

REVIEWS

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for the dissertation of Assen Tsvetanov Angelov, PhD student at the Department of Orchestral Instruments and Classical Singing, Faculty of Music Pedagogy at AMTI "Prof. Assen Diamandiev "

on the Contribution of the Bulgarian French Horn School to the Development of French Horn Art in Brazil

for the award of a doctorate degree, professional field 8.3. "Musical and Dance Art"

Assen Tsvetanov Angelov graduated from the NUCI "Prof. Pancho Vladigerov" in Burgas. Graduated with a special horn tool at the National Academy of Music "Prof. Pancho Vladigerov" - Sofia in 1995. In the class of Prof. Vladislav Grigorov, where he also completed a two-year masterclass in horn and chamber music. From 1992 to 1999 he worked as a leader of the horn group in the New Symphony Orchestra - Sofia, and in the period 1994 - 1999 Waldhorn group in the Academic Symphony Orchestra of the National Academy of Music "Prof. P. Vladigerov" - Sofia. From 1999 until now he is the leader of the horn band at Amazonas Philharmonic in Manaus, Amazon.

From 2001 to 2010 he worked as a french horn teacher at the Lyceum of Music "Claudio Santoro", Manaus, Amazon. From 2003 to 2009 he worked as a part-time professor of french horn at the University of Amazonia. From 2011 until now, he has been the leader of the french horn group at the Amazon State Symphony Orchestra. In 2011, after winning a competition, he began working as a full-time teacher of french horn and chamber music at Amazon State University, where he continues to work.

Assen Angelov regularly holds master classes at the Valle Music Foundation, Belem - Para, teaches french horn as part of the "Musikando" educational project, participates as a scientific adviser in a program for scientific development on the topic: "Training Development and Performing Mastery in" and "Applying Methods for the Development of Horn Training and Performing Skills". According to his idea, in 2003 a french horn quartet of students was created, with which he gave a series of educational concerts.

In conjunction with the Youtube Symphony Orchestra Angelov performs a series of concerts in Sydney - Australia. As a soloist, he has performed concerts by Mozart, Förster, Schoek, Richard Strauss and more. On his initiative, the "Concert for Four Horns and Orchestra" by Henry Hubler was presented for the first time in Brazil. His teaching activity is accom-

panied by numerous performances in festivals, chamber music, lectures and work in symphony orchestras.

The dissertation proposed for defense is on the theme "The contribution of the Bulgarian french horn school to the development of french horn art in Brazil". The total volume is 222 pages, of which 212 main text and 154 note examples. The paper contains an introduction, 6 chapters with subsections, a conclusion, contributions to the dissertation, a bibliography of 72 titles, an annex with 35 notes and scientific publications.

The **subject** of the study is the french horn art, the pedagogical achievements of the schools in Bulgaria and Brazil and their professional interaction. In this connection, various aspects of the problem have been explored: music-performing, theoretical, pedagogical and cultural.

The **purpose** of the work is to review the achievements of the Bulgarian Horn School and its teaching methods by tracing its historical roots and its connection with European traditions.

The PhD student outlines the following **tasks**:

- to trace and explain the characteristic features of the french horn training methodology developed at the Bulgarian school and its systematic application in Brazil.
- to substantiate and prove the real contribution of the bulgarian french horn school to the development of french horn art in Brazil.
- analyze iconic french horn concerts from the classical repertoire by presenting historically established and innovative approaches to the standards of excellence.
- to look at the new phenomena in the concert repertoire in Amazon - example concerts from Europe, Bulgaria and Brazil.

The research methods applied in the study are empirical, theoretical and analytical.

Chapter One "The French Horn in the World of Music. Importance of vocabulary in musical language and instrumentation" provides a brief historical account of the origin and evolution of the instrument, its timbre and technical characteristics and its application in the orchestra in different musical styles and eras. According to the PhD student, french horn has its own potential of characteristic melodic-intonation aids, harmonic complexes and even individualized rhythmic formulas that are well-established and used in certain stylistic conditions. He supports this claim with many noteworthy examples.

The role of french horn in the chamber instrumental genres and the realization of the instrument in the context of the new creative pursuits of contemporary composers are considered, as well as the role of the educator in overcoming the technical and interpretative problems arising in the newly created repertoire. Along with the examples given for illustration by Shostakovich, Boulez, Penderecki, Denisov, Schnittke, titles by bulgarian authors are in-

cluded: L. Nikolov, T. Popov, D. Sagayev, M. Goleminov, V. Kazandzhiev, B. Abrashev, F. Pavlov, V. Zaimov and others.

Chapter Two deals with the Bulgarian French horn school as an integral part of the national music culture. The PhD student gives an overview of the emergence of professional Bulgarian music art, which begins its long journey after the Liberation based on folklore and European musical traditions.

The role of Czech musicians in Bulgaria, whose work leaves lasting traces in the field of instrumental performance, is outlined. The creation of a Bulgarian French horn performance school is associated with the emergence of the orchestra of the Leibgard Regiment, led by Joseph Hohol. An important place during this period was also Vaclav Pelishek, a prominent trumpeter, hornist and teacher.

Angelov presents the historical conditions under which the French horn school in Bulgaria is created and approved. The qualitatively new level of development is conditioned by the emergence of professional music institutions: a private music school, which in 1912 became the State Music School, the National Opera, the State Music Academy, in which in 1924. training in brass instruments becomes 5 years. Among the names with the greatest merits for the development of the professional wind school in Bulgaria are Prof. Atanas Gurdev, Prof. Stoyan Stoyanov and Prof. Peter Karparov.

In this chapter, the doctoral student gives a special place to the multifaceted creative and pedagogical activity of Prof. Karel Stari, who created highly qualified performers who raise the level of brass instruments in symphonic and opera orchestras: Prof. Vladislav Grigurov, Dimitar Vulkanov, Kuzman Kuzmanzul, Kuzlvezman, Kuzman, Kuzlvezman Lubomir Nikolov, Academician Prof. Stoyan Karaivanov, Dr. Krasimir Gigov and others. Karel Stari laid the foundations of pedagogical and theoretical literature on French horn, creating methodological literature on French horn, teaching aids, gamut books, exercises, elementary schools, studies, reworks, transcriptions, and more. His followers in the authorship of tutorials for French horn are Lyubomir Nikolov, Prof. N. Tonev, Academician Prof. Stoyan Karaivanov, Prof. Dr. Yasen Teodosiev.

The subject of the **third chapter** of the work is "The Intercultural Aspect - Bulgarian Representatives of Instrumental Orchestra Art in Amazonia, Brazil. History of Higher Musical Instrument Education in French Horn on the Basis of the Bulgarian French Horn School". In it, Angelov looks at the process of creating a functioning vocational education system in Brazil, integrated into music education institutions and adapted to existing orchestra and instrumental experiences that have their own traditions. This process is adequately reflected in the newly established and developing music schools, the music faculties of the universities, in the creation of new, professional orchestras.

The doctoral student points out the historical subjects that are responsible for the development of classical symphonic culture, which laid the foundations for instrumental traditions Amazon, Brazil. First of all, in scale and importance, he places the Amazon Theater as a cultural and architectural symbol, with the largest number of Bulgarian instrumentalists working in Brazil. On the other hand, the Carlos Gomez Foundation, based in Belem, plays a significant role in attracting the first Bulgarian musicians. Its aims are to establish and establish music-educational centers where music-pedagogical disciplines and training in various instru-

ments should be taught.

In this chapter, the doctoral student presents the background of traditional institutions in the Amazon of the nineteenth and early twentieth centuries. The role of the composer Carlos Gomez (1836-1896) is a key figure, a contemporary of Verdi and Puccini, the founder of contemporary Brazilian opera and a figure of European scale associated with the Italian belzano. It is named after the Carlos Gomez Foundation, whose activities play a significant role in the organization, structuring and support of classical music in Brazil. Thanks to the Foundation, the first bulgarian teachers and musicians arrived in Belem in 1987: Evgeni Rachev, Haralampi Mitkov, Petar Saraliev and Marin Iliev, who together with the local violinist Alfonso Barros, created the first Para Chamber Orchestra.

Angelov also looks at the activities of the Amazon Music Foundation, established in 1996, which implements the national Vale Music project. The project is directly targeted at schools and engages children in musical pursuits, leading them to future professional music development. In 2009, Assen Angelov was invited to head the horn course. Following the successes, a decision is made to experimentally train 7-year-old children. After more than two decades of development and training, the students of the Vale Music project have now formed their representative ensembles: the choir, the big band, the Vale Music String Orchestra and the Vale Youth Symphony Orchestra.

In the fourth subsection of the chapter, the dissertation introduces us to bulgarian instrumentalists and educators who have been actively involved in building the brazilian performing culture of the Amazon. Their activity is related to the incredible cultural upsurge since the 90s of the 20th century, during which professional music institutions were created, educational projects were carried out, incl. for socially disadvantaged children, footage is being prepared for Brazil's future music culture. In 1997, Yuri Rizov and Asen Angelov join the intercultural project, which already includes the performance of wind instruments.

Among other institutions that provoke a new development for Brazilian classical music, the "Claudio Santoro" Cultural Center (1997) contributes to music education in the field of classical music, ballet and theater. From his personal experience, Assen Angelov shares the difficulties he encountered as a teacher-complete lack of sheet music literacy, which he had to compensate with a combined teaching of solfeggio, elementary theory, music history and instrument. The achieved results prove his teaching skills - today the first students who enrolled in the school have performed and artist-orchestras and solo performers of french horn, some of them have a career of successful music educators. In terms of methodology, Angelov imparts basic ideas and principles from the initial repertoire, which lays the foundations for instrumental training in Bulgaria, but complements it with attractive forms of ensemble music. He emphasizes the quality of training in the methodology of the instrument in Bulgaria and confirms the high level of training of bulgarian hornists.

The dissertation student shares his personal pedagogical experience as a lecturer at the Faculty of Music at the University of Manaus. According to him, the preparation of young hornists is a complex process related to a number of factors, incl. and of a social nature. As a particularly positive practice, he cites the initiation of the "Musikando" Project, which in one hand widely promotes classical instrumental culture and the classical music heritage in the state of Amazonia and, in the other, aims to involve young people in classical art and protect

them from destructive social phenomena.

The subject of the **fourth chapter** of the paper is the french horn training methodology developed in Bulgaria and its systematic application in Brazil. The author outlines the basic principles of french horn methodology in our country, created and enriched with the established traditions of the Bohemian and Czech schools, supplemented by the experience of russian, german and american schools. In his personal teaching practice he refers to the methodological tools created by K. Stari, N. Tonev and Vl. Grigorov, who deals with a wide range of issues: formation of correct setting and development of the french horn's executive apparatus, creation of breathing skills, work on the technique of the language and quality air jet, toning, correct intonation, culture of playing with beautiful sound, etc. Angelov presents different perspectives on the optimal age at which french horn training should begin and expresses his support for the new trend of this at the age of 6-7.

The following subsections of the chapter present in detail the main elements of french horn playing: executive breathing, tone attack, types of strokes and articulation, dynamics and dynamic effects - clogged roots, fruit, thrillers and more.

Angelov outlines the main methodological goals and objectives of french horn training for beginners. From the study of gamut - first alterations and tonalities, to strokes through the gradual complication of tasks, the presentation is illustrated with numerous examples and exercises in relation to specific problems. The role of ensemble playing in initial french horn training, its motivational role and communicative function was emphasized and instructive and artistic repertoire was proposed for this stage of development.

In the sub-section dealing with advanced training, the doctoral student focuses on the role of sketches for improving the executive apparatus, analyzing the two types of sketches with purely technical tasks and type of solo miniatures of high artistic value. Among the authors reviewed are Georg Koprash, Cyril Karel Stari and Fernando Moris. In the sketches of Fernando Morais, a contemporary brazilian composer, Asen Angelov finds a combination of classical instrumentation with the language of brazilian traditional music. "Characteristic Etudes" - virtuoso plays for horn solo, combine elements of the local music tradition with up-to-date searches for non-tonal music. The samples examined are analyzed in detail and in the context of the relevant methodological tasks.

Chapter Five 'French Horn Concerts in the Classical Repertoire - Adopting World Performance Standards for High and Low Horns. History, Innovation, and Approaches to Standards of Excellence" is extensive and contains a significant portion of the contributions of labor. In it, the doctoral student presents an executive analysis of several emblematic works from the french horn repertoire, which are widely used in pedagogical and performing practice: concert No 3, KV 447, concert No 4, Es dur by VA Mozart - KV 495, and concert No 1, Es dur by R. Strauss, opus 11 (1888). In the preface to the actual analyzes, Assen Angelov gives a brief historical overview of the french horn concerts written in the context of the Viennese classic and the more famous performers of this era.

The analyzes are comprehensive, very well structured and demonstrate erudition and knowledge of the score in its entirety. They contain historical background to the creation of the work, problems of form, style, technical difficulties and interpretation. The technical issues have not been explored in their own right, but in the context of the composer's stylistic

features and concern details of phrasing, peculiarities of the musical language, balance with the orchestra, artistic imagery and a number of other components. The personal experience of the doctoral student, who has performed with this repertoire repeatedly, ensures the completeness and completeness of the analyzes and makes them an appropriate methodological reading for the future young interpreters of this instrumental literature.

The final chapter presents a sample of twentieth-century instrumental difficulties for 'low' horn. Hermann Neuling's Bagatella, commissioned by the Berlin Philharmonic Orchestra, is a virtuoso piece with competitive potential, an integral part of the repertoire of amphibians in the Amazon today. This popularity is credited to the doctoral student who implements it and includes it in the education of its students.

In the last **sixth chapter** of the dissertation "New Phenomena in the Amazon Repertoire. Premiere Concerts from Europe, Bulgaria and Brazil" are premiere events of new or unknown twentieth-century virtuoso concerts and plays in Brazil. The performances were performed by the author of this work, which develops active concert and teaching activities, as well as by some of his students. In this way, the repertoire is updated and enriched with works of different styles and genres. The three works presented are: the Brazilian Premiere of Otomar Shoek's Horn and String Orchestra Concerto (1886-1957), a composer belonging to modernism from the first half of the twentieth century, and Rumen Boyadzhiev - son (1979) and the play "Horn and Piano Duo" by Claudio Santoro (1919-1989), one of Brazil's most famous contemporary composers.

Among the significant **contributions** of this dissertation are the following:

- for the first time in Bulgaria the issue of intercultural music pedagogy is introduced: it examines how the developed bulgarian french horn performing instrumental school becomes the basis for the development of performing and pedagogical tradition in Amazon, Brazil
- for the first time presented the history of the creation of the first Brazilian performing and music-pedagogical institutions related to french horn training
- a new pedagogical concept has been formulated, developed as a synthesis of the principles of bulgarian french horn pedagogy, but presented a new reading, adaptation and forms related to the cultural environment in Brazil
- a comprehensive analysis of performance difficulties in emblematic french horn concerts from the classical and romantic era
- analyzes of the Prime Minister's opus performed by the doctoral candidate are presented.

The presentation of the dissertation is characterized by a clear statement, a well-reasoned thought and a substantiated presentation of the facts. Attached is a note and a bibliographical material to support the author's thesis. The contributions of the development are indisputable and are the result of the doctor's rich executive and pedagogical experience.

In conclusion, I propose to the Honorable Scientific Jury to award Asen Tsvetanov Angelov a Doctorate degree in 8.3. - Music and dance.