

OPINION

by Prof. Dr. Tony Sekerdjieva-Novak, Lecturer at AMTI “Prof. Asen Diamandiev” ,

professional field 8.3 Music and dance art,

for the dissertation of **ASEN TSVETANOV ANGELOV**, PhD student at the Department of
Orchestral Instruments and Classical Singing, Faculty of Music Pedagogy

in AMTI “prof. Assen Diamandiev“ Plovdiv on the topic:

THE CONTRIBUTION OF THE BULGARIAN FRENCH HORN SCHOOL

ON THE DEVELOPMENT OF FRENCH HORN 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 Musical and dance art

Biographical data.

Asen Tsvetanov Angelov graduated from SMU, Burgas, and later the National Academy of Music "Pancho Vladigerov" , Sofia with a specialization in french horn in 1995 and a two-year masterclass in french horn and chamber music in the class of Prof. Vladislav Grigorov in 1997. He worked as a leader of the french horn band in the New Symphony Orchestra, and later in the Academic Orchestra, Sofia. From 1999 until now he is the leader of the french horn band at the Amazonas Philharmonic in the city of Manaus - Amazon, Brazil. Lecturer in french horn at the Lyceum of Music "Claudio Santoro", and since 2011 head of the french horn group in the Symphony Orchestra. Assen Angelov is a full-time teacher of french horn and chamber music at the University of Amazonia and holds master classes at the Vale Music Foundation in Belem - Amazon. He is the coordinator of the University of Amazon's "Musikando" Project. In 2011, he won a GOOGLE contest and participated in Youtube Symphony Orchestra, performing a series of concerts in Sydney, Australia. Since 2019 he has also been a guest lecturer on french horn at the University of Belem.

Related Posts:

Asen 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 concerts for high french horn*. AMTI “prof. Assen Diamandiev” - Plovdiv, Proceedings of the National Scientific Conference" Spring Scientific Readings", 2019. ISSN; 1314-

Characteristics of the thesis

The dissertation was discussed and proposed for defense of a meeting of the Department of Orchestral Instruments and Classical Singing at the Faculty of Music Pedagogy in 06.12.2019. The total volume of development is 222 pages, of which 212 are the main text and 154 note examples. Contains an introduction, six chapters with subsections, a conclusion, contributions, a bibliography of 72 titles, an annex with 35 notes and scientific publications. **Chapter I** is entitled "The French Horn in the World of Music. Importance of vocabulary in musical language and instrumentation" ; **Chapter II** - "The Bulgarian French Horn School. Historical roots, its connection with European traditions" ; **Chapter III** - "The Intercultural Aspect - Bulgarian Representatives of Instrumental Orchestra Art in Amazonia, Brazil. History of Higher Musical Instrumental Education in French Horn on the Basis of the Bulgarian French Horn School" ; **Chapter IV** - "The French Horn Training Methodology Developed in the Bulgarian Horn School and its Systematic Application in Brazil; **Chapter V**- "Hornbill Concerts from the Classical Repertoire - Adopting World Performance Standards for High and Low Horns. History, Innovation, and Approaches to Standards of Excellence." And **Chapter VI** - "New Phenomena in the Amazon Repertoire. Premiere concerts from Europe, Bulgaria and Brazil".

Significance of the problem studied

Assen Angelov's doctoral dissertation is embedded and at the same time complements the created basic works and specialized music-pedagogical systems, such as "French Horn School" by Prof. Kiril Karel Stari, "French Horn School" by Prof. Nikolay Tonev and L. Nikolov, and works on methodology for horn playing by Vl. Grigorov and Jasen Teodosiev. By making a timely analysis of the unexplored territory of professional interaction and the pedagogical achievements of the schools in Bulgaria and Brazil, presenting to us the various aspects of the problem under study - pedagogical, theoretical, performing and cultural studies, Assen Angelov's dissertation has a significant contribution to the research on french horn. The topic of the dissertation is thoroughly researched and has practical implications. Any further scientific work in this direction should be consistent with this study.

Aims and objectives of the thesis

The **subject** of the study is the french horn art and the pedagogical achievements of the schools in Bulgaria and Brazil, as well as the reflection of the interaction between the two cultures.

The main **objective** of the study is the mutual influence of the french horn schools in Bulgaria and Brazil. Considering the achievements of the Bulgarian French Horn School and its teaching methods, Asen Angelov traces its historical roots and its connection with european traditions. The fulfillment of the main goal sets the following **tasks** for the doctoral student to solve:

- to trace and explain the peculiarities of the french horn training methodology developed at the bulgarian school and its systematic application in Brazil
- to substantiate and prove the contribution of the Bulgarian French Horn School to the development of french horn art in Brazil.
- to analyze iconic french horn concerts from the classical repertoire.
- to present historically established and innovative approaches to the standards of excellence.
- to explore the new phenomena in the concert repertoire of the Amazon - concerts from Europe, Bulgaria and Brazil.

Contributions to the thesis

The dissertation presents us with a **thorough and serious research**, applying an empirical, theoretical and analytical research method. I emphasize the relevance of the chosen field of research and believe that the formulated topic has a promising scientific and repertoire-applied focus. Without going into all the substantive aspects of the dissertation, I will try to highlight the **most important points** in it that give me **reason to support it**:

- *"The study of the language of french horn as a solo instrument in the eighteenth, nineteenth and twentieth centuries, as well as of the creation of the bulgarian french horn performing school, in its interconnection with the european tradition, is of great importance" (p. 355).*
- The introduction of the problems of intercultural music pedagogy and how the implementation of the Bulgarian methodology for teaching French horn, which is the basis of the czech french horn school, became a basis for the development of the performing and pedagogical tradition in the Amazon, Brazil.
- For the first time in the bulgarian research area the historical path of creation of the first Brazilian performing and music-pedagogical institutions related to the training in french horn is shown.
- A significant contribution is the new pedagogical concept developed by the author, based on the bulgarian methodology, but adapted to new forms of work, when applied to training children without basic musical knowledge and in a different cultural environment.
- The contribution is the introduction of methodological aids for technical exercises and sketches, as well as the use of art material for french horn by bulgarian authors training in Brazil. A methodological contribution is the methodology for introducing children to the initial forms of ensemble playing.
- A musical-theoretical and musical-performative analysis of the main french horn repertoire studied in the Amazon is presented. Analyzed performance difficulties in emblematic french horn concerts from the classical and romantic repertoire, the applied methods for overcoming them are also part of the contributions of the thesis. The contemporary perceptions of concerts by VA Mozart, R. Strauss et al., As priorities in higher education in French horn in Brazil, are indicated.

- The considered musical-aesthetic and interpretative analysis, as well as the formulated performance problems in the french horn and the orchestra concert by Otmar Schoek, whose first performer in Brazil is the author of the thesis, the french horn concert and the piano by Rumen Boyadzhiev-son (for the first time) an analysis of the work has been done) and the french horn and piano duo by Claudio Santoro, to which Asen Angelov is the first performer, are some of the essential merits and contributions of the thesis.

Personal qualities of the author of the thesis

Although I have known Assen Angelov recently, I would like to share that I respect his qualities as a performer, teacher and researcher, by the achievements of his students and students, by the huge performing repertoire and successes on the international scene, by his indisputable contribution to the development of brazilian french horn school and performing arts. *"Relating the two cultures, namely the "grafting" of the bulgarian instrumental school and the development of bulgarian performers and educators in the different, dynamic musical instrumental and artistic environment in Brazil"* (p. 347 of the dissertation), enables the researcher to made an anthropological and cultural part of the problem. I am glad that this dissertation was created by a doctoral student at AMTI "prof. Assen Diamandiev ". I congratulate Assen Angelov, Ph.D., Assoc. Prof. Dr. Borislav Yassenov, who certainly contributes to the high level of development.

Based on what has been said so far, I highly appreciate the doctoral dissertation and propose to the distinguished scientific jury to award the educational and scientific degree "doctor" in specialty 8.3. "Musical and Dance Art" by Asen Tsvetanov Angelov, Doctoral student in independent form of training at the Department of "Orchestral Instruments and Classical Singing", Faculty of Music Pedagogy of AMTI "prof. Assen Diamandiev", Plovdiv.

09.01.2020

Prof. Dr. Tony Shekherdzhieva-Novak