces of art, an outstanding content presented in the virtual context only, without succumbing to commercialization but representing a real pattern of a top festival of artistic music. Another positive example includes masterclasses organized online during the coronavirus time through various applications and online platforms. The students have attended those classes, trainings and lectures and communicated and talked to the lecturer and played online from the comfort of their homes, which was again a positive component of the online system. Also, it has been decided for many competitions to be held by way of online recordings so that every candidate record his/her program and send it over by e-mail to the selected jury. It was mostly a free-choice program due to the specific situation related to correpetition. It is of high importance for the music schools, associations, professors who opted for such a choice and managed to motivate the students and young artists alike not to stop playing despite the Covid-19, to make their best from their homes, to work on themselves and send the best recordings and thereby keep fit in terms of their performance skills. The entrance exams were conceived in similar ways, by sending the online recordings, with a group of teachers who review and assess the performance. In a word, life did not come to a stall. The commitments are still there to be fulfilled.

Yet, when we say art or music, whether it came to a stall or not, the question arises if the recorded performance offers a true image of what the musician really is? Would he/she do better or worse if playing live at the competition or entrance exam? Is it simple or very difficult to record a video? It has to be flawless, because everyone has a chance to do it even 50 times, it is expected that no errors were made, but is it what we really want, to have a perfect flawless video or to have the feeling of it, emotion, artistry that make the listeners delve into a new world thanks to the interpretation? Many answers have already been offered. Once the joint rehearsals were allowed, many orchestras mark the opening of new season by live broadcast, still without audience. What is a concert without audience? The audience is not there just to applaud or admire us or not. The audience makes part of the performance, emotions they emit towards us and vice versa, they create the joint energy which results in a unique interpretation at the end. Art is there for higher goal, emotions, energy, rather than the perfect recording, video, applause or promotion. So, on one hand, we have for instance Emmanuel Pahud, one of the finest flutists in the world, of the Berlin Philharmonic, and on other, commercial-type professional musicians. If we make a slight

comparison, this is what we are going to see: Pahud has had his YouTube profile for many years back – 11.3 thousand followers, and also 37 thousand followers on Instagram. His most popular Instagram video has had 30,000 views (W. A. Mozart – Concerto in G Major), whereas his YouTube recording of the Mozart's Andante has 220 thousand views.

On the other hand, there are professional musicians, outstanding players who publish the commercial videos with the newly arranged popular songs and parts of the film music that have around 200 thousand views on YouTube, or a few million views on Instagram. This is the real picture of the time we live in. One of the best contemporary musicians has much less social network followers or people who are really interested in his work than the musicians who play commercial music. His video clips are classical, they are based on music, the essence of art we are talking about, the quality and interpretation. The number of views on Instagram (mostly used by younger people) is ten times lower than that on YouTube, which indicates that the young people of the 21st century do not find the essence of the artistic music so important, be it online or not, but videos that includes the new arrangements of the popular songs or the aforesaid similar contents. How to survive under such circumstances, particularly in a situation when the only option available is online performance? Is it possible for the world-class musicians and artists with their extraordinary qualities to act for the promotion and views only? Are we becoming so superficial and consider core values as second or third-rate issues? Emmanuel Pahud is one of the best and he manages to „stay afloat“ on these waters, whether live or online. He tries to use every single situation to reap some benefits for himself, for the art and for the audience. By taking part in outstanding online festivals, by embarking on online projects, he manages to find his place with his music and quality only. Is there a way for an average musician who is not the best of the best, to remain on the path of artistic music, make his living and live his dreams? At times it seems like tilting at windmills and the imposed online musicianship is not of great help. Is there enough high-quality musicians in the world to carry the load and all the obstacles on their „shoulders“? Platon²⁵ once said: *„The better the music, the better the state“*.

We should not allow our era to be marked with the music whose only goal is to collect as many views and as much money. There have been wars, diseases, poverty and great changes in all

²⁵ Platon, a highly influential Greek philosopher, idealist, a student of Socrates, a teacher of Aristotle and a founder of the Academy. The core of philosophy revolves around the thought that ideas are the non-physical essences of all things, of which objects and matter in the physical world are merely imitations. [Wikipedia-Platon]

eras, the artists were not always in a position to do what they wanted to survive. Yet, it has always been some individuals who managed to overcome the obstacles, who managed to tame the windmills, enrich the music by the accomplishments of their time and pave the way forward. All technological innovations, all accomplishments in all segments of life of the 21st century are supposed to contribute to the artistic music becoming more innovative, more advanced, to create ways forward, rather than digging its own grave in this very 21st century.

When we had the lockdown one year ago, I was forced myself to online performance, learning and teaching. As a doctoral student I had the opportunity to personally feel all aspects of online life of a musician – as a pedagogue, performer and student. I must say that online education system works very well if both sides (teacher and student) have a proper equipment and appropriate setting for this kind of education to be implemented. Logically, online teaching system proved successful with senior pupils and students. Younger children are harder to animate, keep their focus on the monitor, assert an authority and convince them why they are expected to do so. Many answers have already been given in this article.

This is the era that makes digitalization and online systems inevitable. Truly, it has brought about many benefits and advantages. The life has not come to a stall over the past six months, but it could have if there had not been the virtual reality that we all, more or less, resorted to. As already written many times before, people are those who create the present and the future. It is us who are to decide whether to use the advantages of the online system the best we can, or not. One need to know which segments could be done online and which could not. As for the online teaching, little children who are just starting to learn the instrument and music, or anything else for that matter, we'd better avoid it and always prefer classical ways (if possible); as for the senior pupils and students, the artists could easily have their online education, provided the proper equipment, without affecting the quality, whether we are talking about the extraordinary situations like Covid-19, or if a person wants to attend a masterclass given from another continent, if one wishes to join his/her colleagues and play along at a distance of thousands of kilometers. Competitions and entrance exams, for the specific nature of disciplines, are better organized live, because the recording never present a real picture of an artist compared to playing the music live before you. This brings us to the last segment, the performance. Due to the fact that we expect no perfect and flawless performance, the music should be recorded keeping in mind all the rules.

Music is a living thing, changeable, unpredictable, like water, we cannot and should not try to shape it or tame it, let it be free. Public performance would always offer a chance for freedom, creativity, flow of energy, emotions, sophistication. Lessons as well give better feeling in a personal contact. The teacher does not only teach us notes, tempo, rhythm. He/she teaches us how to be better people, musicians, artists through working together. He teaches us how to breathe as if it is most natural for us, how to move. That is why live performances are much more useful. Music is not just music, it is a spiritual art in which there is indispensable contact with people, audience, live communication. Beside this, we also must considerate that if someone does not have the right equipment, the sound quality in online performances is not good. It affects the interpretation and performance itself. It automatically diminishes its value. On the contrary, one of the advantages of online performances is that everyone can watch it, from home as well, regardless of years, status, financial possibilities. Online concert can be watched by millions of people, which could never be there; nevertheless, there is no hall for such number of people. We must also consider that online audiences do not pay any tickets, which can be an advantage for them but a disadvantage for the artists, and thousands of workers behind the live performances, would not be able to make a living from their work.

As for the question if music can survive in the online world, I would say no. Extraordinary situations, like Covid-19 leave no choice and luckily, the total lockdown did not last long, so the change was not felt so much. It is good to have a Plan B, online world, that could always help us out in the circumstances like the ones we have already experienced, but let it remain a Plan B. For people who suffer from stage fright it will certainly become a Plan A, for people who prefer playing commercial music striving for views, it is going to stay Plan A, for people of the advanced age who cannot travel but can still teach, this is also going to remain Plan A. It would be good if we join hands in trying to, when situation arises, make artistic music be presented online, to make it draw the same attention, space and possibilities as the music we already mentioned. Let the online world not be the representative of youth who collect ever increasing number of views and make big money, let it be a representative of true artists, for the world to hear about them, to have the true artistic music spread wherever possible, to connect people and make them be at their best. Let the online, digital world become a tool for good ideas to be even more accessible, for quality music to be ever more advanced and sophisticated. Music is a living thing and it needs a living audience, but when we have to resort to Plan B, it has to be ready for whatever there is to be offered. The

youth of the 21st century is not well acquainted with the artistic music exactly because what they can see most often on the online networks where they spend most of their time, is commercial content. That's why it is of crucial importance for the youth to leave the online world for a while and see what's offered in real life, and for artists to enrich the digital world with high-quality music in order to break the fight of the artists of the 21st century with the „windmills“ and to establish a balance between reality and online world that would bring about quality, development and progress.

3. CONCLUSION

Music, as an art, from its beginnings until today, has undergone many changes, reforms, innovations. If we go back only a few hundred years, there are so many styles that have changed - baroque, rococo, gallant style, classicism, romanticism, impressionism, expressionism, avant-garde, minimalism, contemporary music. Following the styles as they came one after another, one can see a clear change in approach, ideas, desires. Baroque, known as a style with many restrictions and rules, closely related to church activity and the rulers of those times, was not available to lower classes, nor to listen nor to interpret. Classicism brings new ideas, new needs related to social issues and the emergence of new, lower classes, the opening of theaters, salons. The style becomes available to the wider masses, so the form of the work itself is simplified, rigorous baroque rules are rejected. New halls, theaters require more sound, more musicians on stage, so there is a modification of instruments and a new favorite form of concert, where the audience has the opportunity to listen and watch the orchestra and soloist. With the arrival of revolutions, wars, simple classical form become insufficient for all events in the world, for tragic loves, for expressing all emotions caused by political and social events. The music becomes more open, with many dissonances, enharmonies, rich dynamics, expressive rhythm, which becomes more and more fragmented and complicated. Dragutin Gostuški (1923-1998), a Serbian composer, musicologist and art historian, in his book *Vreme u umetnosti (Time in Art)* (1968) says that in the history of art there can be no significant reform without a change of rhythm and that as the safest test to check the intensity of a reform it can serve to examine changes in the system of

proportions.²⁶ Indeed, when one looks at the rhythmic features of all styles, one notices that it is one of the most altered elements and most characteristic of each style. Romanticism brings freedom in writing new forms, broad phrases. However, at the end of the 19th century there is a new direction, impressionism and modern music, where Claude Monet²⁷ (1840-1926) with his painting *Impression, soleil levant*²⁸ (*Impression, Sunrise*) and a few years later Claude Debussy (1862-1918) with the symphonic poem *Prélude à l'après-midi d' un faune* (*Prelude to the Afternoon of a Faun*) introduces to a new world of art, music, where existing frames are further lost, harmony becomes more and more unstable, tonality unrecognizable, and rhythm even more complex. It is interesting that the solo in the Prelude was awarded to the flute, which until then did not have a significant place in the orchestra, so this work is considered the beginning of Modern Music of the 20th century. Then a miracle happened, according to Gostuški: "*Modern art has removed even the theoretical possibility of error by destroying to the ground all possible systems, putting in their place subjective intuition as the only measure.*"²⁹ Was the only way to survive and continue to be exactly what happened? Probably, because composers, musicians, artists in general, wanted to examine the limits to the end and see how far they can go. Dodecaphony, serialism, minimalism are the results of these examinations of borders, which led us to experimental music, the music of chance and John Cage (1912-1992), an American composer known for his work *4'33*.³⁰ After a work of this type, where in fact everything that is heard at that moment, what is happening, where everyone present gives their contribution, makes a point, there was a point where there was nothing left to "disintegrate" and break down. *There are no longer those great, universally accepted theories around which all the experimenters gathered in full agreement. At*

²⁶ Dragutin Gostuški, *Vreme u umetnosti*, 1968, Beograd, Prosveta, p. 295.

²⁷ Oscar-Claude Monet (1840-1926) is a famous French painter and one of the founders of the Impressionism movement along with his friends Renoir, Sisley and Bazille. [<https://www.claudemonetgallery.org/>]

²⁸ In 1872 (or 1873), Debussy painted *Impression: soleil levant* depicting a Le Havre landscape. It hung in the first Impressionist exhibition in 1874 and is now displayed in the Musée Marmottan-Monet, Paris. From the painting's title, art critic Louis Leroy coined the term "Impressionism", which he intended as disparagement but which the Impressionists appropriated for themselves. [www.claudemonetgallery.org/biography.html]

²⁹ Gostuški, p. 291.

³⁰ *4'33* is a three-movement composition by American experimental composer John Cage (1912–1992). It was composed in 1952, for any instrument or combination of instruments, and the score instructs performers not to play their instruments during the entire duration of the piece throughout the three movements. The piece consists of the sounds of the environment that the listeners hear while it is performed, although it is commonly perceived as "four minutes thirty-three seconds of silence". The title of the piece refers to the total length in minutes and seconds of a given performance, *4'33*" being the total length of the first public performance.

[<https://www.britannica.com/topic/433-by-Cage>]

*this moment, we may be witnessing more demolition than a definite part.*³¹ So, artists brought art to its beginnings, to the fact that art, music, sound are all that surrounds us. The question is how to move forward, with what idea, goal? In the 21st century, with all the technological advances, electronic music is flourishing in its full force. Some decided to go that route and perform works of that nature, some decided to deal with a combination of styles, because, as we have already said, nothing is wrong or impermissible anymore. However, in all that anarchy and complete freedom, many composers, musicians, amateur flutists appeared, and welcomed this time with great happiness, when everything can pass. One of the basic and main goals and aspirations of musicians, artists and flutists in the 21st century would be to maintain a quality that must be recognizable. When it comes to music of more recent times, with effects, technology, there must be guidelines that will make these individual works one of the most significant for the 21st century or will be forgotten very soon. *Evaluation is a comparative activity leading to a prescriptive ranking; evaluation ranks music in order to direct listeners toward better music and away from inferior music.*³² These are, of course, music critics, the reception of the work by the audience, the duration of the work's survival. For those who decide to return to the old styles, it is easy to recognize the quality, because we all know the characteristics we are looking for. However, one should be careful with this item as well because some artists do not recognize the rules that once ruled and want according to their own feelings and today standards to perform some works from 200, 300 years ago. Many would disagree with them, because there are enough styles and works and freedom today, which advocate freedom of expression, where they can play as they wish, not as required. In addition to quality and the fight against amateurism, we should insist on public, live concerts, despite the innovations we have today. Music is the living art, full of energy, interaction with listeners and it should always be different, in relation to the performer and the audience, and provide other emotions and ideas. That is why it is very important that artists, flutists and all musicians struggle to keep something it can't survive without, and that is live performance in front of people. One of the advantages of the 21st century is that we have so many styles to deal with. The previous century was saturated and had a tendency to go to the end of the breakdown, which is good, because now every performer can choose their path, but in a top way, with a top education

³¹ G. Le Bon, *L'evolution des forces*, 1908, London, p. 7-8.

³² Theodore Gracyk, Andrew Kania, *The Routledge companion to philosophy and music*, 2011, Oxon, Routledge, p. 166.

and always strive for quality. In the past, it was not possible to hear a concert of baroque music one night, the next day an electronic work with effects, and the day after that an evening of romantic sonatas. That is the advantage of the 21st century, precisely that diversity. In order to provide quality, education is very important, which every artist, musician, flutist today must have and work on constantly. There are many opportunities today, seminars, workshops, competitions, conferences. 21st century flutists, if they want to leave a mark, have to go through and achieve it all because there are no more excuses for how education is available to the higher classes, as it was in the past. Knowledge of several foreign languages is necessary, because one of our tasks, in addition to playing, is also working with others, learning, holding masterclasses. Also, we need to use all the benefits of technology and the time we live in and at concerts, while playing, we should make, as one of the ideas, a presentation about the works, composer and the period we perform, which will be shown at the time of our interpretation. Make a concert announcement through all online networks, not just posters, as it was once the case, because we need to attract to our live concerts and youth, which are a product of the 21st century and online growing up. Show them that it's worth coming and buying a concert ticket and feeling live the emotions and all that top-notch performance provides. There will certainly be composers and performers who want to further improve their instruments. Each instrument has "space" to be further modified and give us an even better sound. Let that also be one of the goals and ideas for further progress in the time in which we live. Adorno³³ said: *The change in the function of music involves the basic conditions of the relation between art and society.*³⁴ So, whichever direction we choose, innovation, it is important, as already written, to maintain quality, most credibly represent the style we choose, include 21st century innovation in our work and act as an inspiration to all, especially young people, to become aware of the importance of art music and to follow in their footsteps as much as possible. Solo musicians should play a much more significant role than many have today. The days when it was just played to show a virtuoso side, a nice tone, or a crafted thriller are gone. As in the past, soloists today must do their best to continue the artistic path, to keep the essence of these concerts and performances, to inspire young flutists with each performance and convince them how it is noble

³³ Theodor Adorno (1903-1969) was one of the foremost continental philosophers of the twentieth century. Although he wrote on a wide range of subjects, his fundamental concern was human suffering—especially modern societies' effects upon the human condition. [<https://plato.stanford.edu/entries/adorno/>]

³⁴ Adorno, T. (2002 [1938]), *On the Fetish-Character in Music and the Regression of Listening*, in *Essays on Music*, ed. R. Leppert, Berkeley: University of California Press, p. 279.

to be flutist soloists, but also very responsible. With their live performances, disciplined life, renunciation, they should be an example of how art is worth certain losses and sacrifices, but that it certainly provides unimaginable happiness and reward. Solo flutists are professional musicians soloists, whose role is long-lasting, not at all easy, but with achieving goals, deepening the love of music, reaching out to young minds, continuing to preserve quality, it is certainly valuable.

LIST OF CONTRIBUTIONS

THE ROLE OF A FLUTIST AS A SOLOIST FROM XVIII TO XXI CENTURY; COMPARISON OF QUALITIES AND EXPECTATIONS

1. The doctoral thesis examines the role of the flute soloist from the 17th century to the present day, seeking both similarities and differences. The text discusses the development of the flute and the relationship between the differences in social changes and how they affect the flute player with all the challenges and responsibilities. The author emphasizes the adherence through the centuries to the same ultimate goal of preserving high-quality music for the flute. She demonstrates how music can survive despite all the changes and differences.
2. The paper highlights the current performance process's problems: digitisation and technological advances distancing performing musicians from the audience in the most extreme way. The technology prevents live music from affecting the audience, and the direct exposure of musical processes is hindered. The dissertation proposes combining classical styles of stage performance with new technology-based possibilities to create innovative content while always preserving the music, its essence and artistic value. On the other hand, today, technology makes it much easier to obtain the score of a composition, find information about its history, and the composer in the layers of virtual arrays (which facilitates and guarantees a higher quality), whereas this was impossible a few centuries ago.
3. The author provides a concise chronological account and analysis of the essential flute schools and flautists and compositions for flute during the time. By analyzing the historical overview of the flute's development, along with its subtypes-the alto flute, piccolo flute, and innovations associated with the instrument-it demonstrates the inseparable relationship between instrument, performer, and composer: the lighter technical demands of performers in the 17th century, related to the characteristics of the instrument - still unrefined, and today, with all the flute's expanded tonal and technical possibilities, performers enjoy a repertoire that demands creative process, originality, and supreme sonic and technical possibilities.

4. This thesis highlights the advantages and disadvantages - in socio-cultural, performing (of flautists, soloists and others) and technological aspects - imposed by the particular circumstances of the last two years (Covid - 19). It offers different solutions such as online performances, mixed hybrid performances, etc. It seeks an answer to the question: is it possible for art to survive in such circumstances, and what should we (flautists and other) musicians do in such situations, how to contribute to the preservation and improvement of the artistic value of the musical product.
5. A significant contribution of the doctoral thesis is its sociological aspect of findings in search of a formulation of the vision and principles concerning the personality of the flautist before and today. The commitments of flautists have always been multifaceted - both in the 17th and 21st century; the flautist is required to manage, know foreign languages, and be a good interpreter. In the past, a flautist would seek someone to sponsor his concerts financially, while today, a flautist writes projects, applies for funds and seeks sponsors. These complex conclusions about the necessary qualities of a contemporary flautist would provide both vision and possible development for young emerging performers. Thus, the author defines the twenty-first-century flautist by showing what is expected and achievable.
6. As a flautist-performer and scholar-researcher, the author pays attention to another problem: the dilemma of how to interpret old styles and old scores: originally or in a modern way? A possible answer to this question lies in the traditions of the various performing schools and, sometimes, in the personal choices and culture of the interpreter. Each individual is at liberty to make their own decision: proponents of the modern flute should not return to the imperfect baroque instrument, and proponents of early music can replicate the instruments of the time and represent the style as accurately as possible. The author believes there is ample room for both ways of presenting flute music and an audience to appreciate them.

PUBLICATIONS AND CONCERTS DURING THE PHD

1. Concerto for flute and harpsichord

Sarajevo, Bosnia and Herzegovina, 23.12.2020

Flute – Mirna Mlikota-Dizdarević

Harpsichord – Miron Konjević

Programme:

G. F. Haendel – Sonata in D major

J. M. Leclair – Sonata in e minor, op. 1, N. 6

M. Blavet – Sonata in G major

A. Corelli – Sonata in F major, N. 4

https://youtu.be/etkoCkX_Q00

2. Concerto for Flute and Piano

Čapljina, Bosnia and Herzegovina, 17.10.2020.

Flute – Mirna Mlikota-Dizdarević

Piano – Miron Konjević

Programme:

F. Schubert – Introduction and Variations on "Trockne Blumen"

C. Reinecke – Sonata "Undine" op. 167

C. M. Widor – Suite pour Flute et Piano, op. 34

https://youtu.be/kGMbWH-s_GY

3. Concerto for Flute and Piano

Sarajevo, Bosnia and Herzegovina, 26.10.2020.

Flute – Mirna Mlikota-Dizdarević

Piano – Miron Konjević

Programme:

F. Schubert – Introduction and Variations on "Trockne Blumen"

C. Reinecke – Sonata for Flute and Piano "Undine", op. 167

C. M. Widor – Suite for Flute and Piano, op. 34

<https://youtu.be/vPK2eI7zMdw>

4. Concerto for Flute and Piano

Tuzla, Bosnia and Herzegovina, 24.10.2020.

Flute – Mirna Mlikota-Dizdarević

Piano – Miron Konjević

PROGRAMME:

J. Mouquet – La Flute de Pan, op.15

F. Martin – Ballade pour Flute et Piano

C. M. Widor – Suite pour Flute et Piano, op.34

F. Borne – Fantasie brillante sur Carmen

<https://youtu.be/3NZ1GsSl6ZQ>

5. Concerto for Flute and Piano

Travnik, Bosnia and Herzegovina, 21.10.2020.

Flute – Mirna Mlikota-Dizdarević

Piano – Miron Konjević

PROGRAMME:

C. M. Widor – Suite pour Flute et Piano, op.34

F. Martin – Ballade pour Flute et Piano

J. Mouquet – La Flute de Pan, op.15

F. Borne – Fantaisie brillante sur Carmen

<https://youtu.be/hRrhIfUISIk>

6. Concerto for two Flutes and Piano

Palazzo Albrizzi VENICE, ITALY, 10.10.2020.

Flutes – Luisa Sello, Mirna Mlikota-Dizdarević

Piano – Aurora Sabia

PROGRAMME:

F. Mendelssohn – 2 Arie in Trio per 2 flauti e pf.

W. A. Mozart – 2 Arie dall'opera Il Flauto Magico

M. Baratello – Il veleno e l'ambrosia

L. van Beethoven – Duo per 2 flauti in sol magg.

F. Kuhlau – Trio in sol magg. op. 119 per 2 flauti e pf.

<https://youtu.be/NpcesJTEtks>

7. Concerto for two Flutes and Piano

Abano Terme, Italy, 13.10.2020.

Flutes – Luisa Sello, Mirna Mlikota-Dizdarević

Piano – Aurora Sabia

Programme:

F. KUHLAU – Trio in G major Op. 119 for 2 flutes and piano

C. DEBUSSY – Syrinx for solo flute

<https://youtu.be/7OCnsHtyVG4>

<https://youtu.be/cGnpt-3Ogxo>

8. Online broadcasting for NOMUS

Sarajevo – Milan, 22.04.2020.

Programme:

C. Halffter, "Debla" – Mirna Mlikota-Dizdarević, flute

<https://youtu.be/k6Eiv4WCWfc>

Publication:

Young Scientific Music and Dance Forum: Conference with international participation

Sofia, 10-11 October 2020

Article – MUSIC IN VIRTUAL REALITY

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AUTOBIOGRAPHY OF THE PhD STUDENT

Mirna Mlikota was born in 1993. in Zenica. She finished primary and secondary music education with the highest distinction and received summa cum laude honor. She received her Bachelor's degree from the Academy of Music in Sarajevo under the mentorship of prof. Sakib Lačević in 2016, and in 2018 she got her Masters degree from the same academy and by the same mentor. In 2019 she completed her second master's degree in Ljubljana, at the Academy of Music in the class of prof. Matej Zupan. She participated in many master classes and she has worked with eminent flutists such as: Laura Levai Aksin, Ljubiša Jovanović, Renata Penezić, Karolina Šantl Zupan (with whom she finished her third academic year as a part of Erasmus Mundus program in Ljubljana), Marina Horak , Pierre-Yves Artaud, Trevor Wye, Orlando Valle, Philippe Alain-Dupre, Damjan Krajačić, Karl-Heinz Schütz, Raphael Leone, Ana Domančić, Boris Previšić, Luisa Sello (with whom she finished her academic 2017/2018 year as a part of Erasmus+ program, Trieste), Matej Zupan. She received the „Zlatna značka“ (Golden badge) award of University in Sarajevo for exceptional artistic success. She participated in many national and international competitions. Mirna is actively performing in Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Slovenia and Italy. She was a participant on festivals such as: *Sarajevo Chamber Music Festival*, *Majske svečanosti*, *Zeničko proljeće*, *Grad*, *Flautistra*, *Baščaršijske noći*, *Flautissimo*, *Flute & Me etc.* In 2019 she founded the *Trio Flavia*, for flute, violin and viola, together with colleagues from the Academy. From 2021, she became a member of the ensemble *Le agane*, which consists of flutists under the mentorship of prof. Luisa Sello, outstanding Italian flutist, who is also the founder. Mirna actively plays the flute, the piccolo flute and the traverso flute. In addition to solo concerts for piano and flute, she plays in various chamber ensembles and orchestras. She performs a repertoire from baroque to contemporary music. Currently she works as an assistant teacher on the Academy of Music in Sarajevo on the Woodwinds and accordion department, for Flute. She is a PhD student at the New Bulgarian University in Sofia.

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