

REVIEW

by Prof. Elisaveta Borisova Valchinova-Chendova (NBU),
professional field 8.3. Music and dance art

for the dissertation of
Trifon Velikov Trifonov
on the topic
**"Style and Interpretation Problems in Works for Brass Band by Nikolay Bratanov,
Jules Levy and Hristo Tonev"**
for the award of the educational and scientific degree "Doctor",
professional field 8.3. Music and dance art.

The dissertation work of Trifon Velikov Trifonov is closely connected with his activity initially as a clarinetist and concertmaster and from 2008 until today as a conductor of the Brass Band in Pernik. His professional relationship maestro Hristo Tonev - composer and longtime conductor of this orchestra before Trifon Trifonov, formed the music skills of the dissertation and drew his attention to the repertoire, style and interpretation of many works by Bulgarian composers. His cooperation with Hristo Tonev, with whom he has been working for more than 13 years, is very important. The approach to the considered works is first of all from the point of view of their musical interpretation, including as a conducting problem. Congratulations to the dissertation for the final result.

The paper is well structured in two main chapters with sub-chapters, introduction, conclusion with contributions and six appendices, a total of 151 p.

The introduction clearly formulates the purpose, object and subject of research, derives the set research tasks and approaches. A specific topic of the dissertation is several current-sounding works for wind orchestra by Nikolay Bratanov, Jules Levy and Hristo Tonev, which are included in the repertoire of contemporary Bulgarian brass bands, with the emphasis in their analysis on stylistic and interpretive problems, specific conducting questions are defined, and ideas for their solution are proposed.

The first chapter "Origin of the brass band and its distribution" is historical, generally speaking, is dedicated to more general issues related to the brass band and performance, considered diachronically, emphasizing the place of the first civil brass band in Bulgaria - the

Brass Band. orchestra in the town of Pernik. The four subchapters present the essential characteristics of the processes related to: the origin and development of the brass band as an instrumental ensemble; the brass band in world music practice; the development of the brass band in Bulgaria from the Liberation of 1878 to the 90s of the XX century; brass bands in our country at the beginning of the XXI century - repertoire and place in the cultural reality, the history of the Brass Band in Pernik.

The introduced research and archives are well selected and present the information and knowledge of the dissertation. Interviews and conversations have a special place among them.

The main ones for the second chapter "Conducting problems in the interpretation of contemporary works for wind orchestra" are the repertoire problems and the analysis of the works for wind orchestra of the three composers and specifically of four works. It is central to the study. The authors are presented with biographical data and creative characteristics. The emphasized contribution of each of them to the development of the brass band genre is very important.

I congratulate the author for the summaries of the creative style and contribution of each author, as well as for the detailed interpretive analysis of the works - it can be useful to any conductor who proceeds to this repertoire. The creative personalities in each work are clearly stated: - "Holiday in Graovo - song and dance for bagpipe and brass band" by Hristo Tonev is considered in the style of his brilliant plays "Paraphrase on the folk song Dilmano, Dilbero" and "Caprice Game". Hristo Tonev is a master in the transformation of traditional patterns. The short "Choral" by Hristo Tonev, repertoire for the ensemble, is also analyzed.

In the work of Nikolay Bratanov marches have a special place. One of his most famous and beautiful opuses is "Rodina", performed by almost all brass bands in Bulgaria.

In Jules Levy's work, works for wind orchestra are associated with his mature period of composition. In terms of genre, the structure of the work fully corresponds to the definition of rhapsody and consists of three contrasting episodes. Trifon Trifonov rightly emphasizes this - three episodes, not three contrasting parts, "as is the usual practice in Bulgarian rhapsodic plays for wind orchestras, as the third part is treated as a separate play and this changes the character of the genre. In this spirit there is an arrangement of the spectacular third part, which Hristo Tonev arranges. It is known as "Samba in Pirin Rhapsody". Trifon Trifonov makes an important comment on the grounds of Hristo Tonev and in general on the question "whether modern interpreters have the right to change the author's intention and perform samba as a separate play." He expressed his firm opinion that "in this case this is not appropriate and wrong, because it changes the meaning of the author's idea - the inclusion of samba in the Pirin Rhapsody

expresses the processes in modern globalization, in the "music of the world", to which belongs the Bulgarian folklore (also a topic for ethnomusicologists).

I pay special attention to the fact that these works offer a model for working with a small brass band and missing instrumental groups, which is very important for the modern picture of brass bands with a reduced number.

I fully accept the above 7 contributions; they really summarize what has been done. This is the first study of its kind in the works of Nikolay Bratanov, Jules Levy and Hristo Tonev and is undoubtedly contributing and relevant to research related to wind orchestral practice in historical terms and in the present. Particularly important is the question of the place of works by Bulgarian composers in the repertoire of brass bands in Bulgaria. I pay special attention to the contribution № 2 - "The analyzes and conducting-musical prescriptions can be useful both for the performers and for the trainees in the field of orchestral-wind formations and performance" (Abstract, p. 31). The interview with the conductor, public figure, pedagogue and composer Hristo Tonev is very valuable as a historical document and can serve as a basis for future research (contribution № 4), and the interview with the musician Nanyo Cholpanov complements the doctoral thesis with facts (contribution № 5). The sample version of "Lesson for wind instruments" could be used by any educator, as well as to make future joint appearances in front of teenagers throughout the country (contribution № 5).

The mentioned 7 concerts and participations with the Brass Band in the town of Pernik present the mature professional activity and creative activity of Trifon Trifonov.

The cited literature includes 55 titles in Bulgarian, Russian, English and German, including cytography, and provides a rich music-historical, music-theoretical, culturological and practical basis for writing the work.

The abstract presents the content of the dissertation text synthesized and accurately. Two parts of the dissertation have been published - printed reports from the doctoral readings "Young Scientific Forum for Music and Dance" (2014 and 2015), and one report is indicated.

Conclusion: Based on my overall positive assessment of the dissertation and the contribution points in the text, as well as the artistic activity of the candidate during his doctoral studies, I propose to the esteemed scientific jury to award Trifon Velikov Trifonov for the dissertation on "Style and interpretation problems in works for brass band by Nikolay Bratanov, Jules Levy and Hristo Tonev „educational and scientific degree „doctor“ in professional field 8.3. Music and dance art.

Congratulations to the doctoral student and his supervisor Prof. Dr. Georgi Arnaudov.

I wish Trifon Trifonov a successful future professional realization.

Sofia, 14.01.2021

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