

OPINION

by Prof. Milena Shushulova-Pavlova, Lecturer at New Bulgarian University,
professional field 8.3 Music and dance art,

scientific specialty Musicology and Music (05.08.02)

for the thesis of

ASEN TSVETANOV ANGELOV

PhD student at AMTI “Prof. Assen Diamandiev “Plovdiv

Faculty of Music Pedagogy,

Department of Orchestral Instruments and Classical Singing, on:

**THE CONTRIBUTION OF THE BULGARIAN WALDHORN SCHOOL
ON THE DEVELOPMENT OF VALDHORN ART IN BRAZIL**

with scientific advisor Assoc. Prof. Dr. Borislav Yasenov

for the award of educational and scientific degree "Doctor"

in professional direction 8.3 Music and Dance,

scientific specialty Musicology and Music (05.08.02)

Applicant's biography

Assen Tsvetanov Angelov graduated from SMU in the city of Burgas, after which the “Prof. Pancho Vladigerov” in Sofia with a specialization in french horn (1995) and a two-year master class in french horn and chamber music in the class of Prof. Vladislav Grigorov (1997). He subsequently worked as a conductor for the french horn band in the New Symphony Orchestra in Sofia and in the Academic Orchestra of the National Academy of Music. Since 1999 he has been the leader of the french horn band at the Amazonas Philharmonic in the city of Manaus - Amazon, Brazil. He has also worked as a french horn teacher at the Claudio Santoro Music Lyceum, and since 2011 has been the head of the french horn band at the Symphony Orchestra and is a full-time professor of french horn and chamber music at Amazon State University. He regularly holds master classes at the Vale Music Foundation, Belem - Para. Co-ordinator of the “Musikando” Project at the University of Amazon since 2014. Participates in various educational and scientific projects of the University as a research supervisor and teacher, as well as a contractor. In 2011, he won a GOOGLE contest and participated in the Youtube Symphony Orchestra, conducting a series of concerts in Sydney, Australia. He regularly participates as a lecturer and performer at the National French Horn Meeting (State University of Rio Grande do Norte) and the French Horn Association of Brazil. He is a soloist in a number of orchestras in Bulgaria and Brazil. He performs international music projects with famous artists such as Placido Domingo, Yvette Sangalo and Andreas Kissler. With the duo "Colors of Magic" (french horn and double bass), he performs a number of concerts in search of new and interesting sound combinations. He also participates in the International “Jungle Meeting” Chamber Music Festival held in Manaus, Amazon. From 2019, he begins working as a visiting french horn teacher at the University of Belem, Para, after a successful french horn master class at Valle Music. At the 71st and 72nd issues of Tuesday's Concerts Project at the University of Amazon, he participated in a recital, "Trio for Block Flute, Horn and Basso Continuo", F dur by Telemann; French Horn and Double Bass Suite by France Van der Sommen; and the Trumpet, French Horn and Trombone Trio by Francis Poulenc.

PUBLICATIONS on the topic of the dissertation

Assen Tsvetanov Angelov presents the following **publications**:

1. Angelov, Assen. Emergence and development of french horn art. Intercultural professional dialogue between the different national traditions and the influence of the Bulgarian Executive School in Brazil. AMTI's Yearbook “Prof. Assen Diamandiev ”- Plovdiv, P. 2018, p. 177, ISSN; 1313-6526.
2. Angelov, Assen. Technical and interpretative problems in mastering competitive con-

certs for high french horn. AMTI "Prof. Assen Diamandiev "- Plovdiv, Proceedings of the National Scientific Conference" Spring Scientific Readings ", 2019. ISSN; 1314-7005.

In addition to the proposed publications, Assen Angelov has an extremely active concert activity related to the topic of the dissertation, which can be accepted as publications (public presentation of a number of works for horn, which are part of this dissertation).

Dissertation thesis THE CONTRIBUTION OF THE BULGARIAN FRENCH HORN SCHOOL ON THE DEVELOPMENT OF FRENCH HORN ART IN BRAZIL is discussed and proposed for defense of a meeting of the Department of Orchestral Instruments and Classical Singing, Faculty of Music Pedagogy, held on 06.12.2019. Its total volume is 222 pages, of which 212 main text and 154 note examples. Contains: **Introduction. Chapter I.** The French Horn in the World of Music. Importance of vocabulary in musical language and instrumentation. **Chapter II.** Bulgarian French Horn School. Historical roots, its connection with European traditions. **Chapter III.** The Intercultural Aspect - Bulgarian Representatives of Instrumental Orchestra Art in Amazon, Brazil. History of the establishment of higher musical instrumental education in french horn based on the bulgarian french horn school. **Chapter IV.** The methodology of hornhorn training developed at the bulgarian hornhorn school and its systematic application in Brazil. **Chapter V.** French Horn Concerts from the Classical Repertoire - Adopting World Performance Standards for High and Low Horn. History, innovation and approaches to standards of excellence. **Chapter VI.** New phenomena in the Amazon repertoire. Premieres from Europe, Bulgaria and Brazil. **Conclusion. Contributions.** An **application** with 35 note sources. The bibliography includes 72 titles.

Significance of the problem under study in scientific and applied science

The problem of intercultural development on the basis and ideas of the Bulgarian French Horn School in the context of brazilian professional performing and pedagogical practice and culture in the Amazon is indeed a phenomenon that involves the development of several levels: cultural and anthropological observation; historical chronicle of events related to the interaction of brazilian and bulgarian instrumental traditions in the early 21st century; development of new ideas in music methodology and pedagogy.

Accurately formulated goals and objectives of the thesis

The dissertation has clearly set goals and objectives, adheres to a precise and precise methodology. The **subject** of the study is the french horn art, the pedagogical achievements of the schools in Bulgaria and Brazil, as well as the collaboration between the two cultures in a professional way. The integration processes that have been developing for more than two decades include various aspects: music-performing, pedagogical, theoretical and, more broadly, cultural. The **purpose** of this paper is to examine the achievements of the Bulgarian French Horn School - teaching methods, tracing its historical roots and its connection with european traditions. The **task** is to trace and explain the peculiarities of the french horn training methodology developed in the bulgarian school and its systematic application in Brazil.

Degree of knowledge of the status of the problem

The study is thorough and serious. It is based on research, examination and analysis. After the 1990s in Bulgaria, in Manaus, several generations of bulgarian instrumentalists (and straychists) - french horn players Nikolay Alipiev, Yuri Rizov, Alipi Genov, and Assen Angelov - have been active in concert and pedagogical activity. The institutions operating in the country create optimal conditions for the adaptation of the bulgarian instrumentalists to a new environment, which despite the language barrier, is extremely favorable and creates prerequisites for the emergence of a kind of intercultural phenomenon, revealing interesting and fruitful

prospects for the development of creative forces. The interaction of two vividly individual musical cultures is developing rapidly, thanks to the powerful communicative powers and resources that musical language brings to nature. Intercultural interaction between the instrumental performing culture of Bulgaria and Brazil is rapidly becoming common language in the multidirectional lines of interaction in the field of concert life, in the pedagogical principles and related methods of teaching and training french horn in different age groups, including children.

Relevance of the literature used and availability of a grounded and developed theoretical model of the study

The research methods applied in the study are empirical, theoretical and analytical. Emblematic french horn concerts from the classical repertoire are analyzed. Methods for elaborating and overcoming the implementation difficulties of mastering high and low french horn standards have been applied. History, innovations and approaches to standards of excellence are presented. New phenomena in the concert repertoire of the Amazon are discussed - sample concerts from Europe, Bulgaria and Brazil. The basis of the bulgarian methodology related to the czech interacts with the various traditions in Brazil and thus the intercultural context receives a strong European accent, especially under the dominant sign of the horn playing methodology, developed by Prof. Cyril Karel Stari and his followers. in the pedagogical and performing traditions of the Amazon.

Contributions to the thesis

1. For the first time, the issue of intercultural music pedagogy is introduced here: it examines how the bulgarian french horn performing instrumental school becomes the basis for the development of performing and pedagogical tradition in the Amazon, Brazil, at the end of XX and beginning of XXI century. The theoretical and historical perspective discusses the problem of intercultural mixing of performing traditions, the influence of the bulgarian instrumental pedagogical school in Brazil and the specific and aspects, repertoire of the instrumentalist-hornist in future professional realization in the orchestra or as a teacher.
2. The history of the creation of the first brazilian performing and music-pedagogical institutions related to french horn training is traced. 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.
3. A new pedagogical concept has been formulated, 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 implementation of the system of methodological training aids for technical exercises and sketches for french horn by K. Stari, N. Tonev, Art. Karaivanov in Brazil is the basis of this methodology. The dissertation author develops a methodology for the gradual introduction of alterations and tonalities, for the study of strokes and their combinations. A methodological contribution is the methodology for introducing children to the initial forms of ensemble playing.
4. A system for mastering advanced mastery skills is proposed. A methodological development for mastering and transcendental difficulties presented in the sketches of Koprashi and M. Alfons is also innovative, by achieving mastery in strokes, types of passages, types of sound reproduction and the most virtuous elements of french horn difficulties.
5. A musical-theoretical and musical-performative analysis of the main french horn repertoire, which is the subject of study in the Amazon, is presented. The requirements for technical purity and virtuosity, for stylistics and sound production, adopted in the modern professional solo and orchestra practice, are formulated the-

oretically. 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.

6. I would say that the most significant is the dissertation development in the last chapter, which deals mainly with music-aesthetic and interpretive analysis and performance problems in the works: A french horn and orchestra concert by Otmar Shoek (performed for the first time in Brazil by the author of the dissertation) ; French horn and piano concert by Rumen Boyadzhiev-son (analysis of the work is published for the first time); French horn and piano duo by Claudio Santoro (also a premiere performance).

Assessment of the correspondence of the abstract with the basic principles and contributions of the dissertation.

The abstract of the thesis corresponds to the dissertation and correctly communicates the character of the scientific text of the doctoral thesis.

Author's personal attributes (if reviewer knows)

I do not personally know Asen Angelov.

Opinions, recommendations and notes

Asen Angelov's PhD work shows a strong scientific interest and attitude, intellectual depth. It can be said that Mr. Angelov is engaged in a construction activity in Brazil (Amazon) in the field of french horn art. I would like to congratulate the scientific adviser of the doctoral student - Assoc. Prof. Dr. Borislav Yasenov. I am impressed by the spread of bulgarian and contemporary music and its presentation to an audience in Brazil: Fernando Moris's sketches - a combination of instrumental technique with the language of brazilian traditional music: *"Brazilian new music also evolved after the second decade of the twentieth century and as a "young composer school" she finds within herself the forms of the virtuoso play and the virtuoso sketch-miniature. This tradition continues until the 1990s, when Fernando Moris created his "Characteristic Sketches - Typical Virtuoso Sketches for Solo Horn."*; the Brazilian premiere of Otmar Shoek's French Horn and String Orchestra Concerto (1886-1957); the work of the bulgarian composer Rumen Boyadzhiev - son (1979) - "Concert for French horn and piano"; the virtuoso play "Horn and Piano Duo" by Claudio Santoro (1919-1989), one of Brazil's most famous contemporary composers; as well as classical Bulgarian works: "Concert for horn and symphony orchestra" by Boris Karadimchev (1933-2014); Valdhorn and Piano Sonata by Vasil Kazandzhiev and Velodor and Piano Sonata by Velislav Zaimov, etc.

In conclusion, this **OPINION** will finish with the following assessment:

Assen Tsvetanov Angelov's dissertation on the topic: ***THE CONTRIBUTION OF THE BULGARIAN FRENCH HORN SCHOOL TO THE DEVELOPMENT OF THE FRENCH HORN ART IN BRAZIL***, together with his contributions with scientific and applied scientific qualities, his activity - appearances, publications and concerts, I consider it sufficient to give my positive assessment and to suggest to the distinguished scientific jury to award the educational and scientific degree "Doctor" in the professional field 8.3 Music and Dance Art, scientific specialty Musicology and Music Arts (05.08.02) to Assen Angelov, in accordance with the requirements of the Law for the Development of Academic Staff in the Republic of Bulgaria.

06.01.2020
Sofia

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