

STATEMENT

By Prof. Dr. Adrian Georgiev, Sofia University "St. Kliment Ohridski" On dissertation on

The contemporary flute repertoire of the emerging Kosovar composers compared with the 21st century world composers

Zane Abazi

Supervisors:

Prof. Dr. Luisa Sello and Prof. Dr. Yavor Konov, Doctor of Sciences

Zane Abazi commenced her flute studies at the age of seven. She completed her primary and secondary music education in Peja and Prishtina under the tutelage of Professor Suejla Bruti-Zhuri. Thereafter, she pursued her undergraduate studies at "Hasan Prishtina" University in Prishtina, where she was mentored by Venera Mehmetagaj and Erëmira Çitaku. Subsequently, she embarked on her postgraduate studies, once again under the guidance of Professor Erëmira Çitaku. She has participated in masterclasses taught by distinguished instrumentalists, including Laura Levai Akshin, Ljubiša Jovanović, Andreas Gosling, Susanne Peters, Michelle Becker, Bulent Evgil, Evelyn Degen, Gregory Charette and Luisa Sello. She has performed as soloist with the Naonis Donatello Orchestra in Grado, Italy, with the Sofia Symphony in Bulgaria and with the Kosovo Philharmonic Orchestra in Kosovo.

Since 2021, Zane has been principal flutist of the Kosovo Opera Orchestra and performs as a deputy flutist in the Kosovo Philharmonic Orchestra. In her own words, "she experiences the joy of expressing her musicality through diverse collaborations, believing that each performance offers a unique opportunity to connect with the audience and share her love of music" (Zane, 2023).

Zane has participated in numerous festivals including DAM Fest, Flute Sounds, Sofia Music Week, Orpheus International Music Academy, Chamberfest in Pristina, Skopje and Tirana, Sofia Computer Music Festival, Campus Udine, Darte Festival, Pristina Balkan Composers Competition and Castello Udine Festival.

In terms of artistic and pedagogical activities, Zane Abazi presents a substantial list of concerts, as well as a lecture on "New and Extended Techniques in the Flute Repertoire" at the Academy of Arts, Tirana, Albania; Frymon Festival, and publications on the topic of his dissertation, and in particular "Comparison of 21st Century Flute Repertoire: Bardh Dubovci and Ian Clarke" - Young Research Forum on Music and Dance: Conference with International Participation.

The central ambition of this dissertation is to identify and analyse Kosovar 21st-century flute compositions in comparison with the works of composers from around the world. According

to Zane, she is pleased to report that she has successfully identified a significant number of composers and a substantial number of excellent works from the flute repertoire in Kosovo, which have been appraised and compared in the dissertation.

This research has identified a particular focus on the composers Drinor Zymberi, Dafina Zeqiri Nushi, Rafet Rudi and Mendi Mengjqi, who represent the second half of the 20th century. This is followed by a younger generation of composers, including Bardh Dubovci, Ylli Daklani, Anda Kreziu, Liburn Jupolli, Ersan Januzi and Leutrim Sahiti. In the opinion of Zane Abazi, the works of the aforementioned composers are poised to assume a significant role in the evolution of the flute repertoire in Kosovo in the forthcoming years. A comparative analysis of the works with those of composers from around the globe has been undertaken, with an emphasis on the varied styles employed and the innovative and expanded performance techniques utilised. Beginning in the year 2000, Kosovo composers initiated a concerted endeavour to identify potential applications for the aforementioned methodologies and effects, subsequently incorporating them into their repertoire. Of particular note is the influence on younger composers of fellow Kosovo-born and international figures. However, in their recent works, a discernible sophistication in the exploitation of these influences is evident. The dissertation is further enriched by a comprehensive study and analysis of the utilisation of electronic music and tape music. In this section, it is pertinent to make a remark on the nomenclature employed. It is hypothesised that the term pertains to pre-recorded music, whether on tape or other medium. This observation indicates an augmented interest among composers from Kosovo since the advent of the 21st century, as exemplified by the oeuvre "Dialogues Perdu" by Rafet Rudi, followed by "Image" by his daughter Donika Rudi and culminating in "As You See Me" by the composer Bardh Dubovci. An understanding of the philosophical nature of the works reveals that composers from Kosovo possess a distinctive style of composition that is significantly different from one another. This diversity in style has contributed to the development of a distinct musical heritage, characterised by a professional output of compositions. This legacy suggests a degree of proficiency in the development of electronic composition in the 21st century, with notable achievements that align with the global landscape, despite the paucity of professional compositions produced in the past five decades.

In conclusion, and in relation to the results of the study, Zane Abazi expresses her opinion that the flute repertoire of Kosovar composers in the 21st century has achieved a standard that is comparable to that of composers from other parts of the world who have had the opportunity to develop professional music over a significant number of centuries in the past. Structurally, the dissertation consists of three chapters, a conclusion, and numerous subchapters. The first chapter, entitled "The Music Community in the 2000s in Kosovo and its Relationship to the Music Community Worldwide", discusses the social circumstances of the music community in Kosovo in the early 2000s, the influence of world composers on the artistic and musical development of Kosovo composers of the early 2000s, and the most influential Kosovo composers of the 20th century who influenced young and Kosovo composers.

The second chapter, entitled "Advanced Techniques in the Flute Repertoire of Kosovar Composers of the 2000s in Comparison with the International Flute Repertoire", explores the compositional and stylistic characteristics of works by 21st-century Kosovar composers and their performance.

The third chapter, entitled "Kosovar Composers from 2010 to the Present", undertakes an analysis of extended techniques among Kosovar composers and concert flute performances. It also explores the educational role of Kosovar composers and their application of electronic music in their musical works.

It is evident that the translation is not entirely accurate in terms of terminology. In this regard, it is recommended that the dissertation be stylistically revised, particularly in the event of publication in Bulgarian. I concur with the contributions made, and in conclusion, I can give my positive assessment of the work, recommending to the esteemed scientific jury to award the educational and scientific degree of "DOCTOR" in the field of Music and Dance Art to Zane Abazi.

Dated: Sofia, 09.01.2025.

Professor Adrian Georgiev