

Opinion on the thesis of Assen Tsvetanov Angelov
THE CONTRIBUTION OF THE BULGARIAN FRENCH HORN SCHOOL TO
THE DEVELOPMENT OF THE FRENCH HORN ART IN BRAZIL

The author of the work, Assen Angelov, graduated in 1995 at the National Academy of Sciences “Prof. Pancho Vladigerov” holds a master's degree in french horn and a two-year master's class in french horn and chamber music under Professor Vladislav Grigorov. He worked as leader of the horn band in the New Symphony Orchestra, Sofia and the Academic Symphony Orchestra of the National Academy of Music “Prof. Pancho Vladigerov”. Since 1999, he has been the leader of the french horn group at the Amazonas Philharmonic in Manaus, Amazon. He currently teaches french horn and chamber music at Amazon State University, holds master classes in french horn at the University of Amazonia and for the Vale Music Foundation, Belem, and is involved in educational programs. He develops performing activities.

The proposed dissertation consists of six parts, the main goal being to present the bulgarian french horn school thoroughly and to trace the extent to which the transfer of the Bulgarian methodological and performing experience influences the development of french horn performing skills in the Amazon, Brazil, developing more than two decades of integration processes between the two countries, involving different aspects: music-performing, pedagogical, theoretical and more broadly - cultural. Contrariwise, there are music pieces for french horn related to major performance and pedagogical issues.

While the first chapter discusses the development of french horn as a tool and its use in the works of many european and bulgarian composers, as well as the historically first french horn performances in Bulgaria, which have not been the subject of special study so far, the content of the second is more important. A chapter dedicated to the founding of the bulgarian horn school, born on the basis of the czech and bohemian performing traditions, for which singing and toning are most important. Considering this peculiarity, the dissertation believes that the european accent also influences on the development of the methodology for playing french horn in the teaching and performing tradition in the Amazon.

Chapter three is devoted to the history of building modern music-performing and music-pedagogical institutions in the Amazon, exploring how bulgarian instrumental traditions, and in particular, the orchestral-symphonic experience in horn performance, form the basis of opera theater, philharmonic and symphony orchestras. The dissertation underlines the significant success of the bulgarian pedagogical model in french horn training, which significantly helps to promote higher french horn learning in Amazonia.

Particularly valuable is the fourth chapter of the dissertation, which gives a concise presentation of the entire teaching methodology of french horn, developed in the bulgarian french horn school, and describes its adaptation and its systematic application in Brazil. The topic is covered in depth from various aspects - the age of the per-

formers - beginners, advanced, pointing out the material to be used in the training, and special attention is paid to ensemble music. In this chapter, attention is paid to the basic elements of horn playing, breathing, articulation, types of strokes, and dynamics. In addition, sketches from the bulgarian music literature as well as from european and brazilian composers are used, in which the mastery of the bulgarian french horn school is applied.

Chapter Five further develops the teaching methodology, with emphasis on the interpretation of major virtuoso concerts for French horn by VA Mozart, R. Strauss, etc., which are an important element of modern higher instrumental training and are a compulsory part of the repertoire of a french horn toolkit that he needs to master in order to be professional. Guided by his knowledge as a performer and educator, taking into account the explanations of the authors themselves, A. Angelov makes a detailed description of the works in question, highlights their specific features and emphasizes what is especially characteristic in their performance.

Chapter six draws conclusions about the richness of the repertoire and the instrumental achievements of students at the Faculty of Music at Amazon University and states that the most recent premieres were the French Horn Concert by Rumén Boyadzhiev-son, The French Horn Concert by O. Shoek and the premiere of K. Santoro's Hookah and Piano play, for which a concise analysis is also offered.

The conclusion to the thesis is well done, with the summaries of each of the proposed chapters briefly included. Once again, the most important thing is clear - this dissertation not only describes the specific bulgarian pedagogical techniques, but they are adapted and transferred to material specific to brazilian music.

On the topic of his dissertation, A. Angelov has two independent publications in the AMTII "Prof. Assen Diamandiev" and in the Proceedings of the National Scientific Conference "Spring Scientific Readings 2019."

Traditionally, when considering dissertations, much attention is paid to the applicant's contributions. Although he has made every effort to present his contributions in detail, for me in this case, the main contribution of the dissertation should be that A. Angelov in a concise form presented the characteristic features of the bulgarian french horn school and the methodology in its teaching. The attracted works used by bulgarian, european and brazilian and composers from different periods serve as a successful illustration of how they can serve as basic art material, tailored to the stage of training of the individual student in order to turn him into a professional instrumentalist.

I strongly suggest that on the basis of the proposed dissertation of Asen Tsvetanov Angelov be awarded a doctorate degree.

Sofia, January 6, 2020.

Prof. Dr. Sava Dimitrov

