

Opinion

about

Dissertation by Eugeniy Chevkenov on the theme  
„Historical context and analysis of the Violin concertos by Mozart KV 207, 211, 216, 218 and 219“

for granting the educational and scientific degree „doctor“ at the department „Classical and pop-jazz performing art“ at the AMTII „Asen Diamandiev“ city of Plovdiv

by

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He was born in Plovdiv, in the family of well-known musicians He graduated from the Plovdiv Music High-School, The National Music Academy in Sofia and The University of Music Vienna. Winner of local and international awards. He has worked with Vienna Philharmonic and Vienna State Opera. Since year 2000 he is presented with the honorary citizenship of Austria, given for extraordinary achievements and special merits as a musician. 2000-2014 he has been Professor at the „Gustav Mahler“ Conservatory in Vienna, for one legislation period also a deputy director. Since 2014 he is Professor at the Viennese „Richard Wagner“ Conservatory, teaching violin, chamber music and orchestra. Since 2013 Professor at the annual summer courses Wiener Musikseminar at the University of Music in Vienna. In his remarkable career ge has given concerts in nearly 40 countries worldwide , in the most famous and prestigious halls such as Musikverein, Konzerthaus, Carnegie Hall, Gasteig, Pesti Figaro, Tokio Metropolitan, Osaka Symphony Hall etc.

The dissertation contains 200 pages: Introduction, First chapter with 6 sub-items, Second chapter with 8 sub-items, conclusion, contributions and used literature.

In the **Introduction** the main goal of the work is stated, as to present a deep and solid arguments process analysis, which should fundamentally interpret the form and content of Mozarts violin concertos, based on broad facto-logy through historically-political and philosophically-scientific context of the age of enlightenment, and in the light of the tendencies in society and art, which have contributed to the emerging of the phenomenon Mozart. **The method** to achieve that goal - analytical combination of describing and applying syncretic formulas, based on concrete musical codes, characteristic to Mozarts musical language and style, well-proven by interpretation of their usage and combination of the specific singular music elements. **The contributions** of the work apply not only in the field of the mentioned scientific use, but willingly spread to the practical field , being useful as information to performers, teachers and students - in their search for historically truthful, stylish convincing and at the end emotionally and intellectually moving interpretation. The **contemporary actuality of the treated thematics** is based on contemporary and scientific interpretation approach.

First chapter - The context (first sub-item) is general historical information, lays out fact and years, connected to political reforms and reflecting to the art. Second sub-item - „Literature, philosophy and science of 18th century“, deals with the above mentioned in one chapter, as a consequence of internal logic, based on the undoubtedly encyclopedic character of that time. In their majority, without substantial exceptions, the philosophers of that historic period are also writers, the scientists - philosophers and the writers - scientists. Attention is paid to indications of upcoming social changes, which have been advanced in the philosophical thought and literature movements and tendencies. Following this logical path of development since the end of the 17th century there are names listed, of philosophers, mathematicians, discoverers. Accordingly, people who continued and developed European and German literature in the 18th century. Sub-item 3 deals with the musical prehistory, with the direct and indirect influences of personalities, schools, musical trends, as well as some specific genres and forms, which have proved to be of importance not only in general to the Mozart style, but in particular to the violin concertos. Sub-item 4 - „Artistic path before the composing of the violin concertos“ gives an overview of the individual creative evolution of the composer which led to KV 207, 211, 216, 218 and 219. The mere fact that there is an intensive process of composer's growth before the age of 19 witnesses about the uniqueness and unprecedented gift of Mozart's genius, his extremely early maturity and incredible artistic fate.

Second chapter - Analysis - begins with „anatomy“, which proves us that the music language, as a structured system of communication is based on clear definable and recognizable components, which find themselves in constant active interaction. The panoramic overview reveals a very interesting perspective, segregating the first two from the following three concertos. The doctorant makes a comparative overview, as a component of the detailed parallel analysis to the five compositions. In this very sub-item of second chapter main priority is to lay the big major strokes of the treated concertos, as an opposite to the upcoming detailed linear approach of analytic action later on. The separate movements - 1st, 2nd, 3rd, their structural elements - exposition, middle section, recapitulation, rondo refrain, couplets, are compared amongst each other. Same comparative analysis is undertaken to main and side themes, polythematism and the affected by bigger thematic zones, tonal dramaturgy, metrical and tempo solutions, thus concluding with an overall apology of Mozart's operatic influence to the concertos.

Sub-items 4 till 8 are analyzed with professional, interpretive and innovative ingenuity, delivering thorough analysis of each detail, concerning every movement (form, models, thematics, problematic of bar numbers etc.). Analysis which is to be incredibly useful, for everyone who wants to come in touch with these concertos - also pointed out in the conclusion.

### **The contributions of this work are:**

- for the first time Mozart's violin concertos are a subject of historical-political and philosophic-scientific contextual analysis, concerning the Age of Enlightenment and its social and artistic trends, which have contributed to the emerging of the phenomenon Mozart.
- for the first time in the Bulgarian musicology is given a thorough analysis of these compositions
- an innovative analytical method is applied, as a combination of describing and applying syncretic formulas, based on concrete musical codes, characteristic to Mozart's musical language and style.
- the above mentioned innovative analytical method is a model for global systematization of an universal approach to the grammar, semantics and semiotics of the language of music, which makes it applicable to various composers and styles.

- In the flow of the investigation important sources are quoted, a great number of tables and score examples have been provided
- The thesis of the global theatrical-operatic genesis of the instrumental music in general and particularly of the violin concertos has been well-grounded.
- a original hypothesis of the pre-dating of the Second violin concerto has been formulated
- besides its scientific and research value, the work has its practical and applicable side, suggesting an alternative innovative system, which has to enrich the existing practice.

The used literature has been systemized and listed thoroughly, by the doctorant, with all needs references.

After having closely examined this interesting dissertational work I am convincingly suggesting the granting to Eugeniy Chevkenov of the educational and scientific degree „doctor“.

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