

СИ-ТИ-ЕМ ЕООД

ул. "Патриарх Евтимий" №9, Бургас 8000
тел.: 0885 06 09 08
e-mail: info@city-m.bg



CITY-M LTD

9 Patriarh Evtimiy Str., Burgas 8000, BG
tel.: +359 885 06 09 08
www.city-m.bg

Translation from Bulgarian

OPINION

by Prof. Dr. Krasimir Draganov Taskov

Composer and Pianist, National Academy of Music Prof. P. Vladigerov - Sofia
on the dissertation work **Innovation and optimisation in the work of the
flutist-performer, leading to ergonomics, more intense and free
interpretation in works of different styles**

Ph.D. student: Berten D'Hollander

Ph.D. advisor: Prof. Dr. Desislava Shtereva

The provided creative activity of Berten D'Hollander is extremely rich and successful, as a concert flutist, a chamber performer and a pedagogue.

His music education is associated with studying at prestigious conservatories in Belgium and subsequent long-term periods already as the principal flutist of renowned orchestras in Belgium, Germany, the Netherlands, as well as recordings of 12 fantasies for solo flute by G. P. Telemann, first performance of Concert for Flute and Ensemble **Claude Ledoux**, "**Saanjaalala**", by Lowell Liebermann, Concert No. 1 in Finland and a number of other soloist participations in Europe, and in recent years in Bulgaria. The regular masterclasses with young flutists in Turkey, Belgium, Germany and Bulgaria are an essential part of his biography.

All this voluminous and representative artistic activity is a serious motivation of the Ph.D. student Berten D'Hollander, who, in his scientific development, shares his valuable experience, gained and methodologically oriented toward flute players, offering new, innovative approaches in the instrumental mastering of technical parameters in playing the flute, with the aim of increasing the artistic level of artistic interpretation.



Berten D'Hollander's scientific research focuses on methodological principles and innovative approaches in the process of the instrumental growth of flutists, touching on problems related to the effective mastery of interpretation of works of all levels and technical difficulties.

The author presents his ambitious idea to analyse, by offering his practical solutions, referring to modern scientific understandings and performance practices, as opposed to traditionally imposed pedagogical schools.

The Ph.D. student uses a comparative method, focusing on the basic theoretical and practical works in violin training. He researched and found the methodologies of Carl Flesch and Ivan Galamian close and advisable, considering the necessity and pragmatic usefulness for the improvement of the methodological principles concerning the teaching of the flute as well.

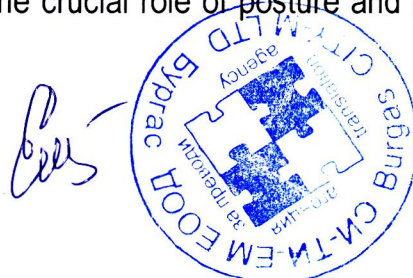
The dissertation work contains: Introduction, three chapters, Conclusion, Bibliography, publications on the topic. The bibliography covers **26** titles in English.

In the **Introduction**, the thesis of the work is presented, the actuality, purpose and tasks, methods of the scientific research are considered.

The parameters of the scientific research are outlined in the very title - *Innovation and optimisation in the work of the flutist-performer, leading to ergonomics, more intense and free interpretation in works of different styles.*

I think that the main idea of the dissertation writer is concentrated in **Chapter 2** through a detailed and analytical description and reflection of the physical properties, characterising flute playing. He provides personal instructions and practices in mastering the technical skills in the work process, some of which are constructively critical to existing methods, and offers his own solutions, scientifically substantiated, with a practical effective focus.

D'Hollander draws conclusions about the need to use appropriate sound, organically belonging to a particular work, in particular stylistics and author, while detailing the study of flute sound extraction and emphasising the crucial role of posture and breathing. He



borrowed views on the use of vibrato types as an important aspect in comparative terms with regard to methods in teaching violin.

In this regard, I will use a quote from the study, which characterises the main motivating idea of the dissertation. *“...The psychic control over physical movements is of paramount importance in Galamian’s methodology. He emphasises the importance of the strong relation between the mind and muscles, which allows for the fast and accurate execution of commands from thought to action. Galamian strives to enable students to become self-sufficient by advising to refrain from excessive teaching and encourages the development of each student’s unique musical individuality.”*

The scientific work is structured in a concise form, concentrated as a description on different aspects of teaching the flute and grounded conclusions respectively, as stated in **Chapter 3 - Applied techniques**.

The presented four contribution moments accurately and essentially refer to D’Hollander’s innovative and valuable shared experience as a theoretical, scientific and applied work, which expands the concept of traditional methodology and can be a valuable tool with a practical focus in teaching the flute.

I consider that the dissertation work has the character of a contribution and a high level of practical applicability. I recommend to the esteemed scientific jury the awarding of the educational and scientific degree Doctor in professional orientation 8.3. Music and Dance Arts to **Berten D’Hollander**.

Sofia, 18.07. 2024

Prof. Dr. Krasimir Taskov

I, the undersigned Evelina Zheleva Sharapanova, holder of License № 01276-1 issued on 21.05.2018 by Ministry of Foreign Affairs – Consular Relations Directorate, do hereby certify that the foregoing translation from Bulgarian into English of the attached document – **Opinion**, is true and correct to the best of my knowledge. The translation consists of three (3) pages.

Translator:
Evelina Zheleva Sharapanova

