

REVIEW by **Prof. Dr. Simo Lazarov** of the dissertation thesis of **Theodoros Haridis** for obtaining the scientific degree "PhD" professional field 8.3. Music and Dance Art.

The subject of the dissertation.

The motivation to choose this topic is: to explore and direct the concept and main ideas of the composition, namely the opera "La Kropia", with the use of compositional techniques of the past brought into the present.. The submitted thesis contains 125 pages of text with music examples, bibliography and a score of the opera. . The vivid musical analysis also treats "the predictable connections of tradition in the application of compositional-technical approaches from the past to the present in solutions that benefit listeners in terms of positive perception." The opera's structure and harmonic plan are examined in detail as the analysis of the study exposes the realisation in its "appealing aspect.". The composition is based on four poetic images from Ioannis Profis's book "In the Zone of Smoke and Anemones". Despite the fact that the meaning of the research object, subject, methodology, aim and objectives of the study do not appear at the beginning of the exposition as required by the structure of a dissertation, a rigorous formulation of the important categories is noticeable. The definition of the research aim is interesting: "And the aim is to connect the romance of the past with the modern era through the chamber opera la Kropia" The object of study of this dissertation has been thoroughly analysed. The achievement of the main task is to study in detail and establish the important elements in composing such opuses. The aims and results of the research outline a complete picture of the problem posed. The methods used are: historical approach and analysis. The PhD candidate makes a historical survey of Greek opera composers writing since the 19th century with themes mainly inspired by ancient Greek poetry, by the spirit of the Olympic Games, by the Greek Revolution and, of course, by human relationships. In the exposed dissertation material this theme is presented in detail, as well as the exposure of Greek operetta composers. Exploring the theme of 'the past in culture' achieves a sense of visual communication between the past and present in music and culture, and 'the study of culture offers knowledge, spiritual and mental improvement. Thus the modern listener, and thus the modern artist-composer, acquires a critical spirit, becomes a connoisseur of the past, and enlightens young people." In this way, the author wants to convince us of this undeniable and

generally known fact. The idea of the educational process in the young creeps in. The biography of Ioannis Profis (sometimes also spelled in the abstract as Yannis Profis) is also detailed. The questionnaire made to him asks seven questions on topics that (perhaps not in the order of the requirement that questionnaires be appended at the end of the thesis) reveal the profile of the librettist. In the exposé, in descriptive terms, the doctoral candidate discusses the opera libretto in detail. This chapter includes all scenes, all dialogue, and all texts. The role of the actor is shown in the order in which it appears, the roles of the singers, and the director's directions. The text is unnecessarily detailed without drawing scholarly conclusions from this presentation. The theme of the two's love creeps into the conclusions like a leitmotif without the foundation of scientific analysis. The libretto is presented in authentic form. It could be distinguished as an appendix in the part where the appendices to the dissertation are exposed. In Chapter 6, the score of the chamber opera *La Kropia* is analysed in the form of a self-reflection, in which the composer's intention is evident in the analysis, together with some compositional devices. The volume of the score shown in the dissertation is surprisingly large. The analysis of the musical structure is supported by annotated examples of performance. This approach is extremely useful as far as the conception of the overall conduct of the musical dramaturgy is concerned. Interspersed with many notational examples, the dissertation illuminates the nature of chamber opera and the peculiarities of its realization. Musicians and singers must have a good knowledge of stylistic features, harmonic structure, scales used, melodic and rhythmic moves in order to produce the necessary impact on the audience. The descriptive nature of this section would do well to be supported by some kind of analysis to show the need for this beginning exposition of thematic material in the immediate libretto-composition relationship. The doctoral student focuses attention on such examples where there is a definite direction of reference. This way of dealing with the matter under study justifies the aims and objectives of the dissertation. The guiding factors related to the composition's content and perception are examined with particular skill, making the listener more active in determining the idea and purpose of the composition. It is evident from the exposition that musical dramaturgy is entirely derived from the ideas, character and content of the form of this musical composition. What is intriguing is the approach through which the construction of the composition goes, and what lends research weight is the doctoral student's in-depth study in the analysis of the formation of the style-specific features of the musical form. Melodic and chordal structure are analysed as a foundation for building compositional patterns. Several musical

moments, each with its weight in mastering the basic concept, are also examined and analyzed. Melodic and harmonic analysis of the opera by Theodoros Haridis allows for a deeper understanding of music theory. This work is a testimony to that. The doctoral candidate demonstrates the structural relationships of the composition and the main technical problems and their solutions, conveying the idea of a close relationship between the work and the performer, as well as the necessary comprehensibility by the listeners. This evidence, together with the overall analysis, would help the performer to immerse themselves in the aesthetics and musical language of La Croppia. This also contributes to a full interpretation of the work. The main conclusion reached by analysing the thesis as a whole is also related to the emotionality of the performance. The charm, expressiveness and appeal of the performance should be increased so that it reaches the listener directly. The findings, of this dissertation can serve to improve the research methodology. They are related to: the Educational contribution to the young generation; the Composer - Listener relationship; the Channels of communication; the Preservation of the romance from the past to the present and its preservation in the future; the Emotional development and awareness of the listeners and the Benefits to the collaborators and the positive characteristics for the realization of the production performance of the opera La Croppia. In making a conclusion about the meaning for each project, the PhD student stresses that "Characteristic elements of projects are: purpose, life cycle, interdependencies and uniqueness", which is also in line with his project "Creating a chamber opera" described in his thesis. However, the phrase remains unclear. The project "Creation of a Chamber Opera" must be unique, meaning that the results it achieves differ significantly from the original." Probably (this is due to an ambiguity due to the imprecise translation) the economic justifications are meant, which are within a minimum budget and the necessary "professional proposal that leads to the realization of the project" for the fulfillment of which condition good creative and administrative teams are required. The doctoral candidate outlines contributions grouped in the following five directions: "1. Investigating the possibilities of preserving the traditions of the genre called chamber opera, as well as expanding and enriching the repertoire of this form. 2. An analysis of a new author's work. 3. In relation to education, young people and especially secondary school students (high schools and special schools) are offered the project "Creation of Chamber Opera", through which they have the opportunity to become familiar with this musical work. 4. 5. Chamber opera is presented as an alternative model of production in small towns (disproving the theory that opera is an inherently urban genre)." The conclusion and

contributions of the dissertation summarize the cumulative result of the factors described that are necessary for the overall realization of La Croppia Opera. In the dissertation's contribution statement, the doctoral candidate details the conditions for realization, drawing attention to the organization and identification of certain elements, along with the interrelationships identified between them. It analyses the changes in the individual elements . With an inherent desire for comprehensiveness, the doctoral student does not limit the volume in his exposition of the libretto and score of the opera, of which he provides a comprehensive overview and analysis. The theoretical tools he skilfully employs indicate a high degree of familiarity with the problem. The work is comprehensive. The generalisations are analytical, the conclusions precise. The doctoral thesis explores, identifies and analyzes the factors that are necessary for the realisation of chamber opera. The text in the doctoral thesis explores the important prerequisites for the existence and development of chamber opera. What is valuable in the structure of this research is the fact that the doctoral student combines the methods of self-reflection with the applied nature for the realization of a work of this kind. Giving due respect to the dissertation supervisor Prof. PhD. Elissaveta Valchinova-Chendova and arguing with the above mentioned by me conclusions regarding the work done in the dissertation despite the remarks made,

I conclude that the PhD student fully meets the necessary requirements and I propose to the honorable scientific jury to award under the Law on the Development of Academic Staff of the Republic of Bulgaria the degree of Doctor of Education and Science to Theodoros Haridis in the professional field 8.3 Art of Music and Dance.

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