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**PECULIARITIES OF CENTRAL FEMALE PART PERFORMANCE IN
VERISMO OPERAS FROM THE PERSPECTIVE OF CONTEMPORARY
LYRIC THEATRE**

ABSTRACT OF DOCTORAL THESIS

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CONCEPTUAL RESEARCH HIGHLIGHTS

Relevance and importance of the addressed issue. There are several genres of musical-dramatic performances in contemporary cultural life, such as classical and modern ballet, opera with its various categories—classic, romantic drama, verismo, impressionism, expressionism, national, rock and so on, operetta and musical, multimedia performance, and so on. Each stage production tends to be original, different in its own way, impressive, and exciting for the audience in order to get their attention. It uses new, innovative technologies and even extravagant ideas about scenography, directing, and performance, as well as parts of other art genres like cinematography, lighting, and so on. Contemporary opera theatre is no exception. It basically follows two directions: on the one hand, it continues the tradition of the great European opera schools with the staging of the performances as they were conceived by the authors, on the other, there is a creative assimilation of modern elements, a revision not only of the directorial or scenography of the performances but also of the musical performance, the way of approaching the characters, and the dramaturgy of the work.

For the last decades of the 20th century, we have observed, given the opinion of Carmen Chelaru with reference to the opera singer, „the transformation of soloists from singing virtuosos into singing actors” and „the requirement of certain physical qualities for performers on stage” [4, p.191]. Thus, as in other arts, opera is looking for a new image, generating innovative ways of expression. One of these is the blurring of boundaries between cultured and mainstream art. As a result, hybrid artistic entities develop, offering the possibility of reinterpreting opera’s values. The preferences of a diverse, more entertainment-oriented audience also lead to a search for new formulas of lyrical performance and character development. It moves out of the space of theatre buildings and is often presented outdoors, in natural environmental contexts such as a lake, street, factory, ruin, etc., and attracts large audiences, like pop-rock concerts.

Since the second half of the 20th century, it is well known that the development of technology has had a major impact on most spheres of human activity, with major repercussions. These transformations, or metamorphoses, have also occurred in the different elements and expressions of culture and art. Moreover, digital technologies have created a new form of culture - digital culture, which strongly influences the performing arts, including opera. The consequences of these transformations will be seen in time, but there are already conflicting opinions about the phenomena taking place in opera performances. For example, in his work *The Crisis of Opera? A Study of Musical Hermeneutics*, the tenor Ion Piso argues, „however special, however extraordinary, our time cannot be situated too far outside the normality” [12, p.393]. With a rich experience in the opera field, the singer asks, „whether it is possible that this modern culture degrades the masterpieces of opera music, which by their nature are predestined to the cultural-spiritual treasure of the modern world, an art that goes far beyond European boundaries, the cradle where it was born and developed” [12, p. 393].

Another opinion is expressed by Mihaela-Silvia Rosca, who points out some aspects related to the televised, cinematographic broadcasted opera performance, emphasizing: „There are also some impediments related to the activity of some artistic impresarios and directors nowadays who, due to myopia, greed, or a lack of musical culture, force young artists to approach difficult roles before they have grown up from a technical-interpretive point of view, not in line with their vocal level. We must also consider that today opera is more influenced by a theatrical production, which results in a certain supremacy of directors over conductors and music directors in terms of the actual opera performances of opera houses and the distribution of performers in roles. Therefore, singers are selected more by physical appearance than by voice type, although it is known that many of the spinto and dramatic performers have a bulkier constitution than those with light or lyrical voices. Marilyn Horne rightly said, «big voices come out of big bodies» The visual aspect is gradually compromising the traditional musical value and video broadcasts are contributing to this trend” [17, p.858].

So, it is both **important and relevant** to study the processes taking place in the field of opera performance today. It will let us look at this artistic phenomenon from a modern point of view, express, and suggest some ideas and solutions that will help to shape a new vision of the lyrical performance, the portrayal of vocal performers, characters, and the interpretation of vocal parts, without diminishing their artistic, ethical and aesthetical value.

In our research, we have focused on the verismo opera projected into the contemporary world. Musical verismo, an artistic trend from the end of the 19th century and the beginning of the 20th century is fully reflected in lyric theatre. At the same time, the subjects of most of the veristic works can be described as timeless, meaning that the events presented could have happened in any historical period. This is why (the verismo opera) it can be subject matter to creative and qualitative reinterpretations, revised from a staging, scenographic, and performing point of view, without altering or distorting its original compositional concept, while raising awareness and engaging, as a result, a wider modern audience of different ages, interests, and occupations. This will also contribute to placing opera as a genre in the spotlight in terms of popularity and preference among today’s audience. The verismo operas *Cavalleria Rusticana* by Pietro Mascagni, *Pagliacci* by Ruggero Leoncavallo, *Manon Lescaut*, *La Boheme*, *Tosca*, *Madame Butterfly*, and *Turandot* by Giacomo Puccini, and *Adrienne Lecouvreur* by Francesco Cilea are the golden fund of universal musical culture, included in the repertoire of theatres all over the world. Some of them are regularly produced on the stage of the *Maria Biesu* National Opera and Ballet Theatre in Chisinau¹.

The female roles are of major importance in the musical dramaturgy of the verismo operas, and the vocal melody is distinguished by a particular complexity, helping to highlight moments of

¹ *Cavalleria rusticana* de Pietro Mascagni, *Pagliacci* de Ruggero Leoncavallo, *La Bohème*, *Tosca*, *Madame Butterfly* de Giacomo Puccini, *Adrienne Lecouvreur* de Francesco Cilea, among others.

maximum dramatic tension. Performing female roles in verismo operas is a serious challenge for singers, as it requires not only vocal skills but also acting experience. The given phenomenon requires interdisciplinary research. While there is enough specialized literature on opera in general, there is only a modest approach to contemporary lyric opera performance. In addition, the lack of any fundamental studies that would cover the specifics of the performance of the female parts in the verismo operas from the perspective of contemporary lyric theatre is another reason that determined the need to elaborate on this dissertation.

We took as our **object of study** the performance of female parts in contemporary verismo operas, thoroughly researching the phenomenon and presenting in a practical way a new concept of opera performance: the most representative of verismo opera - *Cavalleria Rusticana* by Pietro Mascagni, and, obviously, the role of the main female character - Santuzza.

The **purpose of the research** is to identify the mechanisms and modern performing techniques in lyric theatre, the different models of playing central female roles in verismo operas, and the development of an integral and dynamic central female character in a contemporary verismo opera performance - *Cavalleria Rusticana* by Pietro Mascagni. The following objectives have been set:

1. Delimiting the characteristic features of the verismo opera through the vocal component;
2. Studying the female characters in the conceptual and musical context of the verismo operas;
3. Highlighting well-known vocalists in the central female roles in verismo operas and emphasizing specific performing features;
4. Identification of contemporary directorial models of Pietro Mascagni's *Cavalleria Rusticana*;
5. Analysis of the performance approach of the central female part in Pietro Mascagni's *Cavalleria Rusticana* directed at the Maria Biesu Opera and Ballet Theatre on April 3, 2022, with Tatiana Busuioc (author of the dissertation) in the role of Santuzza.

Innovation and scientific-practical originality. This work intends to complete an area that has not been studied within national musicology, related to contemporary phenomena happening in the lyric theatre. It focuses on the fundamental theoretical concepts of musical science with a deepening of the practical component, which consists of the presentation of a new model of opera performance from the perspective of the contemporary world. The performance of Pietro Mascagni's *Cavalleria Rusticana* staged at the *Maria Biesu* Opera and Ballet Theatre with the author of the thesis - Tatiana Busuioc, in the leading female role of Santuzza, was a harmonious combination of modern visions of scenography, stage movement, acting, costumes, dramaturgy, vocal interpretation, thus valorising the results of theoretical research. Verismo opera *Cavalleria Rusticana* was an absolute premiere for musical art in the Republic of Moldova.

Theoretical and methodological basis. For a detailed analysis and thorough knowledge of the environment in which the new trends in operatic performance are manifested, and identification of

the elements that will form the basis of a contemporary operatic staging, various sources were consulted on a wide range of subjects: the history and theory of music, musical theatre, directing and scenography, vocal interpretation, acting, etc.

Therefore, in order to familiarize with the principles of verismo aesthetics, the composers who promoted and used them in their creation, the social-historical context of the phenomenon studied, were examined the works signed by C. Gurban *Giacomo Puccini – La Boheme. Mimi-prototip al eroinei tragice veriste* (5), O. Kolody *Verismul operisric și Puccini* (7), A. Pascu *Opera Cavalleria rusticana de Pietro Mascagni și verismul muzical* (11), L. Podoleanu *Verdi și Puccini sau teatrul muzical italian și drumul său de la tradiție la modernitate* (13), C. Sandu *Stilemele verismului în evoluția operei moderne* (20), G. Sbircea *Giacomo Puccini* (21), H. C. Schönberg *Viețile marilor compozitori* (22), G. Pașcu și M. Botocan *Verismul Italian* (24), O. Левашова *Пуччини и его современники* (30), И. Нестъев *Джакомо Пуччини. Очерк жизни и творчества* (31) and others.

Opera and lyric theatre has a rich history, reflected in various scientific research and significant articles. Each of them offers us valuable information for understanding and systematizing the processes taking place in the field of contemporary opera performance, we refer to the authors A. Buga, C. Sârbu *4 secole de teatru muzical* (1), N. Negrea *Cartea spectatorului de operă* (10), I. Piso *Criza Operei? Studiu de hermeneutică muzicală* (12), S.-D. Pop *Teatrul muzical. Reflexii structurale și stilistice* (15), D. Popovici *Introducere în opera contemporană* (16), M.-S. Roșca *Teze și antiteze în teatrul de operă contemporan* (17), Е Акулов. *Оперная музыка и сценическое действие* (28), Б. Ярустовский *Очерки по драматургии оперы XX века* (33) etc.

Aspects related to the vocal interpretation, one of the primary mechanisms of opera performance, have been reflected based on information summaries included in the works: *Concepte interpretative în muzica vocală a secolului XX* – A. Burlui (2), *Arta vocală și evoluția spirituală* – S. Calos (3), *Ghid de interpretare și ornamentare vocală* – Cl. Pop (14), *Culoare și expresivitate în genul de operă și lied a secolului XX* – A. Rusu (18), *Incursiune în istoria artei cântului și a esteticii vocale (Canto - istorie, tehnică, expresie). Privire asupra metodelor de artă a cântului* – S. Voinea (26), *О произношении в пении* – Л.И. Астрова (29) and others.

Since opera is a combination of music and theatre, the contemporary opera performance also makes the singer an actor. Therefore, there was necessary to consult some bibliographic sources regarding the peculiarities of acting, staging, and directing operas, e.g., A. Mija *Estetica artei actorului* (9), N. Negrea *Cartea spectatorului de operă* (10), Fl. Zamfirescu *Actorie sau magie* (27) etc.

The theoretical basis for the analysis of the musical material are the studies of V. Herman *Aspecte și perspective ale înnoirii limbajului muzical* (6), *Limbajul muzical verist* (8), L. Vasiliu

Articularea și dramaturgia formei muzicale în epoca modernă (23), В. Холопова *Формы музыкальных произведений* (32) etc.

One source of information was dictionaries and encyclopaedias, both general and music-theatre oriented. Valuable were the ideas taken from electronic sources, and video material from YouTube with performances of verismo operas in different productions and directing. The author's personal experience as a soloist-vocalist played an important role in achieving the objective of the defined goal.

The research methodology includes various methods such as historical, observation and description, induction and deduction, analysis and synthesis, etc. As is well known, the scientific methodology consists of a set of methods applied in different sciences, that lead to a specific implementation, depending on the field of research. One of the easiest methods used in the initial stages of our study was observation. We have applied this method to the further observation and systematization of the processes, the metamorphoses occurring in the opera performance today, because this method consists of the focused methodical observation of a specific subject, process or phenomenon. It involves a statement of facts as such: how they appear in a natural environment. It is easier to see the process that is now happening in front of our eyes. By noticing the present, we can study the past based on historical documents, evidence of contemporary people. The main requirements for observation are its objectivity and the ability to verify the data collected through additional observations or other scientific research methods. In addition to the observation method, the description method was also used. For the most part, this method was useful in getting to know various details related to opera performance, and vocal interpretation, highlighting and presenting renowned vocalists in whose repertoire we discovered roles in verismo operas.

By description, we display the content. Therefore, the description includes so many aspects that the subject described stands out among others and can be recognized. Some descriptions, apart from distinguishing characteristics, may contain common characteristics between these objects and other (related) objects. Based on the description, a systematization can then be made. Any object, phenomenon, or process must be described in order to proceed to the next level of research. The historical method has helped us to systematize and understand phenomena and events related to opera and operatic performance from a diachronic point of view.

Another scientific method that was used in the study process is induction. It has helped us move from particular assumptions to general conclusions, based on an analysis of the essential connections and relationships between phenomena. The opposite of induction is deduction, which was applied to create a new vision of the specific female character in Pietro Mascagni's *Cavalleria Rusticana*. In other words, we went from the general to the particular. Together with the other research methods, the method of analysis, which is based on breaking the whole into parts and studying them in the

order of their connections and interactions, and the method of synthesis, which is based on making the whole, were used to study the Santuzza part in a new way and come to conclusions.

The practical value of the work. The analytical and practical research materials, which reflect an overview of the ways in which the female verismo character is presented through the perspective of the new trends in operatic performance, can be applied to the study of the phenomenon in relation to other types of the opera genre. They are also useful for courses in *Academic singing*, the *History of vocal art*, *Operatic mastery*, *History of universal music*.

Approval of research results. The doctoral dissertation was discussed at the AMTAP Doctoral School of Arts Studies and Culturology mentoring Committee meetings, in the preliminary support Committee on April 12, 2023, verbal process no.1, and was recommended for dissertation approval. The scientific results were implemented through presentations at national and international scientific conferences in 2015–2022, in seven scientific articles, and three dissertations, during the course of events organized under the AMTAP scientific Project *Musical heritage of the Republic of Moldova (folklore and composers work) in contemporary times* (2015-2019) and the AMTAP institutional scientific Project *Valorization and preservation through digitization of academic and traditional music collections of the Republic of Moldova* (2021). The results of the theoretical research were also reflected in two recitals, an opera performance of Pietro Mascagni's *Cavalleria Rusticana* and a series of concerts performed in Moldova and abroad.

The practical element of the doctoral dissertation was realized in two recitals and a performance of Pietro Mascagni's verismo opera *Cavalleria Rusticana*, staged on April 3, 2022, at the *Maria Biesu* National Opera and Ballet Theatre with the author of the dissertation in the central female role - Santuzza. The recitals included arias and other vocal genres from the repertoire of verismo composers, illustrating different ways of addressing the concept and application of vocal techniques in the transmission of musical-literary content. The performance of *Cavalleria Rusticana* is the culmination of the research done, proving the new possibilities of creating a verismo female character through the perspective of contemporary operatic visions.

The theoretical component is structured on an introduction, annotation in three languages - Romanian, English and Russian, two chapters, conclusions and recommendations, and a bibliographical list with 93 sources.

Keywords: verismo opera, contemporary lyric theatre, central protagonist, vocal performance, acting performance, *Cavalleria Rusticana* by Pietro Mascagni, Santuzza.

DISSERTATION CONTENT

In the introduction are presented and argued: the relevance and importance of the issue addressed, the purpose and goals of the research, the innovation and originality of the artistic concept, the theoretical and methodological foundation, the practical value of the work, the approval of the results and the summary of the thesis content.

Chapter 1. *Verismo works through in terms of the vocal element* have two subchapters: 1.1. *General thoughts on musical verismo* and 1.2. *Female protagonists in the conceptual and musical context of the verismo operas*. The first subchapter presents the basic features of musical verismo, the composers who promoted this movement and their representative works. Pietro Mascagni's *Cavalleria Rusticana* is considered the emblematic work of Italian verismo. In this context, the peculiarities of verismo operas were elaborated, opening the perspective of modern reinterpretation, adaptation to other social conditions and other ethnic cultures, technical possibilities, and contemporary demands on lyric theatre and opera singing performance. A fundamental feature of the verismo opera is the central topic based on real stories with simple people and the preference for female characters at the centre of events. This determined a certain musical language, the orchestra approaching, the vocal part and the scenic presentation.

The second subchapter (1.2.) examined female protagonists in the conceptual and musical context of verismo operas, revealing the mechanisms of creating integral and strong characters, either by fully describing their direct actions during the events, either by submitting and transmitting the deep psychological and emotional states, mostly in development, through musical discourse. Despite the tragic ending, these female characters embody the specific characteristics of the verist female protagonist.

After analysing the topics addressed in the chapter, we conclude:

- At the turn of the 19th and 20th centuries, the verismo movement introduced well-defined topics into musical theatre: a preference for local colour, violent, sad and cruel events, from people's real lives, the emotional environment of everyday life, strong passions and emotions and experiences leading to a tragic end;

- Musical verismo reflects, on the one hand, ideas that are expressed in literature and, on the other, ideas that are implied in the works of early composers, mostly French and Italian, from the 19th century.

- Among the representatives of opera verismo are P. Mascagni, R. Leoncavallo and especially G. Puccini. The first works of opera verismo are P. Mascagni's *Cavalleria Rusticana* (1888) and R. Leoncavallo's *Pagliacci* (1892);

- The veristic opera promotes a new hero - a modern one, who carries a real vision of the world and human relations, a personality with a strong identity, features and a national mentality;

- The structure of the opera, with several acts, scenes, and sections with intermissions and entr'actes, can no longer satisfy the principles promoted by verismo. The typical operatic structure is reconsidered (although some veristic works keep three to four acts), and its components are combined, concentrated and placed in a single flow of musical-poetic content. In these conditions, a relatively independent model of opera emerges - the opera with a predominantly one or two acts structure;

- The rapid and intense sequence of events creates a kind of kaleidoscope that anticipates cinema editing. We emphasize the effectiveness of the theatrical situations, a fine perception of the scene, the surge of the culminating scenes, and the use of prosaic text instead of poetry;

- The realistic tendencies, the upgrade of the conceptual content of the opera, inevitably affect the musical material used by the composers in the description of the characters and in the creation of the musical drama, for which is characteristic an integral development, plenary, symphonic, the use of leitmotifs, the abandonment of the active role of the choir (with some exceptions: *Cavalleria Rusticana* by P. Mascagni, *Madama Butterfly* by G. Puccini), the direct use of harmony, instrumental timbres, the colouring of the singing, the connection of the musical language with popular varieties;

- In canto, along with the cantilena arias, have been widely introduced dynamic and compact *arioso*, with predominance in the structure of the work, as well as extended monologue-type aria, moments related to recitative, enriching the recitative-declamatory field.

- While in the Italian *bel canto* of the mid-17th to the first half of the 19th century the cantilena and high-performance singing, the connection of the two parts of the singing process - the beauty of the voice and the semantic richness of the intonation - was most required, in verismo, although recitative and recitation do not reflect the musical uniqueness as brightly as singing, because is more closely connected with the verbal origin, the highly expressive singing style becomes predominant, which found its highest expression in the „crying arias”. A temperamental, lively, realistic and passionate vocal sound is preferred.

- Operatic verismo has brought about the need to perform the singing in assembles, their role increases significantly, becoming „welding knots” in the musical drama. The vocal and orchestral parts tend towards equality and mutual complementarity, also determined by the modest structure of the architectonics. At the same time, the small opera form is making its mark on the art of solo singing, which is taking on a new artistic significance, becoming more complex and diverse in terms of the combination of speech, voice and scene.

- The predominant interest in female characters puts its influences on the vocal musical drama, which is full of passion, impetuous vocal overflows, often, in the upper register, sensitivity. Female parts require not only vocal skills and performance techniques, which would contribute to the full development of the vocal line, but also natural sound expressions related to speech.

- The female characters are strong personalities, despite their sensitivity and seemingly fragile nature. As the story evolves, they show their spiritual richness and the depth of their emotional experiences, but without excess, within the natural limits of the events' reality. Mimi, Manon Lescaut, Cio-Cio-San, Floria Tosca, the slave Liu, Nedda, Maddalena, and Santuzza are female images that represent timeless models that have existed, exist and will exist in all times.

- The features of the verismo works open up the possibility of a new reinterpretation and existential projection referring to different time periods and social contexts.

Chapter 2. *The approach to the central female parts of the verismo operas in contemporary lyric theatre stages* contains three subchapters. The first subchapter 2.1. *Identifies renowned singers in the central female roles of the verismo operas* and the ways in which different singers perform the central female characters of the verismo operas, which will be applied to the scenic development of a new, modern version of the image of Santuzza, the central character of Pietro Mascagni's *Cavalleria Rusticana*. Internationally renowned opera singers from outside the Republic of Moldova were approached, as well as soloists who have distinguished themselves on the stage of *Maria Biesu Opera and Ballet Theatre* in Chisinau. In subchapter 2.2. *Contemporary staging and performance of central female roles in verismo operas: directorial models of Pietro Mascagni's Cavalleria Rusticana* examines contemporary stagings of the verismo opera performance that differ to a greater or lesser extent from the original concept. We referred in particular to Pietro Mascagni's *Cavalleria Rusticana*, emphasizing the modern approach to opera performance as a complex entity in which music, drama, vocal interpretation, acting, set design, production design, and other components determined by contemporary technologies, etc., work together to create an integrated product.

In the last subchapter 2.3. *A contemporary approach to the central female role of the protagonist in Pietro Mascagni's Cavalleria Rusticana, based on the performance at the Maria Biesu Opera and Ballet Theater on April 3, 2022, with Tatiana Busuioc in the role of Santuzza* it is achieved an analytical overview of the elements of the modern approach to the subject, acting, directing, set design and vocal performance in the context of music drama and musical language. In the process of development of the events and the musical discourse, the approaching of the performance of the part of the central protagonist Santuzza and her musical image are presented, and the role is played and highlighted in phases by the author of the dissertation Tatiana Busuioc.

In conclusion, we note the following:

- Verismo operas represent a new stage in the genre's aesthetics, reflected in the requirements for opera singers. They trace the specifics of the new artistic mindset, determined by socio-cultural processes and fundamental changes in the concept of art at the end of the 19th century. All this leaves its mark on the singing style, which takes on a new meaning in connection with the acting and the stage action.

- Even though the verismo period in the history of music covers a short time span, it still gave the world works with deep subjects, strong female characters and complex scores for performance. This calls for special voices, called falcons that can play soprano and mezzo-soprano parts.

- Through the verismo roles, singers of great calibre were launched into the world of opera - Elena Obraztsova, Maria Biesu, Ana Netrebko, Angela Gheorghiu, Maria Guleghina, Elina Garanča, Liudmyla Monastyrska, Ekaterina Semenchuk and others. Their experience in the development of the female image in the verismo operas provides inspirational models for the creation of a complex arsenal of specific elements that served to build the complete female character, from the perspective of the modern concept of lyrical performance that we have attempted in this dissertation.

- On the stage of the National Theater of Opera and Ballet *Maria Biesu* in Chisinau were staged the most representative operas of Italian verismo, such as *Cavalleria rusticana* by Pietro Mascagni, *Pagliacci* by Ruggero Leoncavallo, *La Bohème*, *Tosca*, *Madame Butterfly* by Giacomo Puccini, *Adrienne Lecouvreur* by Francesco Cilea, and others; in the central female roles appeared renowned local singers, including Maria Bieșu, Tamara Ciornaia, Valentina Calestru, Liliana Lavric, Tatiana Busuioc, Anastasia Buruiană, Oxana Cobzev, Rodica Picireanu, Angela Pihut, Anastasia Cușnir, Valentina Calestru and actresses of international fame, such as Elena Obraztsova, Russia (Santuzza), Maria Nistor Slătinaru, Romania (Santuzza), Veronica Tello, Spain (Mimi), Nicoletta Mayer, Romania (Mimi), Olga Busuioc, Germany (Mimi), Olga Perrier, France (Cio-Cio-San, 2010), Tatiana Anisimova, Ukraine (Cio-Cio-San, 2012), Ina Loss, USA (Cio-Cio-San, 2017); these singer provided models for studying the vocal techniques for „building” the character, along with scenic and acting techniques, through the acts they put on stage.

- It is known that the ethics of each historical-musical epoch has made certain demands on vocal culture and vocal expressiveness, and, as the performer and researcher A. Rusu says, „in modern times the human voice is much more in demand. There is a lot of forte playing, which makes it necessary to sustain the sound well on the breath. This must be done not only with the breath but also with the whole body. The vocal tone must be brought forward, into the „mask,” and this depends on how the projection of the tone is made into all the resonant spaces of the face and head: the oral and nasal cavities, the sinuses, the eye sockets, and the cranial cavity. Each individual singer has to find his or her own way of focusing the tone, using different exercises, until he or she finds that the tone „stays in front”, without exaggerated nasality, being in harmony with the body and the wide opening of the space behind the tongue. An innovative feature of music performance in the first half of the 20th century was the performance of final phrases. Instead of the decrescendo or gradually decreasing the tone, common for 19th-century performers, an emphatic increase in intensity is used, with less and less use of vibrato” [19, p.12]. All this can be found in the new performing approaches of the female parts in the verismo operas.

- Pietro Mascagni's *Cavalleria Rusticana* is the first example of a verismo opera, which, through the particularities of its operatic vocabulary and dramaturgy, fully reflects the characteristics of musical verismo. It had a significant influence on later experiments in opera.

- In addition to the emphasis on musical and scenic action, created on stages, P. Mascagni introduces in *Cavalleria Rusticana* a new type of solo singing, distinguished by certain rules: the link with the folkloric source, the „aesthetics of the cry” and the dominant *arioso* of expressive recitative type.

- The leading female role (Santuzza), along with a developed voice and mastery of acting techniques, requires skill in the handling and use of speech-related sound language, such as shouting, whispering and so on. Performance demands a new aesthetic based on a more aggressive approach. It deals with a difficult vocal texture, often requiring unconventional ways of dealing with it: stifled sounds, cries, *declamatory* sounds, and *parlato*.

- The two-dimensional female central role focused on expressive vocal technique and virtuosity in verismo is complemented by the three-dimensional segment of extremely rich and diverse dynamics. This feature of the vocal part shapes the possibility of a certain freedom in exploring other languages of scenic expression - the acting performance.

- The veristic opera *Cavalleria Rusticana* is open to reinterpretation through the concepts of modern operatic performance. Events can happen at any time and era. The subject allows not only a change of the time context but also a „re-creation”, within the limits of the content, of the characters, supplementing their image with new features, which emerge from the social environment, which, in turn, has its mark on the vocal expressiveness, shaping the vocal performance techniques.

- Contemporary directorial models of *Cavalleria Rusticana*, employed by Barrie Kosky, Annilese Miskimmon, Ștefan Neagrău, David Mc. Vicars, Arnaud Bernard, Filipp Stölzl, Mihail Pandjavidze, as well as other modern opera productions analysed, offers ideas, field and space for a new vision of *Cavalleria Rusticana* and the presentation of the central female character Santuzza.

- A variety of languages are used creatively, such as visual (screen projection), floral, costume clothing, scenography, symbolic (the cross, the wine glass, the broken hope, etc.), acting and music. A full range of colours, feelings, actions and events are transmitted through the language of opera in a contemporary projection, creating the puzzle of an integral, captivating, modern, exciting performance for a diverse audience. This fits into the second category of our classification (see subchapter 2.2.); we mean the revitalisation of the performance by changing the set design, and costumes, adapting the content to a different, contemporary time-space, but keeping the musical dramaturgy and characters of the opera's subject.

- The central female character - Santuzza, developed by the author of the dissertation, combines tradition and innovation and presents them through the vision, behaviour and action of a

contemporary protagonist, who lives and acts in different social, cultural and ethical-moral circumstances. This synergy determines the amplification of character qualities such as verticality, the desire to defend one's love, but also to take revenge; the tempering of certain reactions to the events taking place, both through acting and vocal performance; also, the appearance of the Santuzza, right from the beginning of the scene, and her major involvement in the group of villagers who are on stage, the completion of her image with various symbols, - references to the present and the past.

- Santuzza's vocal part contributes fully to the shaping of an integral musical image of the protagonist. It is integrated with musical dramaturgy and the continuous, staged development of musical discourse. Following the established rules of vocal technique, Santuzza's vocal line is directly related to the new image of the female character, i.e. at certain moments, depending on her actions, the sound intensity, such as the prayer (no.4) or even the Santuzza-Turiddu duet (no.6), is moderated or even reduced compared to traditional performances, while at the same time aspects of the specific verismo style are fully exploited - declamation and other elements of intonation related to verbal expression.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The scientific-practical problem solved consists in creating a new image, by using the possibilities of the vocal part, of the central female character Santuzza from the verismo opera *Cavalleria Rusticana* by Pietro Mascagni in the operatic performance approached through the modern trends and staged at the *Maria Biesu* Opera and Ballet Theatre in Chisinau on April 3, 2022. For this purpose, performances of contemporary opera, especially verismo, were identified and analysed, as well as the manner in which the central female characters and vocal parts were performed by various renowned vocalists.

The transformations occurring in the field of opera theatre today are determined by the evolution of society itself, and the formation of a new audience connected to modern technologies. The influence of the media, the restriction of verbal communication, and the robotisation of human actions have led to the creation of a new art consumer. As a result, art producers are aware of the need to experiment and explore the interests and reactions of new audiences.

The aesthetics of verismo are in tune with these transformations. The verismo movement determined fundamental changes in the field of lyric theatre at the turn of the 19th and 20th centuries and triggered artistic processes that later influenced the general concept of operatic performance. The opera gradually leaves the traditional framework with the vocal in the spotlight, emphasizing the theatrical, the acting, and the spectacular. The contemporary opera singer is gradually becoming equivalent to an actress. She will shape her stage presence, adjust to the requirements determined by the subject, and coordinate her actions with the role of her partners, obviously taking into account the complexity of the vocal part.

The choice of a verismo work for the practical application of the theoretical research was determined by the fundamental characteristics of the verismo musical movement: realistic subject, simple people, everyday emotional environment, strong passions and feelings, relationships and values close to life models, a certain kaleidoscope of events similar to film settings, a reduced number of protagonists and their incorporation into characters, placing the protagonists in the centre of events, focusing the action in the limited space of human relationships. Consequently, the verismo work claims to be timeless, providing the opportunity to address the subject in different existential periods of humanity, adapting it to contemporary society.

The operatic product, performed on the stage of the *Maria Biesu* Opera and Ballet Theatre, is an absolute innovation for the national musical culture. It fits the model that sees the revitalisation of the operatic performance by reviewing the scenography, and the costumes, adapting the content to a different temporal space, but preserving the musical dramaturgy and the protagonists of the opera's subject. Tradition and innovation are combined in the performance at different levels – performing, stage direction, scenography, stage movement, acting, etc.

The central female character - Santuzza, is developed by the author of the dissertation through the perspective of the personality of a contemporary hero, who has other social and cultural values, amplifying character features such as verticality, and dignity, but also the desire to defend her love at any cost. At the same time, there is a balance between extreme emotions such as anger and moderate reactions to what is happening, which is evident through acting and voice. Such an approach to the integrity of emotional nuances was made possible by transformations of the directorial and scenography concept, such as the presence of the Santuzza from the very beginning of the action on stage as part of a community, the involvement of children, the changes in character and image of the heroes with whom they interact, etc. The performer, in the act of creating the central female character, identifies with her, and appeals to her individuality, her life experiences, her imagination and her creativity down to the smallest details.

The vocal part embraces a wide range of colours and nuances, shaped by the game of passions and emotions, using an intonational manner as close as possible to speech, declamation, vocal expression of suffering, frustration, anger, jealousy, sensuality and erotic accents. The performance focuses on the vocal effects and timbre of the spoken voice, on the pronunciation and phonetics of the word, and on the emotional intonation of natural feelings. As a result, an extroverted vocality is created in line with the demands of contemporary operatic theatre.

Recommendations

1. Continuing research in the field of phenomena occurring today in the lyric theatre in relation to operatic works belonging to other musical trends and styles;
2. Tracking, documenting and systematizing the opinions of vocal performers, orchestral instrumentalists, producers, stage directors and other people involved in contemporary opera performances;
3. Investigating the audiences' considerations in order to achieve a connection with them and to involve them in the process of developing contemporary opera performance;
4. Practical demonstration of new trends in contemporary opera and vocal performance at different levels of artistic approach: music education, stage performance, media, competitions and festivals;
5. Organizing masterclasses and workshops with the purpose of sharing and passing on practical experience, and helping to train opera singers.
6. Further collaboration with the *Maria Biesu* Opera and Ballet Theatre in Chisinau in order to implement new directorial and performing visions of other opera performances with the involvement of singers from the republic and abroad;

7. The development of an educational platform for the new opera vocalist(s) - the singer/actor/actress, who will be able to react naturally but creatively in any situation, to express any emotion through the vocality shown in the vocal part, will understand the complexity of his/her work, which is not limited to vocal performing, but also refers to the skills of a dramatic theatre actor. He/she is not only a performer, but also a true operatic author.
8. Encourage new interpretative approaches to parts of different works in specialised classes (academic canto), using practical demonstration and electronic sources (YouTube) for comparative analysis and the creation of one's own vision.
9. Elaboration of methodical-didactic support in order to elaborate a coherent and practical argumentation of new trends in a contemporary opera theatre.

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THE PRACTICAL COMPONENT OF THE DOCTORAL THESIS

Doctoral Student Busuioc Tatiana

Theme: The peculiarities of the performance of female parts in verismo operas from the perspective of contemporary operatic theatre

June 13th, 2018, recital

P. Mascagni

1. Serenade
2. Ave Maria
3. Allora ed ora

R. Leoncavallo

1. Mattinata
2. French Serenade

F. Cilea

1. Principessa di Bouilon aria from the opera *Adrienne Lecouvreur*
2. Cio-Cio-San and Suzzuki duet from *Madama Butterfly*

G. Bizet

Carmen-Hose duet from the opera *Carmen* (IVth act)

March 12th, 2019, recital

F. Cilea

1. Serenade
2. Mother Maia aria *Esser madre e un infernă* din opera *L'Arleziana*

U. Giordano

Madelon aria from the opera *Andrea Chenier*

G. Puccini

Laureta aria *O mio babbino caro* from the opera *Gianni Schicchi*

G. Bizet

1. Spanish Serenade *Ouvre ton Coeur* from ode symphony *Vasco da Gama*
2. Seguidilla from opera *Carmen*
3. Carmen-Hose duet from opera *Carmen* (IInd act)

April 3rd, 2022,

***Maria Biesu* National Opera and Ballet Theatre
the première of *Cavalleria Rusticana* by P. Mascagni**

The role of Santuzza

LIST OF SCIENTIFIC PUBLICATIONS ON THE DISSERTATION SUBJECT
*The peculiarities of the performance of the central female parts in the verismo operas from
the perspective of contemporary operatic theatre*

author Busuioc Tatiana

Academy of Music, Theatre and Fine Arts

Doctoral School of Arts Studies and Culturology

2. Articles in scientific publications

2.3. in publications from the National Register of relevant journals

1. BUSUIOC T. BADRAJAN S. Particularitățile interpretării rolului Santuzzei din opera Cavalleria rusticana de Pietro Mascagni în contextul teatrului liric contemporan. În: Akademos. Revistă de știință, inovare, cultură și artă, nr.3 (58), Chișinău: 2020. pp. 161-165. categoria B/ BUSUIOC T. BADRAJAN S. Particularities of the interpretation of the role of Santuzza in Pietro Mascagni's Cavalleria Rusticana in the context of contemporary operatic theatre. In Akademos. Journal of science, innovation, culture and art, no.3 (58), Chisinau: 2020. pp. 161-165. B category. ISSN 1857-0461, E-ISSN 2587 – 3687
http://akademos.asm.md/files/Akademos%203_2020_p161-165.pdf
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<https://revista.amtap.md/2017/06/26/reflectii-asupra-tratarii-muzical-scenice-a-chipului-liubasei-in-opera-mireasa-tarului-de-n-rimski-korsakov/>
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8. BUSUIOC T., BADRAJAN S. Tratarea interpretativă contemporană a partidei feminine centrale din opera Cavalleria rusticana de Pietro Mascagni în spectacolul montat la Teatrul de Operă și Balet Maria Bieșu pe 03 aprilie 2022. In: Patrimoniul cultural: cercetare, valorificare, promovare. Conferința Științifică Internațională, Ediția a XV-a, 30-31 mai 2023, Institutul Patrimoniul Cultural. / BUSUIOC T., BADRAJAN S. Contemporary interpretative approach to the central female part of Pietro Mascagni's Cavalleria Rusticana in the performance staged at the Maria Biesu Opera and Ballet Theatre on April 3, 2022. In: Cultural heritage: research, valorisation, promotion. International Scientific Conference, 15th Edition, 30-31 May 2023, Cultural Heritage Institute.
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10. BUSUIOC T. Personaje feminine centrale în operele veriste din repertoriul Tatrului Național de Operă și Balet Maria Bieșu din Chișinău. In: Patrimoniul Muzical în contemporaneitate (folclor și creația componistică) Simpozion Științific cu participare internațională. Centenar Gleb Ciaicovschi-Mereșanu (1919-2019), AMTAP, rezumatele comunicărilor, 17 mai, 2019, Chișinău, 2019. pp.48-49. / Central female characters in the verismo operas from the repertoire of the National Theatre of Opera and Ballet Maria Biesu in Chisinau. Musical Heritage in Modern Times (Folklore and Composer Art) Scientific Symposium with

International Participation. Centenary Gleb Ciaicovschi-Mereșanu (1919-2019), AMTAP, abstracts of papers, May 17, 2019, Chisinau, 2019. pp.48-49.

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11. BUSUIOC T. Rolul Santuzzei din opera Cavalleria rusticana Pietro Mascagni prin prisma cântărețului de operă contemporan. În: Conferința Națională a doctoranzilor și conducătorilor de doctorat, Cultura și Arta: cercetare, valorificare, promovare, Academia de Muzică, Teatru și Arte Plastice, 10 decembrie, 2021, Chișinău, rezumatele comunicărilor, pp 13-14 / BUSUIOC T. The role of the Santuzza in Pietro Mascagni's *Cavalleria Rusticana* in terms of the contemporary opera singer. In: National Conference of doctoral students and doctoral supervisors, Culture and Art: research, valorisation, promotion, Academy of Music, Theatre and Fine Arts, December 10, 2021, Chisinau, abstracts, p 13.

<https://amtap.md/assets/pdf/Cultura%20C8%99i%20arta%20conf%20doctoranzilor.pdf>

ADNOTARE

Busuioc Tatiana *Particularitățile interpretării partidelor feminine centrale în operele veriste din perspectiva teatrului liric contemporan*, teză de doctor în arte, specialitatea 653.01 – Muzicologie, doctorat profesional, Chișinău, 2023.

Structura tezei include următoarele componente: introducere, două capitole, concluzii și recomandări, 89 de pagini de text analitic, bibliografia din 93 de surse, 16 exemple muzicale. Rezultatele cercetării sunt reflectate în 11 publicații științifice, două recitaluri și un spectacol de operă.

Cuvinte-cheie: operă veristă, teatru liric contemporan, eroină centrală, partidă vocală, joc actoricesc, interpretare vocală, *Cavalleria rusticana* de Pietro Mascagni, Santuzza.

Domeniul de studiu: artă muzicală, interpretare vocală.

Scopul și obiectivele cercetării. Scopul cercetării rezidă în identificarea mecanismelor și tehnicilor interpretative moderne în teatrul liric, a diferitor modele de realizare a chipurilor feminine centrale în operele veriste și crearea unui personaj feminin central, integru și dinamic, într-un spectacol contemporan de operă – *Cavalleria rusticana* de Pietro Mascagni. **Obiective:** delimitarea trăsăturilor caracteristice operei veriste prin prisma elementului vocal; studierea personajelor feminine în contextul ideatic și muzical al operelor veriste; evidențierea vocalistelor consacrate în rolurile feminine centrale din operele veriste și sublinierea particularităților interpretative specifice; determinarea unor modele regizorale contemporane ale operei *Cavalleria rusticana* de Pietro Mascagni; analiza tratării interpretative a partidei feminine centrale din opera *Cavalleria rusticana* de Pietro Mascagni montată la Teatrul Național de Operă și Balet *Maria Bieșu* pe 03 aprilie 2022 cu Tatiana Busuioc (autoarea tezei) în rolul Santuzzei.

Noutatea și originalitatea conceptului artistic constă în prezentarea scenică a unui nou model de spectacol de operă prin prisma contemporaneității. Spectacolul *Cavalleria rusticana* de Pietro Mascagni pus în scena Teatrului Național de Operă și Balet *Maria Bieșu* cu autoarea tezei – Tatiana Busuioc, în rolul feminin principal Santuzza, a îmbinat armonios viziuni moderne de scenografie, mișcare scenică, joc actoricesc, costume, dramaturgie, interpretare vocală, valorificând astfel rezultatele cercetării teoretice. Acest spectacol a fost o premieră absolută pentru arta muzicală din Republica Moldova.

Noutatea și originalitatea științifică rezidă în sistematizarea fenomenelor ce se produc în teatrul liric în contemporaneitate și demonstrarea posibilităților oferite de opera veristă pentru realizarea unor noi abordări interpretative ale partidelor feminine. Componenta teoretică vine să completeze astfel un spațiu nestudiat în muzicologia națională, legat de spectacolul de operă contemporan. Ea se axează pe concepte teoretice fundamentale ale științei muzicale ce vizează istoria și teoria muzicii, arta interpretării vocale și actoricești, tendințele postmoderniste și aspecte legate de repercusiunile mass-mediei și tehnologiilor asupra artelor.

Valoarea aplicativă a temei. Materialele cercetării de tip analitic și practic, ce reflectă o viziune de ansamblu asupra modalităților de tratare a personajului feminin verist prin prisma noilor tendințe ale spectacolului modern de operă, pot fi aplicate la studierea fenomenului în raport cu alte tipuri ale genului de operă. Ele sunt utile și pentru cursurile didactice *Canto academic*, *Istoria artei vocale*, *Măiestria de operă*, *Istoria muzicii universale*.

Implementarea rezultatelor științifice. Rezultatele științifice au fost prezentate în cadrul conferințelor științifice naționale și internaționale din anii 2016-2022, în șapte articole științifice, patru teze, în manifestările organizate în cadrul proiectelor științifice de la Academia de Muzică, Teatru și Arte Plastice: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate* (2015-2019) și *Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova* (2021). Rezultatele cercetării teoretice sunt reflectate în componenta practică a tezei, respectiv două recitaluri, un spectacol de operă *Cavalleria rusticana* de Pietro Mascagni, într-un șir de concerte realizate în Republica Moldova și peste hotarele ei.

ANNOTATION

Busuioc Tatiana *Particularities of the performance of the central female parts in verismo operas from the perspective of contemporary lyric theatre*, doctor of art dissertation, speciality 653.01 - Musicology, professional doctorate, Chisinau, 2023.

The structure of the dissertation includes the following sections: an introduction, two chapters, conclusions and recommendations, 89 pages of analytical text, bibliography from 93 sources, 16 musical examples. The research results are reflected in 11 scientific publications, two recitals and an opera performance.

Keywords: verismo opera, contemporary lyric theatre, central protagonist, vocal performance, acting performance, *Cavalleria Rusticana* by Pietro Mascagni, Santuzza.

Field of study: musical art, vocal performance.

Purpose and objectives of the research. **The research purpose** is to identify the mechanisms and modern performing techniques in lyric theatre, the different models for creating female profiles in verismo operas and the development of an integral and dynamic central female character in a contemporary verismo opera performance - *Cavalleria Rusticana* by Pietro Mascagni. **Objectives:** identification of the characteristic features of the verismo opera through the perspective of the vocal element; investigation of female characters in the conceptual and musical context of the verismo operas; highlighting the established vocalists in central female roles in verismo operas and the specific performing characteristics; identification of the contemporary directing models of Pietro Mascagni's *Cavalleria Rusticana*; analysing the interpretative approach to the central female part of Pietro Mascagni's *Cavalleria Rusticana* staged at the *Maria Bieșu* National Opera and Ballet Theatre on April 3rd 2022 with Tatiana Busuioc (the author of the thesis) in the role of Santuzza.

The novelty and originality of the artistic concept consist of the stage presentation of a new model of opera performance through the perspective of contemporaneity. The performance of Pietro Mascagni's *Cavalleria Rusticana* staged at the *Maria Bieșu* National Theatre of Opera and Ballet with the author of the dissertation - Tatiana Busuioc, in the leading female role of Santuzza, harmoniously combined modern visions of scenography, stage movement, acting, costumes, dramaturgy, vocal interpretation, enhancing the results of theoretical research. This performance was an absolute premiere for the Republic of Moldova's musical art.

The novelty and scientific originality consist of organizing the phenomena occurring in contemporary lyric theatre and demonstrating the possibilities, the opera verismo offers for new interpretative approaches to female parts. The theoretical element thereby completes an area that has not been studied in national musicology, related to contemporary opera performance. It focuses on fundamental theoretical concepts of musical science covering the history and theory of music, the art of vocal and acting performance, postmodernist trends and aspects of the impact of media and technology on the arts.

The applicative value of the subject. The analytical and practical research materials give an overview of how the verismo female character is portrayed through the lens of new trends in modern operatic performance. These materials can be used to study the phenomenon in relation to other types of opera. They are also useful for the courses *Academic Singing*, *History of Vocal Art*, *Opera Mastery*, and *History of World Music*.

Implementation of the scientific results. The scientific results have been reported at national and international scientific conferences from 2016-2022, in seven scientific articles, four theses, in events organized in the scientific projects of the Academy of Music, Theatre and Fine Arts: *Musical heritage of the Republic of Moldova (folklore and composition) in contemporary times (2015-2019)* and *Valorization and preservation through the digitalization of academic and traditional music collections in the Republic of Moldova (2021)*. The results of the theoretical research are reflected in the practical component of the thesis, two recitals, and a performance of Pietro Mascagni's opera *Cavalleria Rusticana*, in a series of concerts in the Republic of Moldova and abroad.

АННОТАЦИЯ

Бусуйок Татьяна. *Особенности исполнения центральных женских партий в веристских операх с точки зрения современного лирического театра*, докторская диссертация на соискание доктора искусствоведения по специальности 653.01 – Музыкаведение, профессиональная докторантура, Кишинев, 2023.

Структура диссертации включает: введение, две главы, выводы и рекомендации, 89 страниц аналитического текста, библиография из 93 источников, 16 музыкальных примеров. Результаты исследования отражены в 11 научных публикациях, двух сольных концертах и оперном спектакле.

Ключевые слова: веристская опера, современный лирический театр, центральная героиня, вокальное исполнение, актерское мастерство, вокальное исполнение, *Сельская честь* Пьетро Масканьи, Сантуцца.

Область исследования: музыкальное искусство, вокальное исполнительство.

Цель и задачи исследования. Цель исследования заключается в выявлении современных интерпретационных механизмов и приемов в лирическом театре, различных моделей исполнения центральных женских ролей в веристских операх и создании целостного и динамичного центрального женского образа в современном оперном спектакле – *Сельская честь* Пьетро Масканьи. **Задачи:** разграничение характерных черт веристской оперы через призму вокального элемента; изучение женских образов в идейно-музыкальном контексте веристских опер; выделение признанных вокалисток в центральных женских партиях веристских опер и подчеркивание специфики исполнительских особенностей; определение современных режиссерских моделей оперы *Сельская честь* Пьетро Масканьи; анализ исполнения центральной женской партии в опере *Сельская честь* Пьетро Масканьи, поставленной в Национальном Театре Оперы и Балета *Мария Биешу* 03 апреля 2022 года, с Татьяной Бусуйок (автором диссертации) в роли Сантуццы.

Новизна и оригинальность художественной концепции заключается в сценическом представлении новой модели оперного спектакля через призму современности. Спектакль *Сельская честь* Пьетро Масканьи, поставленный в Национальном Театре Оперы и Балета *Мария Биешу* с автором диссертации в главной женской роли Сантуццы, гармонично соединил современные взгляды на сценографию, сценическое движение, актерское мастерство, костюмы, драматургию, вокальное исполнение, таким образом отразив результаты теоретических исследований. Этот спектакль стал абсолютной премьерой для музыкального искусства Республики Молдова.

Новизна и научная оригинальность заключаются в систематизации явлений, происходящих в современном лирическом театре и демонстрации возможностей веристской оперы для реализации новых исполнительских образов женских партий. Таким образом, теоретическая составляющая замыкает неизученное пространство отечественного музыкаведения, связанное с современным оперным исполнительством. Она фокусируется на фундаментальных теоретических концепциях музыкальной науки, касающихся истории и теории музыки, искусства вокальной и актерской интерпретации, постмодернистских тенденций и аспектов, связанных с влиянием средств массовой информации и технологий на искусство.

Прикладное значение темы. Аналитические и практические материалы исследования, отражающие общее видение способов трактовки правдоподобного женского образа через призму новых тенденций современного оперного исполнительства, могут быть применены в изучении явления по отношению к другим видам оперного жанра. Материалы диссертации могут быть использованы в качестве дидактической литературы для дисциплин: *Академическое пение, История вокального искусства, Оперное мастерство, История зарубежной музыки.*

Внедрение научных результатов. Научные результаты были представлены на республиканских и международных научных конференциях 2016-2022 гг., в семи научных статьях, четырёх тезисах, в мероприятиях, организованных в рамках научных проектов Академии Музыки, Театра и Изобразительных Искусств: *Музыкальное наследие Республики Молдова (фольклор и композиционное творчество) в современности* (2015-2019 гг.) и *Восстановление и сохранение путем оцифровки академических и фольклорных музыкальных коллекций Республики Молдова* (2021 г.). Результаты теоретического исследования нашли отражение в практической составляющей диссертации, а именно в двух сольных концертах, оперном спектакле *Сельская честь* Пьетро Масканьи, в серии концертов, проведенных в Республике Молдова и за рубежом.

BUSUIOC TATIANA

**PECULIARITIES OF CENTRAL FEMALE PART PERFORMANCE IN
VERISMO OPERAS FROM THE PERSPECTIVE OF CONTEMPORARY
LYRIC THEATRE**

**SPECIALTY 653.01 - MUSICOLOGY
(PROFESSIONAL DOCTORATE)**

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