

## STATEMENT

By

*Prof. Dr. Alexander Svetoslavov Vasilenko*

*National Academy of Music " Prof. Pancho Vladigerov" - Sofia,*

on the dissertation entitled

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

*in the professional field 8.3. Music and dance art*

**Author:**

**Zane Abazi under the supervision of prof. Prof. Yavor Konov, Ph.D. and Prof. Dr. Luisa  
Sello**

for the award of the doctoral degree

in the professional field 8.3. Music and Dance Art

Zane Abazi is a Kosovar flautist who received a robust musical education specialising in the flute in her country of origin. She refined her professional competencies by participating in numerous master classes, and she currently holds the prestigious position of principal flute in the Kosovo Opera. In addition, she is employed by the Kosovo Philharmonic Orchestra. Abazi has amassed a wealth of experience as a solo, chamber and orchestral performer, with numerous appearances in distinguished festivals in Kosovo and abroad, particularly noteworthy given her youth. Her research is focused on the interpretation of contemporary music and the experimental field of instrumental sound production in the flute, with a view to identifying new expressive parameters and techniques. The provided biography and the list of the doctoral student's current concert activity clearly delineate her musical profile and provide the necessary prerequisites for a competent and complete artistic doctoral research focused on the national specificity of the flute works in the context of comparison with world trends and models.

The dissertation in English is laid out in 98 pages and is clearly structured by an introduction, three The present volume comprises chapters (along with corresponding subchapters) and a conclusion, with an appended bibliography consisting of fourteen references, thirty-three sheet music editions, seven internet sources, and a specified number of audio recordings available online. The chronological principle of exposition has been followed, however contingent and compressed the division and differentiation of four generations of Kosovar composers may seem, considering the compact time period of the relatively young national tradition in the field of so-called classical music. The interrelationships and influences are examined from the perspective of the inherited national traditions, largely based on Albanian folk music, in the perspective of the world genre, form and instrumental traditions, as well as in the perspective of the adoption and development of the most current world trends in compositional and performance flute art. From a personal perspective, the most noteworthy are the comparative analyses of works identified as landmark achievements by both national and international composers, particularly in Chapter Two. These analyses offer unmistakable evidence of the doctoral student's immediate and in-depth familiarity with the subject, a familiarity that is evidently shaped by their practical engagement. It is these fragments of the dissertation that provide the most realistic coverage of the title's stated intention to situate the national flute repertoire not merely in the context of classification, but in the context of the world's contemporary repertoire. It is evident that the familiarity with avant-garde trends in compositional creativity, directed towards the utilisation of sound recording and electronic technologies, as well as uniquely innovative techniques of sound extraction, is perceived as a valuable strand in the research. The aforementioned examples and reflections, from the perspective of an interpreter, persuasively demonstrate the PhD student's proficiency and comprehensive orientation in the domain of contemporary music-making. I would agree with the contributions of the dissertation as formulated by the doctoral candidate. At the same time, I would draw attention to the fact that their distribution in the six points is not entirely convincing, since in places they almost overlap in meaning. I find that the contributions could have been formulated more correctly and in relief in a smaller number of points.

It is imperative to emphasise that the present opinion pertains exclusively to the thesis. It is evident from the aforementioned that the opinion is favourable in its entirety. However, certain aspects merit attention, thus necessitating critical observations.

- The abstract, which spans 20 pages in the English version and 32 pages in the Bulgarian version, exhibits a divergent structure from the primary text, a distinction that is discernible even from its content. While the abstract does not supplant the main text in terms of meaning, it must be noted that the submitted abstract does not accurately reflect the content and structure of the dissertation. It is imperative that the abstract be revised, particularly in light of its mandatory publication on the Internet.

- It is not possible to offer a more delicate characterisation of the Bulgarian translation of the abstract than to describe it as inadequate. In addition to the unusual structuring of phrases, it is riddled with glaring inaccuracies, such as incorrect terminology, proper names, and semantic imprecisions. It is imperative that the translation is executed with utmost precision and elegance, particularly in consideration of its intended publication.

- The attached documentation, which details the doctoral candidate's concert activity from March 2022 to September 2024, is substantial and noteworthy. However, it should be noted that a substantial proportion of the performances could not, according to the repertoire listed therein, be attributed to the present dissertation. It is therefore recommended that the list be revised, although it will remain sufficiently representative and saturated.

In conclusion, on the basis of my impressions above, and despite the critical remarks made, I would recommend to the members of the esteemed scientific jury to award the educational and scientific degree "Doctor" in the professional field 8.3. Music and Dance Art to **Zane Abazi**.

Sofia, 07.01.2025.