

Statement

by

Prof. Dr. Svilen Raychev

on the dissertation for awarding the educational and scientific degree
„Doctor”

to

Wang Bo

on the topic:

***“Vocal Interpretation of Selected Songs by Franz Schubert,
Richard Strauss, Gabriel Fauré and Qing Zhu, Huang Zi, Li
Yinghai: a Comparative Study from a Singer's Perspective”***

Research Supervisor **Prof. Dr. Milena Shushulova-Pavlova**

Vocal Supervisor: **Dr. Natalia Afeyan**

Wang Bo is from China, where she completed her Bachelor's degree in Music Performance - Voice. She has a Master's degree in Vocal Chamber Music from the Conservatory of Music in Rovigo, Italy.

Wang Bo specialized in Japan with Professor Hidemi Kikuchi. She has won prizes in International vocal music competitions and has participated in numerous concerts on various prestigious stages in Italy, Bulgaria, China, etc.

Wang Bo is a PhD candidate on independent training, graduated with the right to defend in the doctoral program of "Music" at NBU in the professional field 8.3 "Music and Dance Art", scientific specialty "Musicology and Music Art".

The presented dissertation, entitled *"Vocal Interpretation of Selected Songs by Franz Schubert, Richard Strauss, Gabriel Fauré and Qing Zhu, Huang Zi, Li Yinghai: a Comparative Study from a Singer's Perspective"* consists of 97 pages and contains an Introduction, four main chapters with subsections, a Conclusion, Contributions, and a Bibliography.

The research includes a comparative study of works by three Chinese and three Western composers, focusing on the development of art songs in China with the aim of exploring the differences between Chinese and Western art songs. It examines the distinctions in aesthetic pursuits between Chinese and Western culture by comparing Chinese and Western aesthetics.

Issues and the role of linguistic knowledge in the realistic performance of songs are also examined, highlighting that knowledge of the original language is of great importance in the interpretation of a particular song.

The principles and difficulties in solving specific problems of performing the songs of the three Chinese and the three Western composers are discussed and highlighted in different parts of the dissertation. Noteworthy is also the good knowledge of hardships and performance problems in song interpretation from the perspective of singers of different nationalities and from different cultural backgrounds.

The specifically written for the purposes of the dissertation **Introduction** clearly outlines the aim and objectives of the study, showing the tendencies of the ongoing exchange between Eastern and Western cultures by tracing the historical processes in Western and Chinese music.

The **first chapter** of the study provides a brief introduction to traditional Chinese aesthetics in the areas of architecture, literature, fine arts, traditional Chinese music, Buddhist culture in China, etc.

In **chapter two**, the PhD candidate presents Western art forms: the origins of European music and the synthesis of aesthetics in music.

Chapter three is a comparison between Chinese and Western aesthetics and the relationship between the natural sciences and religious beliefs.

Chapter four compares Western composers of the Romantic era with contemporary Chinese composers. Through these pairwise comparisons, the author aims to explore the diversities between Chinese and Western composers and their art songs. It shows the similarities and differences in their compositional style and musical aesthetics.

There is a thorough and solidly argued analysis to reasonably interpret the form and content of specific songs. The chosen formulation and the concreteness of the subject matter in the practical examination of these works determine the significance and scholarly contribution of the present work.

This dissertation is not merely a historical, chronological study of a particular genre or era. It is the author's analytical reflection on traditions and on how young people should prepare themselves to perform works in this style. The dissertation is very useful and will be helpful to singers who are training in this art form.

The dissertation thus presented enriches our scholarly literature and can serve with its ideas for new research developments.

The conclusion attempts to summarize the issues and highlight the contributions of the text.

Necessary publications closely related to the topic are also presented.

I fully agree with the contributions of the dissertation outlined by the author.

I am convinced that Wong Bo's dissertation has a contributory character, both in a theoretical and applied sense. With her overall work and contributions, **the candidate meets the requirements for the educational and scientific degree of Doctor of Science and I urge the esteemed scientific jury to award it to her.**

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