

STATEMENT

by Prof. Dr. Boryana Lambreva

NMA "prof. Pancho Vladigerov"

on

the dissertation

of

Theodoros Nikiforos Haridis

on the topic:

"LA KROPIA - CHAMBER OPERA:

HISTORY OF CREATION AND MUSICAL ANALYSIS."

(The work is based on the book "**In the Zone of Smoke and**

Anemones" by **Ioannis Profis** in (4) Four Poetic Images")

for the award of the degree of **Doctor of Education and Research** in

in the professional field 8.3. Music and Dance Art

Supervisor: **Prof. Elisaveta Valcinova-Chandova**

Theodoros Haridis is a full-time doctoral student at the PhD program "Music" at NBU - Sofia.

He is a graduate of the National Conservatory of Athens and the National Academy of Music. Pancho Vladigerov - Sofia with a Master's degree in composition. As evidenced by his autobiographical

CV, the candidate has broad professional interests and his activity covers a wide range of activities. The music he has composed has been recorded and published as CDs, and meets its audience in concert halls and cinemas, schools, etc. Over the years, Theodoros Haridis has been a lecturer at the Thessaloniki

Conservatory and a lecturer at the University of Macedonia. Currently he is the Director of the Secondary Music School. He is a member of the Association of Greek Composers.

The dissertation "La Kropia - Chamber Opera. Musical Analysis" was submitted by the candidate and approved at a meeting of the department of "Music" at NBU. The subject of the thesis is the author's opera. The dissertation is a volume of 125 pages, consisting of an abstract and an introduction, four main chapters, a conclusion, a list of contributions, a bibliography and two appendices. References used include mainly links to Internet sites - 32 titles in total, including four operatic scores.

In his Abstract, the PhD candidate presents his work in an abbreviated form - in the order, in which the following chapters will develop it further. In this sense, the text thereafter appears repetitive; without these repetitions, the text would have had a more lucid and concise form.

In the Introduction we become acquainted with the background of the study and with a consideration of the main issues relating to the presence and role of the opera genre in the present day. To support his thesis, the author draws on the views of seven opera directors in Britain. General issues relating to the development of the genre and its preservation in its pure form from the past to the present are addressed, the difference between traditional 'grand opera' and chamber opera is discussed, and some terminological clarifications are made.

Before coming to the main part of his research, the author introduces representatives of opera in Greece, as well as schools that emerged during the development of this genre.

In Chapters Four and Five, the doctoral candidate foregrounds the text of his work, introducing first its author, Ioannis Profis, through his biography and his reflections shared in an interview, while Chapter Five features the full libretto of opera. I am not sure that this is a good approach in a scholarly work, especially since in a large part of the full text of the work we often come across quotations from the libretto without that adding any to the contribution of the thesis.

The main part of the study is a musical analysis of the author's work (Theodoros Haridis'), in which he explicates important musical-dramaturgical and structural issues of its elements. His choice to title the individual parts of the opera "poetic scenes" and "poetic images," in which there are distinct

subparts entitled "lyrical songs," points us towards the overall romantic character of the musical imagery conditioned by the the main theme of the poetic text, namely the theme of Love.

It is important to note the chamber composition of the opera: the singers are two - soprano and baritone, an actor and an instrumental quartet consisting of flute, violin, cello and piano.

The sixth chapter of the research is the main one. The author describes in it the different parts of the work in detail: their duration, tempo, timing and place of the actor's recitation, as well as with the themes of the two soloists and the individual instruments. Here again we encounter retold moments from the opera's libretto, perhaps in order to further clarify and reinforce the composer's motivation in choosing one or other musical-dramaturgical move.

Some passages of the text remain vague and lacking in specificity, marring the proper understanding of basic explanations concerning the musical analysis of the work. I will give an example of two quotations from the abstract: ' No tonality (scale) is used in the operatic parts. As a result, this technique creates a special handling of the chords and by extension gives more flexible and direct freedom to the structure of the form.' - page 10 of the Abstract. And further, "While in [15] a modern cadence occurs, a term I use here reveals that the cadence does not follow the traditional way it is created but comes without any preparation from diaphonal intervals between the two chords that create the cadence. The result creates an effect." - p. 16 of the Abstract.

I agree with some of the contributions mentioned in the thesis, and

Namely:

1. Tracing the possibilities of preserving the traditions of the genre of "chamber opera", as well as the expansion and enrichment of the repertoire in this field by Enrichment of the repertoire of musical art.
2. The analysis of a new author's work.
3. The created work can be presented to a wider audience in order to promote the art of opera.

As a result of the above considerations and taking into account the availability of qualitative elements in the dissertation "La Kropia Chamber Opera. History of creation and musical analysis", I propose that the esteemed Scientific Jury award Theodoros Nikiforos Haridis the degree of Doctor of Education and Science in Professional Field 8.3 - Music and Dance Art.

Sofia, 07.06. 2023

Prof. Dr. Boryana Lambreva