

OPINION

on

**The doctoral dissertation "Symbolism in solo songs by Albanian composers
of the second half of the twentieth century"**

by

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Vita Guhelli is a singing teacher at the Amadeus School of Music. She graduated with a "Master of Music in Performance-with maximum evaluation at the Academy of Arts in Prishtina". In 2007 she received the first prize at the Europe day Contest. In 2012 she was awarded the literary prize "Creative of the Year".

In 2013, she received the 2014 Music Prize - performing the role of Bastiena from Mozart's opera Bastien and Bastiena with the renowned conductor in Europe, Desar Suleimani. In 2016 in Vienna-Austria she took part in a concert with opera arias, including those by Albanian composers. Her voice is on the soundtrack of the series "Seasons of Love" and the documentary "Atlantic Battalion".

The doctoral dissertation consists of 221 pages and contains 8 chapters: Abstract, Introduction, Origins, Historical Description of Symbolism, Symbolism in Art Music, Symbolism in Solo Songs, Stylistic Discrepancies, Symbolism and

Symbology, Symbolism vs. Realism, Symbolism vs. Expressionism, Text-Music Relationship in Symbolism, Comparative methodology, Symbolism in solo songs of world music and Albanian music of the second half of the twentieth century, Distinctive features of symbolism in solo songs of Albanian and Kosovar composers / supported by numerous musical examples / Methodology of the study, Conclusions, Contributions, Bibliography.

The abstract presents the main objective of the study: to analyze the symbolism and other aesthetic elements in the art-song genre in Albanian music created and censored in the time of totalitarian, monistic and

undemocratic communist ideology. Symbolism as a field is little developed, there are no publications or books that bring clarification and clarity about symbolism in musical art much less about the genre - solo songs.

The introduction is about the political regime in Albania, which is fully captured by the Marxist-Leninist ideology and the new order, the new programs based on this ideological platform. But in the school curricula, besides the Russian ideology, the French history and literature are also addressed. But despite severe limitations, all forms of music flourished and credible standards were reached.

The next chapter explores "symbolism" and what it "entails" in its character as a style in the greatest detail. The historical description treads on 'non-totalitarian art', its separation from society, the strength of the idea being to show the figurative and emotional power. The representatives of Symbolism in French literature are Paul Verlaine and Stéphane Mallarmé, who express the attitudes of the Symbolists through a new poetic language, revealing its qualities and defining the purpose of clear poetry, which should reflect an absolute reality, free from the mutability and darkness of everyday life. The author Victor Cousin is quoted defending the thesis of

Larpurlartism, "Art for art's sake," which was advocated by the Symbolists, Parnasists, and Impressionists.

Symbolism in art music, in solo songs, is shown with quotations and examples from various musical sources and theorists. Stylistic divergences, symbolism and symbolism are shown with their particularities, examples and quotations. Serious research has been done by the PhD candidate on relationships - symbolism

vs. realism, symbolism vs. expressionism, as well as the text-music relationship.

The Distinctive Features of Symbolism in the Solo Songs of Albanian and Kosovar Composers is interesting for its little-known factual background and information. Works are examined through the eyes of their composers. And the listing of the works is something that is unique in itself. Tracing the geopolitical influence on the work of Albanian composers and the path and reason for the emergence of Symbolism and the influence of the Russian national school on the stylistic formation of their musical approaches.

The applied nature of this dissertation is the analytical methodology, which contains microstructural and macrostructural analysis. It identifies the appearance of symbolism in the solo songs of Albanian composers of the communist period in Albania. Songs that are symbolist in their content are found.

I declare with conviction that the dissertation work deserves the award of the degree of Doctor of Sciences to Vita Guhelli.

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Prof. Dr Deyan Pavlov