

R E V I E W

by Prof. Dr. Atanas Petrov Karafezliev

Lecturer in the Department of Chamber Music and accompaniment
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Sofia

on thesis work for award

of educational and scientific degree "DOCTOR" of

ASEN TSVETANOV ANGELOV

doctoral student of independent form of study

to the Department of Orchestral Instruments and Classical Singing

Faculty of Music Pedagogy

AMTI "Prof. Ass. Diamandiev" - Plovdiv

on the topic:

**"THE CONTRIBUTION OF THE BULGARIAN FRENCH HORN SCHOOL
ON THE DEVELOPMENT OF FRENCH HORN ART IN BRAZIL "**

Biographical information:

Assen Angelov graduated from Burgas Secondary Music School and National Academy of Music "Prof. Pancho Vladigerov" with a master's degree in the class of Prof. Vladislav Grigorov in 1995. In 1997 he completed a two-year master's class in french horn and chamber music under Professor Grigorov.

1992-1999 works as a leader of the french horn band in the New Symphony Orchestra - Sofia

1994-1999 is the leader of the french horn band in the Academic Symphony Orchestra of the National Academy of Music "Prof. P. Vladigerov" - Sofia.

Since 1999 he has been the leader of the french horn band at the Amazonas Philharmonic in Manaus, Amazon, Brazil.

2001-2010 works as a french horn teacher at the Claudio Santoro Music Lyceum in Manaus, Amazon, Brazil.

2003-2009 works as a part-time french horn lecturer at the University of Amazon, Brazil.

From 2011 to the present he has been the leader of the french horn band at the Symphony Orchestra of the University of Amazon, Brazil.

In 2011, after a competition, he started working as a full-time teacher of french horn and chamber music at Amazon State University, where he still works today.

Since 2010 he has regularly held masterclasses at the Vale Music Foundation, Belem - Para.

2014-2016 works as an Orienteer, Coordinator, French Horn Teacher, and Scientific Advisor for various projects and research projects at the University of Amazon on topics such as: Training Development and French Horn Performing Skills, Application of Learning Development Methods and the French Horn Performing Arts, as well as the Muzikando Project.

From 2014 until today, he has been conducting french horn master classes at the University of Amazon, Brazil.

In 2003 he created a french horn quartet of students, together with which they perform a series of educational concerts, activity which continues to this day.

Asen Angelov has performed, as a soloist, many french horn concerts, including those by Mozart, Förster, Schoek, Hubler, R. Strauss and others. He also appeared as a chamber performer.

In 2011, he won a GOOGLE contest and participated in the Youtube Symphony Orchestra, performing a series of concerts in Sydney, Australia.

Asen Angelov's biography shows that he is a performer and teacher with a long and rich creative path of development. Angelov goes through all educational degrees, gaining many years of experience as an orchestrator, soloist, teacher to reach the realization of this scientific research. The number of solo concerts, masterclasses he conducts, solo performances and performances with his students, which have helped the candidate to obtain a solid base of information, knowledge and motivation to write this dissertation, is impressive. The candidate demonstrates a wealth of experience and maturity from his appearances on our and world music scenes. Currently, Assen Angelov is not only a lecturer at the Amazon University in Brazil, but also a conductor of the Amazonas Philharmonic's french horn groups and the Amazon State Symphony Orchestra, two prestigious world bands.

Assen Angelov develops the dissertation "The Contribution of the Bulgarian French Horn School to the Development of French Horn Art in Brazil" in independent form of training, relying on over twenty years of professional experience. The topic is well suited for the overall layout of the thesis and promises meaningful and useful analysis. The work is well structured - the total volume of the dissertation is 222 pages (completely sufficient as required), of which

212 are the main text and 154 note examples. The scientific development contains an introduction, six main chapters with subsections and a conclusion.

At the beginning of the research (the first two chapters), the author skillfully points out the connection between the czech and bulgarian schools in french horn, the deep trace left by Prof. Cyril Karel Stari in the development of the bulgarian school and his own package of knowledge and skills that he received to impart later his invaluable experience in the development of the Horn School of the Amazon - Brazil. Assen Angelov emerges as a kind of headquarters, creating, with the help of the bulgarian tradition, a systematic pedagogical methodology, developed for decades, for the development of the Brazilian National French Horn School. The introduction of a bulgarian instructional and artistic french horn repertoire into the training of the brazilian hornists is also of considerable importance to his work. The author analyzes the state and main achievements of the bulgarian school and draws attention to the "intercultural interaction", as he calls it, with the school of Brazil; laying stable foundations of music professional institutions there. In the first two chapters of his work, Angelov emphasizes this interaction, which, through the dominant sign of the french horn playing methodology developed by K. Old and his followers in Bulgaria, places a european emphasis, unfolding in the pedagogical and performing traditions of the Amazon.

Chapter three is again devoted to the integration of the bulgarian teaching methodology and the performing tradition in the brazilian music education system with the help of new forms of teaching, both at the music schools and at the Faculty of Music at the University of Manaus. The analyzes show the author's profound knowledge of the basic needs of the Brazilian education system and, in particular, of horn training. The historical phenomenon of the rapprochement of the two cultures in the period of the 1990s is considered in the sphere of interaction of social, cultural and musical-historical aspects. Of particular importance here is the influence of the Music Project, which Angelov is in charge of, to attract both young hornists and instrumentalists from different social classes in Brazilian society.

Chapter four goes into the author's teaching experience, which analyzes the principles of breathing, staging, and phrasing borrowed from the Bulgarian school as the basis of instrumental french horn training in Brazil. Mastering strokes, articulation and tone extraction is again related to the application of the basic method of the Bulgarian professors Karel Stari and Vladislav Grigorov, but adapted for students without initial musical knowledge, transformed into new forms of work for different age groups. The author makes useful recommen-

dations in this regard. Thus, scientific research has become a kind of methodology for teaching french horn to brazilian children, as students with different musical outlook and taste and very little basic musical knowledge. Emphasis is placed on appropriate instructional material to build competitive hornists for candidates in instrumental competitions or orchestra auditions.

Chapter Five provides guidance on the interpretation of major french horn concerts and virtuosic solo and chamber works, based on his own extensive experience in performing these works on stage. It is Angelov's rich experience that points to the correct interpretive analysis and knowledge of the style features of the french horn repertoire.

Chapter Six was developed as a textbook for mastering the material in the Faculty of Music at Amazon University, and thus Assen Angelov makes his seminal contribution to teaching at this institution. It is noteworthy that there are Bulgarian works - concerts and chamber works included in the training materials, which complement the contribution of the work and the work of its author.

The contributions of the dissertation are summarized as follows:

- 1. The exploration of the musical language of french horn as a solo instrument in the 19th and 20th centuries, as well as the creation of the bulgarian french horn performing school, in its interconnection with the european tradition, is of great value.*
- 2. In this dissertation, for the first time, the issue of intercultural music pedagogy is introduced as an indisputable scientific contribution in this country. of the XX and XXI centuries. The theoretical and historical perspective discusses the problem of intercultural blending of performing traditions, examines the "grafting" and development of the bulgarian instrumental pedagogical school in Brazil and the specific aspects, repertoire of the instrumentalist-hornist, which he must master in his professional realization in or as a teacher.*
- 3. An undoubted contribution of the study is the description of the history of the establishment of the first Brazilian performing and music-pedagogical institutions related to french horn training. The creation of a series of forms of vocational and amateur instrumental training culminated in the construction of a faculty of music at the University of Amazon, whose history is described in this dissertation.*
- 4. In the dissertation, a new pedagogical concept was developed as a central contribution, developed as a synthesis of the principles of bulgarian french horn pedagogy, but presented*

in a new reading, adaptation and forms related to the cultural environment in Brazil. The principles of breathing, staging, phrasing, as well as the gradual consistency of training, formulated by the bulgarian founding teachers, are the basis for the teaching of french horn for beginners and advanced in Brazil. Ideas for adapting, developing, and operating these methods in a new environment and context in Brazil are a whole new problem in the music-pedagogical research field.

5. The introduction of the system of methodological training aids for technical exercises and sketches for french horn by K. Stari, N. Tonev and St. Karaivanov in Brazil. The author of the dissertation formulates theoretically new methods for working with children based on the principles of the bulgarian methodology. Following the principle of "easy to hard", the dissertation developed a methodology for the gradual introduction of alterations and tonals, for the study of strokes and their combinations. A methodological contribution is the methodology for introducing children to the initial forms of ensemble playing.

6. Contribution to the thesis is the advanced mastery system for mastering mastery skills. The methodological development for mastering and transcendental difficulties presented in the sketches of Koprash and M. Alfons is innovative and rewarding. Now here is presented a system for achieving mastery in strokes, types of passages, types of sound production and the most virtuoso elements of french horn difficulties.

In order to obtain completeness, the dissertation also presents the methods of music-based music-performance analysis of the main horn repertoire, which is the subject of study in the Amazon.

7. The analysis of performance difficulties in major French-Romantic horn concerts is a major contribution. What is new here is that the requirements for technical purity and virtuosity, for stylistics and sound production, adopted in modern professional solo and orchestra practice, are formulated in theory. Contemporary views on concerts by VA Mozart, R. Strauss, and others, cited as an essential goal in higher education in french horn in Brazil, are presented.

8. The momentous moment is the analysis and the executive interpretation of the Prime Minister's Opus for Brazil. Among them we find interpretation as a language and as performance problems at the concert by O. Shoek, performed for the first time in Brazil by the author of the dissertation, as well as a first analysis and interpretation of a french horn concert by the young bulgarian composer Rumens Boyadzhiev-son. This contribution is significant because for the first time an analysis of the work of the bulgarian author, based on performing and teaching experience, has been published. For the first time, a music-aesthetic

and interpretation analysis is also being made of a premiere performance by Claudio Santoro, one of the greatest masters in Brazilian music in the second half of the twentieth century. These are the first musical-aesthetic and interpretative analyzes of the mentioned works, presented in the present work, both theoretically and empirically, through the eyes of the performer who interpreted the works on stage.

The contributions to this dissertation are the result of an interdisciplinary and complex approach to research.

In the foregoing, the accurate and systematic description of the contributory nature of labor is striking, which is a sign of concreteness and completeness. The work bibliography includes 72 titles in Bulgarian, Russian, English and Portuguese, and the Annex contains 35 notes.

In conclusion, I would like to express my personal impressions of the PhD student: I know Assen Angelov as a student at the Music School in Burgas. He has always been one of the most distinguished students, with a very promising and steady development as an instrumentalist. I had the opportunity to perform with him during the time when he was the leader of a group in the Academic Symphony Orchestra of the National Academy of Music "Prof. P. Vladigerov" and I have repeatedly convinced myself of his high professional qualities. At a later stage in his professional development, after his departure for Brazil, I have no direct observations of his work and development, but his successes on the world stage and his undeniable contribution to the development of the horn school and the performing arts in Brazil are impressive.

In the context of what has been said so far, given the fact that the PhD student is an important contributor to the development of the Horn School and the Performing Arts of Brazil, and taking into account the high research level of the dissertation presented, I give my positive assessment by offering the distinguished scientific jury, to be awarded the Scientific and Educational Degree "Doctor" by Asen Tsvetanov Angelov, Doctoral Student in Independent Preparation for the Department of Orchestral Instruments and Classical Singing, Faculty of Music Pedagogy "Of AMTI" Prof. Assen Diamandiev" - Plovdiv.

Sofia, 6 January 2020

Prof. Dr. Atanas Karafezliev

