

REVIEW

by Prof. Velislav Zaimov, PhD

professor doctor of score reading and composition in the Department of “Conducting and Composition” at the Faculty of Theory, Composition and Conducting of the National Academy of Music “Prof. Pancho Vladigerov”, member of a scientific jury in a competition for the academic position of “professor” in the field of higher education 8. - Arts, professional direction 8.3. Music and Dance Art (Musical Analysis) at the Faculty of Pedagogy of Konstantin Preslavsky University of Shumen, appointed by Order No. RD-16-086/07.07.2023.

One candidate appeared in the announced competition. This is Associate Professor Nikolay Andriyanov, PhD, professor of theoretical disciplines at Konstantin Preslavsky University of Shumen. He was born in 1975. He graduated from the same university in 1997 with a degree in “music teacher”. In 2004, he defended his doctoral degree with a dissertation on the topic “Peculiarities of the harmonic language in the choral work of J.S. Bach”, and since 2015 he has held the scientific position of associate professor.

As a theorist, Nikolay Andriyanov is the author of four manuals on musical analysis, a textbook on harmony, the monograph "On some features of the compositional style of Ludwig van Beethoven", as well as the presented habilitation thesis “Early symphonies of Ludwig van Beethoven – compositional-structural features”. There are publications of theoretical developments in specialized scientific publications.

In parallel with his scientific and teaching activities, Nikolay Andriyanov also works as a conductor of the Shumen choir “Rodni Zvutsi” at the “Dobri Voynikov – 1856” People's Community Center. With this choir, there are numerous performances in our country and in numerous European countries. He has also received prestigious awards from international choral competitions and festivals, such as the second prize of “Singing Peace” in St. Petersburg (2014) and

a gold diploma from the International Festival in Krakow (2013).

The habilitation thesis “The early symphonies of Ludwig van Beethoven - compositional - structural features” consists of an introduction, three chapters: “Mozart and Beethoven – Creative Style Parallels on Mozart's Piano Sonata No. 14 and Beethoven's Pathetic Piano Sonata No. 8” and a chapter each on Beethoven's first two symphonies, followed by a conclusion, application, and bibliography with twenty-eight book titles in Bulgarian, Russian, German and English, as well as four electronic titles.

In the introduction, the author states the purpose of his research: “The present work aims to establish new research approaches in the theory of music analysis, aimed at a more accurate interpretation of the functional organization of the content at the micro and macro level, from the point of view of the author's intentions”. Here, through examples – parallels in different instrumental genres between works by Beethoven and his two great predecessors, Joseph Haydn and Wolfgang Amadeus Mozart, some manifestations of the influence that Beethoven felt from them during the first Viennese period. It is impressive the large amount of theoretical literature that has been used and which gives a great deal of light to the conclusions drawn.

In the first chapter, “Mozart and Beethoven - parallels of creative style on Mozart's Piano Sonata No. 14 and Beethoven's Pathetic Piano Sonata No. 8”, the author looks for the roots of Beethoven's style, which can undoubtedly be seen in the first two Viennese classics. He believes that Beethoven was more influenced by Mozart (and the very title of the chapter suggests this view), since with Haydn, being also older with goals thirty-four years after Mozart, there are still vestiges of the baroque way of thinking that was already fading in his time. Nevertheless, some remains are found in the way of composing in terms of the tonal plane, where the influence of the so-called old sonata form is still felt. But such a treatment of the tonal plane is not foreign to Beethoven himself: in the exposition of the Piano Sonata No. 1 there is no closed construction in the main key of F

minor; the first period is open, and this implies the construction of a compound period with a second cadence in the major key, but the second period of the compound is omitted. The first cadenza is only in the subordinate key of A flat major, which is confirmed at the end of the exposition. The tonal plan in the first movement of Piano Sonata No. 14 “Moon” is also completely baroque. In many cases, twentieth-century theoretical thought tended to define the functions of sections in terms of thematic material rather than the tonal plane. Here are some judgments of the Russian musicologist Vladimir Protopopov, quoted in the present work:

“External is the similarity at the beginning of Piano Sonata No. 31 and Piano Sonata No. 24. If in Sonata No. 31 the first quatrain with signs of an introduction is the main theme itself, then in Sonata No. 24 it is an introduction, regardless of the fact that there are signs of a thematic core (first core of contrasting main theme). As a short introductory piece, it is thematically self-contained and prepares the introduction of the main theme”.

“...Beethoven treats the theme of the introduction as an element of the main theme”.

“When examining the sonata Allegro in the late works of the composer, Protopopov observed a tendency to connect the main theme with the introduction...”.

Chapter Two of the First Symphony (by Beethoven) provides an extremely detailed analysis of each of the four movements. Numerous analogous constructions are cited from other works by Beethoven himself, but also from Haydn and from Mozart, even from Johann Sebastian Bach, for almost all sections of the form.

Even at first glance, the in-depth knowledge of Beethoven's complete work, as well as of many other composers from the previous era, and not only from her, makes an impression. The search for such connections is useful because it provides a generalizing understanding of the progression of musical form over

time by finding common principles. In this sense, the work would also be useful for the analysis of many other authors. The most characteristic or unusual solutions in the symphony are highlighted here:

- the introduction to the first part with an unstable first phase and especially with the unusual starting dominant seventh chord to the subdominant;
- the developing, tonally unstable construction in the first phase of the coda, again in the first part, a phenomenon unusual for a concluding part of the form;
- the relatively fast tempo of the Minuet as the third movement, which brings it closer in character to a scherzo;
- the introduction to the fourth movement, too rarely found in literature, such as in the First Symphony by Johannes Brahms.

In Chapter Three, Symphony No. 2 is analyzed in detail in the same comprehensive manner as the analysis of Symphony No. 1. Each partition has been examined by measures and the functions of the partitions have been determined.

Here, I would disagree with the definition of the partition functions in the first part, especially the two elaborations and the two reprises. Reprise means restoration of tonal stability. In the first part, this is done by tact 216 (Edition Peters score) with the introduction of the first theme in the main key of D major; from bar 229, with the interposition of the cadence in D major, there follows a transition in which from the fifth bar there is a twelve-bar dominant inclination back to the main key, in which from bar 245 the second theme takes place. The coda starts at bar 284 in the major key (development cannot start from the major key). Indeed, it (the coda) is very unusual: it goes through six phases, but each of them with a cadence in the main key. It is true that the first four phases resemble a development in their instability, but the continuous return of the main tonality defines the real function of this division. This case is quite different from the fourth movement of Symphony No. 8, where there are indeed two reprises

preceded by two developments, quite distinct structurally, but also with a different tonal plan.

In general, the analyzes in the monograph are very thorough, wide-ranging and with connections to many other works, which is particularly valuable. On every page, the author's musical culture and his striving for comprehensiveness of the matter are evident. I would only recommend that the examples of symphonic works be presented from a score rather than a piano excerpt, since the orchestral letter with its invoice has its important place in the essence of the works.

After everything described above, I believe that the habilitation work has serious scientific value and its author has analytical thinking. Therefore, I strongly suggest to the honorable scientific jury that Associate Professor Nikolay Mitev Andriyanov, PhD be awarded the scientific position “**Professor**” in scientific direction 8.3 - music and dance art.

Sofia, August 30, 2023

Member of the Scientific Jury:.....
(Prof. Velislav Zaimov, PhD)

