

## **OPINION**

by Prof. Dr. **DANIELA ANDONOVA**  
**National Academy of Music “Prof. Pancho Vladigerov”, Piano Department, Instrumental  
Faculty**

on the dissertation by  
**PAULO RICARDO SOARES ZEREU,**

A Doctoral Candidate in the **NEW BULGARIAN UNIVERSITY,**  
**DEPARTMENT OF MUSIC**

ENTITLED  
**“CHARACTERISTIC FEATURES OF THE BRAZILIAN WALTZ: THE NATIONAL  
MUSICAL LANGUAGE in the Valsa de Esquina No.2, Valsa de Esquina No.5, Valsa de  
Esquina No.8, and Valsa-Chôro No.5 by FRANCISCO MIGNONE”**

to obtain the educational and scientific degree Doctor of Major 8.3 Music and Dance Arts, field  
of study: 8. Arts

Supervisor: Prof. Dr. Milena Shushulova-Pavlova

**PAULO ZEREU** was born in Porto Alegre (Brazil). He received his first piano tuition from his mother, Prof. Déa Zereu. He graduated with a bachelor's degree in music from the Rio Grande do Sul State University, Institute of Arts, under the supervision of Prof. Lucila di Primio Conceição. He later taught piano at the same university. He won a scholarship from the Polish government for postgraduate studies at the Academy of Music in Krakow (Poland) and studied in the classes of Prof. Ewa Bukojemska and Prof. Jerzy Tosik-Warszawiak. Simultaneously, he attended courses in history and Polish language at the Jagiellonian University. From 1990 he lived in Karlsruhe (Germany). He studied at the University of Music Karlsruhe, and from 1994 at the Cologne University of Music, Wuppertal branch, under the supervision of Prof. Josef Anton Scherrer, where he graduated with *Künstlerische Abschlussprüfung* (Final Artistic Examination). He later studied music education at the *Akademie für Musikpädagogik* in Mainz, Germany.

Paulo Zereu participated in master classes with internationally renowned teachers and performers, including Edith Picht-Axenfeld (Germany), Andrzej Jasiński (Poland), Rudolf Kehrer (Russia), Martin Widmaier (Germany) and Krystian Zimerman (Poland). Paulo has delivered several courses in piano interpretation in Brazil, Germany and Asia.

In 2001, Paulo Zereu was invited to the annual “International Festival for Piano Duo” in Bad Herrenalb (Germany). In 2002, he participated in the introductory concert of this festival.

Since 2005, Paulo Zereu has lived in Bangkok, Thailand. In the same year he became a piano teacher in the Department of Music at the Assumption University of Thailand. He was invited to support the cultural activities of the Embassy of Brazil for the duration of one year in his capacity as a permanent performer. For a period of three years Paulo Zereu was a resident artist, collaborator, and musical advisor in the Cultural Services of the Embassy of Portugal in Bangkok - Thailand.

Paulo Zereu has recorded for Radio National of Madrid in the series "Spanish Composers". In 2007 he was invited by the Embassy of Portugal and the Embassy of Brazil to record an album of piano music of Portuguese and Brazilian composers. This project of the two embassies, with the support of Assumption University of Thailand, was initially presented in Asia. In 2008, Zereu was invited by the Embassy of Brazil in New Delhi to the First Brazilian Cultural Festival in India, and in 2010 he recorded an album with piano music “Brazilian Composers” for the Embassy of Brazil in New Delhi, India. He is a member of the “Council of the Brazilian Expatriates in Bangkok” (Advisory Council to the Consular Section of the Embassy of Brazil in Bangkok). As soloist, he performed with orchestra in Brazil and also other countries in Europe and Asia.

The dissertation of Paulo Zereu is entitled “Characteristic Features of the Brazilian Waltz: The National Musical Language in the *Valsa de Esquina No.2*, *Valsa de Esquina No.5*, *Valsa de Esquina No.8*, and *Valsa-Chôro No.5* by Francisco Mignone”. The selection of the topic is quite original and stimulates the interest toward the music and national traditions of Brazil.

The study provides a new perspective in examining the musical culture of Brazil, its specific continuity and connection with European music, as well as its connection with the national identity of Brazilian music. The knowledge that the work provides is of educational importance for students, performers, and educators, for the correct understanding and interpretation of Brazilian composers and genres. This makes the dissertation relevant and valuable.

The dissertation explores the waltz genre, which aroused the creative interest of almost all geniuses: Chopin, Brahms, Liszt, Tchaikovsky, Glinka, Balakirev, Ravel, Rachmaninoff, Prokofiev and many others. The transfer of this genre from Europe to Brazil and its interweaving with the local folklore traditions of the different regions of this great country makes it unique, complex and interesting to learn and interpret.

The work is comprehensive and very clearly structured. It contains four chapters, in which the historical development of the waltz genre in general and piano solo in particular is very consistently and thoroughly traced and examined.

In Chapter II Paulo Zereu explores the development of the waltz in Brazil and its influence by Brazilian genres such as *Modinha*, *Lundu*, *Serenade*, and *Chôro*.

In Chapter III the dissertation examines some historical and sociocultural aspects of Brazil in the 1940's and 1950's, and provides creative and biographical information about the Brazilian composer Francisco Mignone, whose waltzes he explores. Mignone is a representative of the music of the twentieth century and is one of the most significant figures in the history of Brazilian music, innovatively treating the waltz as an improvisational style.

The fourth chapter contains professional analyzes of the selected waltzes, characteristically presenting and illustrating the specifics of the current scientific development. They explore the composer's musical language, the connection with national traditions, Brazilian folklore and urban culture. The rhythmic and harmonic features, the structure, and the interpretation problems are analyzed. Taking into account the performing and pedagogical experience of the doctoral candidate, he gives many useful interpretive and piano-methodical recommendations for the fingering, pedaling and other aspects of piano performance.

The analyzes in the dissertation from the viewpoint of the hermeneutics of the musical meaning (the study of the old Brazilian genres) and of the relational cultural context of the present time have a contributing character. They help understand and correctly interpret the composer's musical language and the way the soloists express themselves for a better interpretation.

The works researched in the study are part of the repertoire programs in several music educational institutions in Brazil. The dissertation is important for the affirmation of their artistic and pedagogical value, of their inalienable qualities and national identity.

The popularization of these pieces would enrich the piano repertoire of students and concert performers nationally and worldwide. They could be included in the curricula of other educational institutions.

In conclusion:

Paulo Zereu's dissertation is valuable, analytical, and meets all the criteria and requirements of the law for scientific degrees and titles. The doctoral candidate has the necessary scientific

publications in Bulgarian and foreign scientific journals, as well as concert performances with a repertoire related to the subject of this study.

**I strongly recommend the study committee to award PAULO RICARDO SOARES ZEREU the scientific and educational degree Doctor of Major 8.3 Music and Dance Arts, field of study: 8. Arts.**

Sofia, 28.10.2020

Prof. Dr. Daniela Andonova