

OPINION

by Assoc. Prof. Dr. Rositsa Dimitrova Becheva,

New Bulgarian University,

on the dissertation of **Mirna Mlikota - Dizdarevic**,

professional field 8.3 Music and Dance Art,

PhD candidate at New Bulgarian University,

on:

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

for the award of the degree of Doctor of Education and Science

Supervisors:

Prof. Dr. Luisa Sello

Prof. Dr. Milena Shushulova-Pavlova

Biographical data:

Mirna Mlikota was born in 1993 in Zenica, Bosnia and Herzegovina. She graduated from primary and secondary music education with distinction and received the Summa cum laude. She obtained her Bachelor's degree from the Academy of Music in Sarajevo under the mentorship of Prof. Saqib Lacevic. In 2016, she accomplished her Master's degree from the same academy and the same mentor. In 2019 she completed a second master's degree in Ljubljana at the Music Academy in the class of prof. Matej Župan. Mirna participates in many masterclasses and works with distinguished flautists Laura Levay Axin, Ljubiša Jovanović, Renata Penesić, Karolina Chantl Zupan (with whom she completed her third academic year as part of the Erasmus program Mundus in Ljubljana), Marina Horak, Pierre-Yves Artaud, Trevor Wai, Orlando Vallee, Philippe Alain-Dupré, Damian Krajačić, Karl-Heinz Schutz, Rafael Leone, Ana Domančić, Boris Previsic, Luisa Selo (with whom she completed her 2017/2018 academic year, part of the Erasmus+ programme, Trieste), Matthew Zupan. She received the Golden Badge Award from the University of Sarajevo

for outstanding artistic achievement. Mirna Mlikota participated in many national and international competitions. She actively performs in Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Slovenia and Italy. Mirna also plays at festivals such as: Sarajevo Chamber Music Festival, Mayske svečanosti, Zeničko proljeće, Grad, Flautistra, Bašćaršijske noći, Flautissimo, Flute &Me, etc. In 2019 she founded Trio Flavia for flute, violin and viola, together with colleagues from the Academy. In 2021 she became a member of the ensemble Le agane, which consists of flautists under the direction of prof. Luisa Sello. Prof. Sello is an outstanding Italian flautist and founder of the ensemble. Mirna actively performs playing the flute, piccolo flute and traverso flute. In addition to solo concerts for piano and flute, she plays in various chamber ensembles and orchestras and performs repertoire from baroque to contemporary music. Currently, Mirna works as an assistant professor of flute at the Academy of Music in Sarajevo in the Department of Wind and Accordion. She is a PhD student at the New Bulgarian University in Sofia.

Contents of the dissertation

The dissertation is 122 pages long. Its structure covers an introduction, three chapters, a conclusion, a list of contributions, publications and concerts on the doctoral thesis, a table of figures, sources used - of which 16 books, 69 internet sources, and three interviews.

The main aim of the author's research is to trace the role of the flute soloist from the eighteenth century to the present day: a comparative study of achievements against expectations.

Combining research and practice, the doctoral student outlines the main tasks of the study: To compare the development of the instrument concerning the differences in social changes and how they affect the flute player with all the challenges and responsibilities.

In **Chapter One**, "Historical Development of the Flute," the focus of the research is on the flute "as one of the oldest musical instruments" and its presence in classical music; the types of flute and their distribution over the centuries, changes in terms of construction and mechanics of the instrument, to the demands of the time for sound and style. In this connection, it is stressed that: "Performers, artists and flautists accept changes, new styles and ideas, abandoning established and familiar steps; some become famous, and others lose their fame. To remain in the artistic elite, they need to master new techniques and tools."

The attention is also directed at “How to interpret old styles and scores: in an original or contemporary way?” The PhD student explains that “Today’s musicians are in a different, very privileged position. They live in a time beyond the XVIII, XIX and twentieth centuries; they can choose which style to dedicate themselves to and how to interpret. However, today’s flautists have a ‘burden’ of another kind: how to interpret works of previous centuries, how to approach them?” According to the author of the study: “A possible answer to the question lies in the traditions of the various performing schools and, sometimes, in the personal choices and culture of the interpreter.”

This chapter makes observations and analyses the flute performance practice.

Chapter Two, “Styles and Changes,” of the dissertation research, “is of particular importance, with a solid theoretical and practical focus.

The text focuses on technical innovations in flute structure, the methodologies for studying instrumental techniques, clarifying specific specialised facets, and the essence of interpretation. The presented correlation encompasses musical style - compositional creativity - interpretation problems. In this connection, the author regards the “role of the flautist as a soloist over the centuries: duties, importance, quality and the way of promoting the music and performances” and “music in the virtual world (virtual reality)”.

The comprehensive historical overview reveals the dynamically changing specific situation of the use of the flute in the context of the changing intonation-sound environment in the Baroque, Classical period, Romanticism, and the 20th and 21st centuries.

Chapter Three, “Comparing yesterday and today. Exploring performance against Expectations”, observes and analyses the traditions of music-making by famous flautists over the centuries, issues related to the dimensions of performance in contemporary reality, the problems of the modern performance process related to digitalisation while pointing out the conclusions of the personal practical observations of the author and various solutions.

In the **Conclusion**, the doctoral candidate draws out the main points that are of particular importance for the development and realisation of the contemporary flautist-performer: “adherence over the centuries to the same ultimate goal - preserving the high-quality music for the flute.”

Importance of the study in scientific and applied terms

- The author's personal experience is shared in theory and practice.
- The author has outlined the general principles, the strict specificity, and the different aspects of interpretation in various styles of music.
- The study presents the effect on the technical and performance skills of different flute methodologies and their practical application through the years
- The text discusses new forms of performance and the development of the art of flute today.

Knowledge of state of the art and the conformity of the used literature

The doctoral candidate uses good information sources, the reference to which is correct.

Contributions of the dissertation

I accept the contributions of the doctoral thesis, including: "the most important contribution of the doctoral thesis is the sociological aspect of the conclusions in the search for a formulation of the vision and principles of the flautist's personality - performer, soloist - viewed historically before and today."

Abstract evaluation of the relevance of the main points and contributions of the dissertation

The abstract, in 29 pages, corresponds to the dissertation and conveys the character of the doctoral thesis.

Publications on the dissertation topic

The doctoral candidate has a sufficient number of publications and concerts on the doctoral thesis.

PUBLICATIONS AND CONCERTS ON THE DOCTORAL THESIS

1. Concerto for flute and harpsichord

Sarajevo, Bosnia and Herzegovina, 23.12.2020

Flute - Mirna Mlikota-Dizdarević

Harpsichord - Miron Konjević

Programme. F. Handel - 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 Konjevic

Programme.

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 Konjevic

Programme.

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 Konjevic

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 - Fantasia 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 Konjevic

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.

W. A. Mozart - 2 Arie dall opera Il Flauto Magico

M. Baratello - Il veleno e l'ambrosia

L. van Beethoven - Duo per 2 fluti 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. 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-3Ogx0>

8. Online broadcasting for NOMUS

Sarajevo - Milan, 22.04.2020.

Programme.

<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

Feedback, recommendations and comments

I would recommend Mirna Mlikota publish this work to make it available to a broader audience.

In conclusion:

I give my positive evaluation for the dissertation of Mirna Mlikota - Dizdarevic: THE ROLE OF A FLUTE SOLOIST IN THE XVIII, XIX, XX CENTURY: A COMPARISON ABOUT QUALITIES AND EXPECTATIONS, about the contributions made by the author with scientific and applied qualities. I consider that the doctoral candidate's dissertation fully meets the requirements for the degree of Doctor of Education and Science in the professional field 8.3 "Music and Dance Art" under the Law on Development of Academic Staff of the Republic of Bulgaria and I propose to the esteemed scientific panel to award it to her.

24.03.2022, Sofia

Assoc. Prof. Rositsa Becheva