

OPINION

by

Prof. Dr. ATANAS KARAFEZLIEV

Head of the Department of Chamber Music and Accompaniment Faculty of
Instrumentation, NMA "Prof. P. Vladigerov "

Regarding dissertation work for presence in education
and scientific degree "DOCTOR",

presented by **TRIFON VELIKOV TRIFONOV PhD**

student in self-study to the Department of Music
at the New Bulgarian University

on the topic: "**STYLE AND INTERPRETATION PROBLEMS**

IN WORKS FOR BRASS BAND

BY NIKOLAY BRATANOV, JULES LEVY AND HRISTO TONEV ”

The biography of the doctoral student shows a consistent musical education, enviable creative assets and professional experience. His growth as an instrumentalist and conductor is rich in musical events, awards and creative achievements, which speaks of a long creative path and accumulations in the preparation of this research.

The dissertation contains 153 pages, of which an introduction, two main chapters and a conclusion. The bibliography of labor lists 55 sources and the appendices are six.

Already in the introduction to the work, Mr. Trifonov sets his research tasks and the way to solve them, emphasizing the relevance of the research and the contributions it brings.

The set goal - to analyze the works of composers Bratanov, Levy and Tonev for brass band, to understand deeply the problems of interpretation of these works is fulfilled in full in Chapter Two. The other main goal of the work - to offer solutions to problems related to the repertoire of student, amateur and professional brass bands in Bulgaria is also fulfilled.

In Chapter One, the author addresses the issue of the origin of brass bands, their initial formation, their development over time and how they entered Bulgaria after the Liberation. It is important to note that the heyday of this type of instrumental art is reported truthfully, with emphasis on the factors determining this development. The author pays special attention to the analysis of the Pernik Brass Band, the need for its creation initially, it being first civil orchestra in Bulgaria. The issue of the political situation in the country during the creation of the orchestra, its contribution to the cultural life of the city and the function it performs over the years through its repertoire policy is well brought out. Mr. Trifonov got acquainted in detail with all literary sources on this issue. In order to defend his thesis, the author examines in detail the history of the entry of brass bands in our country after the Liberation, the number of brass bands, the development of instruments and upgrading the repertoire.

Impressive is the desire of the doctoral student, through opinions and recommendations, to create and implement a generally established program for the work of municipal brass bands, to rethink their purpose as municipal staff, rethinking their activities and returning to tradition.

The author's solid preparation for developing the analyzes in Chapter Two is evident. Nikolay Bratanov's interpretive analysis of the "Rodina" march is a kind of textbook for the interpretation of the work. Especially valuable for the Bulgarian music-historical science is the attitude towards this little-known composer, to whom Trifonov pays special attention. Equally useful is the analysis of "Holiday in Graovsko" and "Choral" by Hristo Tonev. Definitely important and fundamental for the correct interpretation here is Trifonov's work on the experience with the author himself. In his work Trifonov emphasizes the personality of Hristo Tonev, pays due respect to him for the development of the art of brass bands in Bulgaria. Jules Levy's work is approached in the same analytical way, as it becomes clear that each of the considered works has specific features in its interpretation by the brass band and different requirements by the conductor.

Trifonov draws the following conclusions as contributions to the present dissertation:

- *For the first time a study is made, which examines factually and analytically, the development of the Pernik brass band, as part of the musical culture of the city.*

- *The performed analyzes and conductor-musical prescriptions can be useful both for the performers and for the trainees in the field of orchestral-brass formations and performance.*
- *The developed thesis has the ambitions to add scientific and musicological facts and to arouse interest in the ensemble playing in a brass band, which will revive historically justified prerequisites and to provoke again the need for general and specialized musical education through and wind instruments - individual and ensemble.*
- *An interview was conducted, in several parts, by the conductor, with the public figure, pedagogue and composer Hristo Tonev, which complements the research and allows for further research. An interview was also conducted with the musician Nanyo Cholpanov, which complements the doctoral thesis with facts.*
- *An exemplary version of the "Lesson for wind instruments" was made, which is a ready product and could be used by any pedagogue, as well as to make future performances in front of teenagers - students, high school students, children in Pernik and the surrounding area. This is an opportunity to develop a common musical culture.*
- *The concert performances of the doctoral student are an essential part of the doctoral development. They prove the seriousness and professionalism of his work both as a conductor and as a young researcher.*
- *The Additional Appendices are an essential part of the paper and state the factual basis for further research.*

As noted above, a serious contribution to the work can be considered and the annexes to it and more precisely the creative assets of the doctoral student, as well as the CDs with lectures by Hristo Tonev himself. The scenario for an educational concert, set out in Appendix 4, can be especially important for the practical activity of each leader of a brass ensemble.

Finally, I would allow myself a little criticism of the doctoral student and his supervisor, namely: the work is very well structured, but in some places the author overdoes the quotations and they become the basis of the text. However, this does not significantly affect the overall appearance of the work.

I would also like to express my personal impressions of the doctoral student. I have known Trifon Trifonov for more than 30 years from the time when we were orchestralists together in the Wind Orchestra of the Construction Troops Ensemble. I believe that the preparation for this work began when he was directly confronted with the work in a professional brass band. Mr. Trifonov has always shown the qualities of an extremely well-prepared instrumentalist-clarinetist, and thanks to his many years of work with the most prominent specialists in the field of wind music in our country, he proves his qualities as a conductor of such an orchestra. Later in the years when we were members of the jury in various competitions for young instrumentalists, Mr. Trifonov has more than once proved to me his accurate assessment and his qualities as an expert in the art of wind instruments and their formation in an ensemble, which is evident in current scientific work.

In the context of what has been said so far, I express my positive opinion by proposing that the esteemed scientific jury be awarded the educational and scientific degree "Doctor" to Trifon Velikov Trifonov, PhD student in independent training at the Department of Music at New Bulgarian University.

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Prof. Dr. Atanas Karafezliev