

OPINION
of the dissertation

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

by Mirna Mlikota-Dizdarevic

Reviewer:

Prof. Dr. Sava Dimitrov

The author of the dissertation Mirna Mlikota-Dizdarevic received her first Master's degree at the Academy of Music in Sarajevo in 2018 and the second one at the Academy of Music in Ljubljana in 2019. She has participated in many masterclasses and many national and international competitions. She has performed in Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Slovenia and Italy. In 2019, Mirna founded Trio Flavia. From 2021 she became a member of the ensemble Le agane. In addition to solo concerts for piano and flute, Mirna Mlikota performs in various chamber ensembles and orchestras. She is currently working as an assistant lecturer of flute at the Academy of Music in Sarajevo.

The proposed dissertation traces the development of the solo flautist from the 17th century to the present day, looking for similarities and differences in his formation and public performances. In parallel with the technical and artistic development, the author compares the development of the flute as an instrument, examining the versatility of social changes during the different periods and their impact on the flautist performer with all the challenges and responsibilities. However, the author stresses that despite additional conditions, one ultimate goal has been pursued over the centuries - to maintain the high quality of flute music to preserve its artistic value.

The work highlights the problems in the current performance process - the importance of digitisation and of technological advances that distances musicians from the audience, which significantly affect the performance. The technology prevents live music from impacting audiences

and the direct publicity of musical processes, thus disadvantaging the performer in terms of emotional impact.

Therefore, the thesis seeks and points to ways of combining classical styles of stage performance with new possibilities based on technology to create innovative content, but always following the goal of preserving the music, its essence, and artistic value. On the other hand, the use of technologies facilitates the musician's work by enabling him to acquire the original score of a flute work and find comprehensive information about the history of a particular piece and the composer.

The text provides a concise chronological account and analysis of the most important flute schools and flautists, and the composer's works for flute during the period presented. The historical overview of the development of the flute as an instrument with its subtypes and the renewal of the instrument proves the eternal relationship between the flute, performer and composer. It is stressed that the lighter technical demands for performers in the 17th century were related to the characteristics of the existing instrument, which was still imperfect. In contrast, today's performers have the flute's enormous tonal and technical resources. Thanks to the current sound and technical possibilities, a vast repertoire is available today, allowing great creative interpretation and originality opportunities. In connection with the artist's responsibility in the music performance of various periods, the question arises as to whether early works should be interpreted on modern instruments; the author points out that the essential requirement is not to harm the sound.

The dissertation highlights the advantages and disadvantages of music-making in socio-cultural, performing and technological aspects that have been necessitated by the particular circumstances of the last two years. The author presents various solutions that have been implemented - possible online performances, hybrid performances, etc., stressing that this is the way to seek an answer to the question of whether it is possible for art to survive under such circumstances and what needs to be explicitly done by flautists to contribute to preserving and improving the artistic value of the musical product they offer. The author determines the "Festival of New Music" at the Boulez Hall in Berlin and its organisation as one of the positive examples.

The most important contribution of the thesis is the sociological aspect of the findings in the search for a formulation of the vision and principles of the flautist performer in his personality, viewed historically. In the dissertation, it is argued that the commitments of flautists have always been versatile; this holds for both the 18th and 21st centuries. The flautist must always be a good interpreter, but he must also be able to organise his concerts. Thus the author emphasises the necessary qualities of the modern flautist performer to help him significantly in his development. For this reason, it is suggested here the characterisation of the flautist primarily as a soloist in the twenty-first century by pointing out (also based on the author's personal experience) the expectations of him and, consequently, his achievements to reach.

Much attention is paid in the text to the problem of how to interpret the old styles and old scores - in an original or contemporary way? Here, the author stresses that the answer to this question must be sought based on the traditions of the various performance schools and the particular interpreter's approach, choices, and culture. Therefore, it is left to each individual to make their own decision. Adherents of the modern flute should stay with it and not return to an imperfect baroque instrument, for example, and the supporters of the old music - to use a replica of the instruments of that time. The important thing is that the aim pursued should be: to represent the style as faithfully as possible. The author believes that in performance, there is ample room for both ways of presenting flute music and, of course, the interest of the audience to appreciate them.

Mirna Mlikota-Dizdarevic's abstract has been prepared very thoroughly, reflecting all features of the thesis satisfactorily. The contributions included therein are presented comprehensively and enable it to be evaluated based on them in full.

The abstract contains an impressive list of concerts with the participation of the doctoral candidate - for one or two flutes and her publications, which is a compulsory requirement in the evaluation of the dissertation.

The actual part of the work, subordinated to the chosen topic, emphasises, above all, the role of the flautist performer as a soloist who has the opportunity to develop both through the various musical instruments and through the different musical works, as well as his responsibility to preserve the qualities of heritage and contemporary creativity. On the other hand, it should be

pointed out that the specific research done by the dissertation can serve as an example and a sound basis for further studies in the same direction, insofar as the circumstances under which the flautist performer acts are constantly changing.

Based on all the positive features of her presented dissertation, "The Role of a Flutist as a Soloist from XVIII to XXI Century: Comparison of Qualities and Expectations", I propose that Mirna Mlikota-Dizdarevic be awarded the educational degree of Doctor of Philosophy.

Sofia, 25 March 2022.

Prof. Dr. Sava Dimitrov