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***THE MUSICAL ADIO CHIUSTENGE!* BY DUMITRU LUPU: MUSICAL LANGUAGE,
ARCHITECTONICS AND PERFORMANCE ASPECT**

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CONTENT

| | |
|--|-----------|
| CONCEPTUAL LANDMARKS OF THE RESEARCH | 4 |
| THESIS CONTENT | 8 |
| GENERAL CONCLUSIONS AND RECOMMENDATIONS | 11 |
| SELECTED BIBLIOGRAPHY | 13 |
| DOCTORAL CONCERTS PROGRAM..... | 18 |
| LIST OF THE AUTHOR'S PUBLICATIONS ON THE THESES TOPIC | 19 |
| PARTICIPATION IN SCIENTIFIC FORUMS..... | 19 |
| ANNOTATION (in Romanian, Russian and English)..... | 20 |

CONCEPTUAL LANDMARKS OF THE RESEARCH

The relevance and importance of the research theme. The *musical* is a theatrical production characterized by its sentimental and amusing nature, with a simple yet distinctive plot, offering music, dance, and dialogues. In each musical, there is a story, which can represent a tragedy, farce, drama, reflect profound love themes, or contain political, philosophical, and social connotations. Regardless of the theme, the plot must be presented in a way that allows the audience to enjoy a spectacular performance, which provokes an increased emotional impact on the spectator. Although the musical has many predecessors in musical-theatrical genres such as operetta, vaudeville, Revue Theater, music hall, among others, as a separate genre of theatrical art, it was not recognized for a long time. However, throughout its existence, the musical has developed its own characteristics that differentiate it from other musical genres.

The remarkable increase in the popularity of the musical genre globally and its significant influence in the sphere of musical theater became evident in the 1970s-1980s. The famous musicals written by G. Gershwin, L. Bernstein, S. Sondheim, R. Rodgers, A. L. Webber, among others, dominated popularity and commercial success rankings in various fields of the performing arts (theater, cinema, television). They highlighted a marked tendency towards synthesizing stylistic and genre sources of different origins, derived from both non-academic and academic music. This trend became viable for non-academic oriented musical theater in Romania as well.

In the last decades of the 20th century, the musical significantly strengthened its position among theatrical genres and became one of the indicative phenomena of modern musical culture, thus prompting the production of the best examples of the genre on various stages worldwide and the composition of original creations belonging to the musical genre in different regions and countries, with Romania being no exception.

Starting from the 1970s, in Romania, several creations of this genre composed by local composers have emerged, such as: E. Roman – *Spune, inimioară spune* (1972), E. Deda – *Jocul de-a vacanța, Corina* (1977), *Fratele meu Charles* (1982); H. Mălineanu – *Au fost odată două orfeline* (1966) and *Bună seara domnule Wilde* (1971); G. Dendrino – *Lăsați-mă să cânt* and *Lysistrata* (1960); T. Popa *Mexico Melody* (1968); N. Alifantis – *Trandafirii roșii* (1975), *Swanewit* (1973), *Nevestele vesele din Windsor* (1978), and *Falstaff Story* (1995); R. A. Diaconu – *Lutrec la bordel* (2011) and *Salome* (2012); V. Doboș – *Chitarele tinereții* (1978); D. Ștefănică – *Misterele Londrei* (1995); E. Sarosy – *Invitație la castel* (1982); S.

Chifiriuc – *Câinele Grădinarului* (1988); L. Cavassi – *Mătusa mea, Faustina* (1975); A. Milea – *Leonce și Lena* (2013); C. Dăscălescu – *Necunoscuta și cei patru cavaleri, Alcor și Mona* (1970), *Fulgi de nea și diamante* (1982); M. Sebastian – *Jocul de-a vacanța*; M. Țeicu – *Nota zero la purtare* and others. As a research subject, we have chosen the musical *Adio Chiustenge!*, composed by the Dobrogean composer Dumitru Lupu in 2016. Inspired by the legends of Constanța, based on original subject matter, and crafted by an experienced composer, known for several hits, *Adio Chiustenge!* supports the idea of developing culture at the local and regional levels, studying the history of the city, and embodying it in artistic creation. We emphasize that this theme is one of the priorities of the cultural policy of the European Union.

Another important reason for choosing the thesis topic is that the author of this research conducts her professional activity at “Ovidius” University, Faculty of Arts, Department of Theater, Music, and Visual Arts in Constanța (Romania), where she teaches *Vocal Technique, Vocal-Arts Performance, and Acting*. Vocal and choral numbers from universal and national musicals are part of the curriculum of the aforementioned disciplines through systematic vocal and singing training of actors. The purpose of this work is to propose highlighting the work on the vocal part of the actor in the selected creation, as well as the teacher’s activity in preparing the vocal part of the musical signed by composer Dumitru Lupu. Considering that musical theater is a genre favorable for diversifying musical theater education, through integrating training activities and carefully selecting materials adapted to various specializations, it can become suitable material for developing educational methodology in which aesthetic aspects and the genre’s evolution become learning subjects.

The aim of the thesis is to substantiate the verbal and sound aspects of the musical *Adio Chiustenge!* by Dumitru Lupu, highlighting the peculiarities of vocal fragments and offering interpretative recommendations.

Research objectives:

- A review of the development of the musical genre in the Romanian space;
- A study of various types of sources dedicated to the universal and national musical genre (monographs, scientific articles, theater reviews, methodological works dedicated to vocal technique issues, notographic, audio, video materials, etc.);
- A comprehensive analysis of the creation in terms of subject, concept, structure, libretto, musical components, dramatic and choreographic aspects;
- Researching the vocal numbers (arias, duets, ensembles) in the selected creation;

□ A detailed study of vocal techniques, interpretive difficulties, and recommendations for resolving them;

□ Researching the evolution of the musical genre in Romanian non-academic musical culture.

The novelty and originality of the theoretical research lie in the fact that, for the first time in Romanian or Moldovan musicology, a comprehensive analysis of the musical-theatrical creation *Adio Chiustenge!* by D. Lupu is provided, highlighting the stylistic and genre techniques used by the composer, and studying aspects related to vocal interpretation.

The novelty of the artistic concept consists in the premiere of the interpretation of the arias and duets from the musical *Adio Chiustenge!* by D. Lupu in the Republic of Moldova. The artistic part of the thesis was presented in three recitals during the studies: the first, entitled *Musicalul Adio Chiustenge!, Arias and duos*, took place at the "Ovidius" University of Constanța on the 11th of May 2022; the second, under the title *Constanța, the story-telling city*, was part of the *Spring Arts Festival* at the "Ovidius" University in Constanța, Faculty of Arts, organized by the *Euxin Center for Scientific Research and Artistic Creation*, on the 9th of March 2023; the third recital, *Adio Chiustenge!*, took place at the *Artcor Artistic Center*, AMTAP, Chisinau, on the 24th of March 2023.

The methodology applied in the thesis is designed to reflect its synthetic nature, exploring the musical genre through an approach that integrates both practice and theory, specifically adapted to the Romanian context, while avoiding strict academic formalities.

The approach combines scientific and empirical elements, thereby exemplifying theoretical concepts in an action-oriented and practical artistic field. Since the nature of theatrical art is integrative, separating practice from theory becomes difficult as they complement each other. The analytical method involves a detailed and systematic approach to the various constituent elements of a musical, including melodic structure, harmony, rhythm, vocal timbre, and musical forms. This method involves meticulous and detailed analysis of the musical *Adio Chiustenge!*, along with an investigation of the historical, cultural, and social context in which it was created.

Research methods in the musical field include the historical approach for documentation and presentation of the genre's evolution, analysis of theatrical critiques, sociological perspectives, and historical and theoretical musicology.

The comparative method is used to highlight stylistic and interpretative particularities in the studied artistic phenomena.

The descriptive method is used to logically organize the collected data within the scientific study.

The archetypal method, intermediality, and intertextuality are perspectives used to approach the libretto, revealing theatricality at the level of character and atmosphere of the performance. These formed the basis for investigating theatricality in the musical (chapter two) at the level of space-time of the spectacular action and visions; they were developed through close collaboration with the librettist, Carmen Aldea Vlad.

The thesis also employed methods related to the theory and art of interpretation, especially the complex interpretive analysis of vocal numbers, in relation to their methodological-didactic analysis. These methods allowed the formulation of ideas and recommendations, particularly in developing complex interpretative treatments related to the object of study (found in general conclusions and recommendations). The methodological approaches are evident both in the analysis of the pursued themes and in the examination of relevant bibliography, thus conferring a synthetic and practically applicable character to the research methodology.

The applicative value of the thesis. This work is addressed to those aspiring to become creators in a spectacular field, but lacking in tradition in Romania and Moldova. It aims to facilitate the formation process of those interested in developing their interpretation/training skills in this field. The materials and conclusions of this thesis can be useful both in the interpretive practice of musical theater actors and in the teaching process in higher education institutions with a musical and theatrical profile.

Approval of research results. The thesis was conducted within the Doctoral School of *Art Studies and Culturology* at the Academy of Music, Theatre, and Fine Arts, Chisinau, Republic of Moldova. The results are reflected in 6 published scientific articles:

1. Postolache Inga *Premisele apariției musicalului românesc: pagini de istorie*. În *Cultura și Arta: cercetare, valorificare, promovare*. Chișinău, 2023. pp. 89-96. ISBN: 979-0-3481-0105-7.
2. Постолаке Инга *Западный мюзикл на румынской сцене*. Сборник материалов 12 Всероссийской научно- практической конференции (с международным участием). «Диалоги о культуре и искусстве». Пермь: Пермский Государственный Институт Культуры, 2022, с. 848-856. ISBN: 978-5-91201-427-7.
3. Postolache Inga *Genres of Non-academic Musical Theater in Romania: Pages of History*. In: *Education, Research, Creation*. Universitatea *Ovidius*, Constanța, România, Vol. 9 No.1,

2023, pp. 347-356. ISSN 2285-4223, ISSN: 2601-3002.

4. Ceban Inga *Musicalul Adio Chiustenge! al compozitorului dobrogean Dumitru Lupu și libretista Carmen Aldea Vlad: subiect și dramaturgie*. În: Revista de studii culturale și literatură *Dialogica*, 2024, Chișinău, nr.2, pp 50-55. ISSN: 2587-369.

5. Ceban Inga *O caracterizare sonoră a personajelor din musicalul „Adio Chiustenge!”*, de Dumitru Lupu în: Studii de Știință și Cultură – Vasile Goldiș University Press, Arad, România, 2024, Vol. 10, No.2, pp.156-164. ISSN: 1841–1401, Online ISSN: 2067 – 5135.

6. Ceban Inga *The Arias of the Musical Adio Chiustenge!: Stylistic and Genre Aspects, Vocal Techniques, Interpretative Difficulties* In: Education, Research, Creation. Universitatea Ovidius, Constanța, România, 2024, Vol. 10 No.1, pp. 51-55. ISSN: 2285-4223, Online-ISSN: 2601-3002.

THESIS CONTENT

The **Introduction** reflects the relevance and importance of the addressed issue, the purpose and objectives of the investigation, the novelty and scientific-practical originality, the theoretical and methodological basis of the work, the theoretical importance, and the applicative value of the thesis. It also explains the approval of scientific and artistic results.

Chapter 1. Romanian musical in the context of genre evolution consists of 4 subchapters. **1.1 Premises of the emergence of the musical in the Romanian musical-theatrical space** explore the origins and conditions that favored the emergence of the musical genre in the Romanian musical-theatrical landscape. General aspects of the musical are presented, giving terminological explanations, exposing the theatrical-musical genres that influenced the emergence of the Romanian musical, such as vaudeville, comic opera, and operetta. Also presented are the precursors and librettists of the musical theater in Romania, who equally contributed to the development of this syncretic genre, referring to the early 20th-century trends.

The next section, **1.2 Western musicals on the Romanian stage**, presents the first examples of musicals that appeared in the 1970s, offering a wide range of illustrations of world dramaturgy, based on literary works by authors such as O. Wilde, L. de Vega, G. B. Shaw, W. Shakespeare, R. B. Sheridan, and others. Additionally, the author provides a detailed presentation of Western musicals staged in Romania: *Chicago* at the "I. L. Caragiale" National Theatre in Bucharest (2005), *Broadway-Bucharest*, *Chicago*, *Cabaret*, *The Phantom of the Opera*, and *West Side Story* (2006), representing the first signs of repertoire renewal in theatrical institutions. *Romeo and Juliet*, a musical by Gerard Presgurvic, thus marking the

first rock-musical, was presented by “Ion Dacian” National Operetta Theatre (2009). *Rebecca*, based on the novel by Daphne du Maurier (2010), and the musical *The Full Monty* were staged at the “Mihai Eminescu” National Theatre in Timisoara (2011). This is followed by notable productions such as *Fiddler on the Roof* and *The Resistible Rise of Arturo Ui*, which contributed to the evolution of the musical genre on Romanian stages. In 2012, the musical *Chicago* was successfully staged at the “I. L. Caragiale” National University of Theatre and Film, and in 2014, at the National Theatre in Bucharest, the show *Cabaret*, directed by R. Mazilu.

Other remarkable productions staged in Romania include *West Side Story*, *The Phantom of the Opera*, and *Mamma Mia!*, *My Fair Lady* (2019), and in 2020 – *Kiss Me Kate*. These shows, along with other American masterpieces such as *The Phantom of the Opera* and *Cabaret*, have contributed to the consolidation and popularization of the musical genre in Romania.

Subchapter **1.3. Romanian original production: an overview**, examines the 20th-century period in the context of Romanian musical theater, marking an evolution and diversification of forms of expression, from traditional operetta to the actual development of the musical genre. The dramaturgy of Romanian literature is represented by works such as: *O noapte furtunoasă* and *O soacră* by I. L. Caragiale, *Chirițele*, *Piatra din casă*, *Sânziana* and *Pepelea*, adapted from the plays of V. Alecsandri, *Titanic Waltz* and *Fulgi de nea* by T. Mușatescu, and *Trei crai de la Răsărit* by B. P. Hașdeu, among others.

1.4. The formulated **Conclusions** reflect the basic stages of the evolution of the musical genre in Romania, highlighting the early emergence of this syncretic genre in Romania, preceded by other non-academic musical-theatrical forms (vaudeville, comic opera, and operetta). The genre palette of Romanian musicals is quite diverse: rock-musical, opera-musical, operetta-musical, and musical-comedy.

Chapter 2, titled *Adio Chiustenge!:* **An Eloquent Example of Romanian Musical**, is subdivided into 7 subchapters. In subchapter **2.1. Composer Dumitru Lupu: Life and Work**, it is recounted that Dumitru Lupu was a multifaceted personality, working as a composer, conductor, and educator. His musical creativity is characterized by melodiousness and expressiveness, establishing him among Romanian composers. In addition to compositions, he authored specialized books collaborating with librettist Carmen Aldea Vlad on various fruitful projects, including music for children and radio shows. He significantly contributed to the musical content of TV and radio productions, composing over 500 musical works. His experience in the music-theater industry culminated in the composition of the

musical *Adio Chiustenge!*. His death in 2017 represented a loss for the Romanian musical world, leaving behind a rich legacy of diverse creations, from music for children to musical-theatrical subgenres such as musical fantasy and comedy.

2.2. The Literary Basis of the Musical *Adio Chiustenge!*. The choice of the subject, *Adio Chiustenge!*, seems unusual and less traditional for the musical genre. An extensive range of texts, librettos, and themes specific to the American musical genre covering a considerable period is analyzed. Although in traditional musicals the subject is often built around a myth, a story, or an archetypal tale, in the case of *Adio Chiustenge!*, the story takes shape differently. The authors drew inspiration from the history of the city of Constanța during the transition period, illustrating the transition from Ottoman rule to Romania gaining independence in 1877. The originality and value of this creation derive from its connection to the tradition and history of the city. The thesis gathers materials for the musical *Adio Chiustenge!*, found in the personal archive, as left by composer D. Lupu and librettist C. A. Vlad.

In subchapter **2.3. Dramaturgy and Musical Composition**, the author analyzes aspects related to the dramaturgy of the creation, noting an intersection of two parallel narrative lines: the first line refers to the romantic relationships between characters, while the second line of the subject puts the theme of the city of Chiustenge and its inhabitants in the foreground, treating them as a collective character. Besides the main conflict, the character of the *Poet* stands out, as Mihai Eminescu visited Constanța, and one of his letters to his lover was sent from this city; his character connects the two narrative lines: the legendary, uplifting love line on one hand, and the city line on the other.

2.4. The Arias of the Musical *Adio Chiustenge!*: Stylistic and Genre Aspects, Vocal Techniques, Interpretative Difficulties. This section provides an analysis of the 5 distinct arias of the creation: Nr. 5 *Scrisoare către Veronica*, Nr. 8 *Aș vrea aicea să trăiesc*, Nr. 11 *Mare de Argint*, Nr. 17 *Mă-ntorc la tine iar*, Nr. 18 *Ce-am avut și ce-am pierdut*. Certain aspects related to the musical language and architecture of all arias in the *musical* are analyzed, as well as interpretative suggestions offered.

2.5. The Ensembles in the Creation: Musical Language, Vocal Techniques, Interpretive Aspect comprises the musical language, vocal techniques, and interpretive aspects, subjected to a comprehensive musicological and interpretative analysis, including all duos, ensembles, and instrumental numbers. The next subchapter, **2.6. Overture and Dances in the Musical: General Characteristics**, is dedicated to the succinct analysis of the

instrumental fragments of the studied creation. The results are found in the subchapter 2.7.

Conclusions of Chapter 2.

Within the **General conclusions and recommendations.**

□ is observed that the emergence of Romanian musicals is closely linked to various musical-theatrical genres, such as *opera*, *operetta*, *burlesque*, *vaudeville*, and *revue*.

□ The productions of Western authors represented a crucial historical stage that influenced the evolution of the genre on the Romanian stage.

□ Dumitru Lupu is an emblematic figure in the evolution of the musical genre in Romania, consolidating a rich experience in pop music since the 1970s. *Adio Chiustenge!* (2016) was created during a period of maturity for the composer, representing an investment in his compositional knowledge by adapting stories and legends related to the city of Chiustenge into a musical-theatrical work.

□ It was identified that the dramatic structure of the creation revolves around the interaction of two distinct narrative lines: one exploring the theme of love presented in an original way, and the other revealing the portrait of the city of Chiustenge. The culmination of this interaction lies in the focus on the image of the *Poet* – Mihai Eminescu, who connects these two elements of the story.

□ Therefore, from the perspective of subject matter and theme, the given creation is based on the principle of **poly-subject** (term by A. Andriușcenko).

□ Another typical feature of the musical genre identified in this creation refers to **poly-genre** (term by A. Andriușcenko), demonstrated by the detailed analysis of all numbers – both vocal and instrumental or choreographic.

□ Although this musical, in its semantic version, is based on the classical model of the genre, it is enriched with elements specific to other genres. For example, *arioso* and *recitative*, more common in classical opera, are integrated into its structure, and the introduction of the choral ensemble with soloists resembles *opera* practices.

□ The overture benefits from a dual interpretation, being specific to opera but also adopted within the *musical* genre.

□ Elements of *Revue Theater* are evident through the abundance of humorous scenes, full of funny and satirical moments. Fragments like *Pentru un bănuț*, *Vei fi cadâna mea*, *Ce-am avut și ce-am pierdut*, highlight the influence of *Revue Theater*. Additionally, the *can-can*, specific to music hall, contributes to the diversity and genre enrichment of the show.

□ The analyzed *musical* has a developed dramaturgy supported by varied musical characteristics, applying different stylistic procedures.

□ The musical language includes a wide range of genres and styles, including features belonging to *pop*, *rock*, *jazz*, film music, etc. Thus, the influences of *pop-music* can be highlighted in *Chiustenge, oraş de poveste*, from *music-hall* in *Suntem marinari* and *Dammen show in Chiustenge*. The only number that deviates from the classic patterns of the musical genre is *Ce-am avut și ce-am pierdut (Olteanul)*. This number pays homage to Romanian folklore, capturing the essence of humor and melismatic characteristics specific to folk songs.

□ From the perspective of interpretive analysis, I have identified a series of useful recommendations, including the selective choice of voice types: lyric tenor (*Flașnetarul*); baritone (*Chelnerul*); light, lyrical voices with the ability for perfect vocal blending and clear sonority (*Poetul*). Acting qualities in a comic spirit (*Olteanul*), abilities in mastering sound effects and tricks (*Yusuf*); interpretive adaptability in both light music (*Deniz*) and classical (*operetta*) styles of the characters (the *Plitz* sisters).

□ Due to the dialectical particularities of the Turkish language, special attention will be given to the pronunciation of the Turkish text, especially the noisy consonants.

□ Most of the vocal difficulties in the musical *Adio Chiustenge!* are common to all characters. A vertical vocal emission is recommended, with a wide opening of the glottis; light and costo-diaphragmatic breathing; accurate intonation of intervals; synchronized voice closure in duets, trios, and ensembles, performed in a well-pronounced individual interpretative manner.

□ High notes should be intoned with the help of the head register, in some cases using falsetto (for men), with the help of abdominal muscles and the opening of the glottis.

□ Phonetic pronunciation will require a separate volume of work.

□ According to the score, there will need to be a syntactic relationship between the linguistic elements in Romanian, Turkish, Russian, English, and French, requiring impeccable diction, allowing free airflow through the open glottis or larynx, in what is known as the yawning sensation, thus avoiding singing on the vocal cords.

□ Therefore, the musical stylistics of the targeted creation demonstrate the tendency called **poly-style** (term by A. Andriuşcenko), characteristic of the universal *musical*. The integration of varied styles derived from both academic and non-academic music, from folklore, and even from oriental music, constitutes the uniqueness of this musical-theatrical creation.

□ The poly-stylistic nature of the musical language in the given creation determines the specific requirements placed on the performers of the *musical Adio Chiustenge!*. It concerns the ability to perform different styles of vocal interpretation: opera, pop music, and folk

singing.

□ Therefore, the musical *Adio Chiustenge!*, signed by D. Lupu in collaboration with librettist C. A. Vlad falls into the main trends of the development of the musical genre from the second half of the 20th century to the beginning of the 21st century, with the thematic of centrifugalism and ethno-cultural globalism, on one hand, and the preservation of national and local heritage, on the other hand.

RECOMMENDATIONS

□ Continuing and deepening studies dedicated to the history and theory of the *musical* in the Romanian space.

□ Encouraging comparative studies dedicated to the development of the *musical* in Romania and beyond, including neighboring countries such as the Republic of Moldova, Hungary, and Bulgaria, aiming to identify both common aspects and differences in aesthetic and stylistic order.

□ Implementing the analytical data, as well as the most valuable compositions studied in the present doctoral thesis, in the teaching process of specialties such as *Actor's Vocal Technique, Singing, Performing Practice*, at higher education institutions in Romania and the Republic of Moldova.

□ Developing manuals and methodological guides dedicated to the analysis of vocal interpretation techniques derived from both popular music and vocal jazz.

□ Promoting the most valuable phenomena of non-academic national music in the contemporary period, influenced by the changing repertoire of musical-theatrical institutions in the Romanian space.

□ Encouraging joint projects involving musicians from the Republic of Moldova, Romania, and other countries interested in promoting the Romanian musical genre.

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DOCTORAL CONCERTS PROGRAM

| | |
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| <p>Recital nr.1 Arias and duos from the musical <i>Adio Chiustenge!</i> Participants: Inga Ceban, soprano Elena Gatcin, piano Marius Eftimie, bariton</p> |  |
| <p>Recital nr.2 Arias, duos ans ensembles Participants: Inga Ceban, soprano Elena Gatcin, piano Marius Eftimie, bariton Andrei Răilean, bass-guitar Valentin Tănase, percussion</p> |  |
| <p>Recital nr. 3 <i>Adio Chiustenge!</i> Arias, duos and ensembles Participants: Inga Ceban, soprano Elena Gatcin, piano Andrei Otean, bariton Veaceslav Pană, bass-guitar Iulian Ursu, percussion</p> |  |

LIST OF THE AUTHOR'S PUBLICATIONS ON THE THESE TOPIC

2. ARTICLES IN SCIENTIFIC JOURNALS

2.3. Scientific articles at the journals included at the *National Register of profiled journals*

Category C:

2.3.1. Ceban (Postolache) Inga. *Premisele apariției musicalului românesc: pagini de istorie*. In: *Cultura și arta: cercetare, valorificare, promovare: conf. șt., 9 dec. 2022*, Chișinău, 2023, pp. 89-96. ISBN: 978-9975-3597-7-1.

2.3.2. Ceban (Postolache) Inga. *Musicalul Adio Chiustenge!*, al compozitorului dobrogean Dumitru Lupu și libretista Carmen Aldea Vlad: subiect și dramaturgie. In: *Revista de studii culturale și literatură Dialogica*. Chișinău, 2024. pp.50-55. ISSN: 2587-3695.

2.3.3. Ceban (Postolache) Inga. *Genres of Non-academic Musical Theater in Romania: Pages of history*. In: *Education, Research, Creation*. Universitatea Ovidius, Constanța, România, Vol.9, No.1, 2023, p. 347-356. ISSN: 2285-4223, ISSN: 2601-3002.

3. ARTICLES AT THE SCIENTIFIC COLLECTIONS

3.2. Collection of works of the international scientific conferences

3.2.1. Ceban (Postolache) Inga. *Западный мюзикл на румынской сцене*. Сборник материалов 12 Всероссийской научно-практической конференции (с международным участием). «Диалоги о культуре и искусстве». Пермь: Пермский Государственный Институт Культуры, 2022, с. 848-855. ISBN 978-5-91201-427-7.

3.2.2. *O caracterizare sonoră a personajelor din musicalul „Adio Chiustenge!”*, de Dumitru Lupu In: *Studii de Știință și Cultură – Vasile Goldiș University Press*, Arad, România, Vol. 10, No.2, pp.156-164, 2024, ISSN: 1841–1401, Online ISSN: 2067 – 5135.

3.2.3. *The Arias of the Musical Adio Chiustenge!: Stylistic and Genre Aspects, Vocal Techniques, Interpretative Difficulties* In: *Education, Research, Creation*. Universitatea Ovidius, Constanța, România, 2024, Vol. 10 No.1, pp. 51-55, ISSN: 2285-4223, Online-ISSN: 2601-3002.

PARTICIPATIONS AT THE SCIENTIFIC FORUMS

1. Conferința Științifică Națională a doctoranzilor și conducătorilor de doctorat *Cultura și Artă: cercetare, valorificare, promovare* 10 decembrie 2021, AMTAP.
2. *Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova*, 22 februarie 2022, AMTAP.
3. *Всероссийская научно-практическая конференция* (с международным участием), Permi, Russia, 12 octombrie 2022.
4. Simpozionul Internațional *Invățământ, Cercetare, Creație*, Constanța, 30 mai 2023, ICC, Facultatea de Arte.
5. Simpozionul Internațional *Invățământ, Cercetare, Creație*, Constanța (ICC2022), Facultatea de Arte, 09 iunie 2023.
6. Simpozionul Internațional *Invățământ, Cercetare, Creație*, Constanța (ICC2024), Facultatea de Arte, 08 iunie 2024.

ANNOTATION

Ceban (Postolache) Inga. The musical *Adio Chiustenge!* by Dumitru Lupu: the musical language, the architecture and the interpretative aspect. Dissertation on Doctor of Arts Degree, specialty 653.01. Musicology (Creation), Chisinau, 2024.

Thesis structure. The work contains annotations in three languages – Romanian, Russian, and English, an introduction, two chapters, general conclusions and recommendations, 90 pages of main text, a bibliography with 112 sources, 9 figures, 33 musical examples, and 7 appendices.

Keywords: aria, singing, dance, musical dramaturgy, duo, musical, non-academic musical theatre.

Field of study: Romanian non-academic musical theater.

The purpose of the research consists in substantiating the verbal and sound aspects of the musical *Adio Chiustenge!* by Dumitru Lupu, highlighting the particularities of the vocal fragments as well as offering interpretive recommendations.

The objectives of the research are: the study of different types of sources dedicated to the genre of universal and national musical (monographs, scientific articles, theatre reviews, methodical works dedicated to the problems of vocal technique as well as notographic, audio and video materials); holistic analysis of the creation from the point of view of the subject, literary text, concept, structure, musical score; in-depth analysis of vocal numbers (areas, duos, ensembles) from the selected creation; detailed study of vocal processes, interpretive difficulties and recommendations for solving them.

The novelty and scientific originality consists in the fact that, for the first time in Romanian or Moldovan musicology, an in-depth analysis of the musical-theatrical creation *Adio Chiustenge!* by D. Lupu is offered, the stylistic and genre procedures used by the composer are highlighted, the aspects related to vocal interpretation are studied.

The novelty of the artistic concept consists in the fact that arias and duos from the musical by D. Lupu *Adio Chiustenge!* were performed for the first time in the Republic of Moldova and Romania.

The applied value of the thesis. The present work is addressed to the future creators of the genre, in a spectacular field without tradition and aims to facilitate the way towards the training of those concerned with developing their capabilities and skills as interpreter/trainer in this field.

Implementation of scientific results. The thesis was completed within the Doctoral School of Art Studies and Culturology at the Academy of Music, Theater and Fine Arts, Chisinau, Republic of Moldova. The results are reflected in 6 published scientific articles and in communications presented at 6 national and international scientific conferences.

АННОТАЦИЯ

Чебан (Постолаке) Инга. Мюзикл *Adio Chiustenge!* Думитру Лупу: музыкальный язык, архитектоника, исполнительский аспект. Докторская диссертация по специальности 653.01. Музыковедение (творчество), Кишинев, 2024.

Структура диссертации. Работа содержит аннотации на трех языках – румынском, русском и английском, введение; две главы, общие выводы и рекомендации, 90 страниц основного текста, библиография из 112 источников, 9 схем, 7 приложений.

Ключевые слова: ария, пение, танец, музыкальная драматургия, дуэт, мюзикл, музыкальный театр неакадемической ориентации.

Область обучения: румынский неакадемический музыкальный театр.

Цель исследования – обосновать вербальный и звуковой аспекты мюзикла Думитру Лупу *Адио Кюстенже!*, выявить особенности вокальных фрагментов, а также дать исполнительские рекомендации.

Задачами исследования являются: изучение различных видов источников, посвященных жанру мировых и национальных мюзиклов (монографии, научные статьи, театральные рецензии, методические работы, посвященные проблемам вокальной техники, нотографические, аудио- и видеоматериалы и т. д.); целостный анализ произведения с точки зрения сюжета, концепции, структуры, литературного текста, музыкальной партитуры; углубленный анализ вокальных номеров (арий, дуэтов, ансамблей) избранного сочинения; детальное изучение вокальных приемов, исполнительских трудностей и рекомендации по их разрешению.

Новизна и научная оригинальность заключается в том, что впервые в румынском и молдавском музыкознании предлагается углубленный анализ музыкально-театрального произведения Д. Лупу *Адио Кюстенже!*, стилистических и жанровых приемов, использованных композитором: изучены аспекты, связанные с вокальной интерпретацией.

Новизна артистической концепции заключается в том, что арии и дуэты из мюзикла Д. Лупу *Адио Кюстенже!*, прозвучали впервые в Республике Молдова и в Румынии.

Прикладное значение дипломной работы. Настоящая работа адресована будущим создателям этого жанра в данной области музыкального театра и призвана облегчить путь к обучению тех, кто заинтересован в развитии своих способностей и навыков в качестве исполнителя и преподавателя мюзикла.

Внедрение научных результатов. Диссертация была выполнена в Школе Доктора искусствоведения и культурологии АМГИИ, Кишинев, Республика Молдова. Результаты отражены в 6 опубликованных научных статьях и в сообщениях, представленных на 6 национальных и международных научных конференциях.

ADNOTARE

Ceban (Postolache) Inga. *Musicalul Adio Chiustenge!* de Dumitru Lupu: limbaj muzical, arhitectonică și aspect interpretativ. Teza de doctor în arte, specialitatea 653.01. Muzicologie (creație), Chișinău, 2024.

Structura tezei: adnotări în trei limbi –română, rusă și engleză, introducere, două capitole, concluzii generale și recomandări, 90 de pagini ale textului de bază, bibliografie din 112 de surse, 9 figuri, 33 exemple muzicale și 7 anexe.

Cuvinte cheie: arie, canto, dans, dramaturgia muzicală, duet, *musical*, teatrul muzical de orientare non-academică

Domeniu de studiu: teatrul muzical românesc de orientare non-academică

Scopul cercetării constă în fundamentarea aspectelor sonore ale *musicalului Adio Chiustenge!* de Dumitru Lupu, scoaterea în evidență a particularităților fragmentelor vocale precum și oferirea unor recomandări de ordin interpretativ.

Obiectivele cercetării sunt: trecerea în revistă a parcursului genului de *musical* în spațiul românesc, studiul diverselor tipuri de surse dedicate genului de *musical* universal și național (monografii, articole științifice, recenzii teatrale, lucrări metodice dedicate problemelor tehnicii vocale, materiale audio și video etc.); analiza integrală a creației din punct de vedere al subiectului, conceptului, structurii, textului literar, componentelor muzicale; cercetarea numerelor vocale (arii, duete, ansambluri) din creația selectată; studierea detaliată a procedeelelor vocale, a dificultăților interpretative și propunerea unor recomandări privind rezolvarea acestora. Cercetarea evoluției genului de *musical* în cultura muzicală non-academică românească.

Noutatea și originalitatea științifică rezidă în faptul că pentru prima dată în muzicologia din România și din Republica Moldova, se realizează o analiză aprofundată a creației muzical-teatrale *Adio Chiustenge!* de D. Lupu; sunt scoase în evidență procedee stilistice și de gen folosite de autor, sunt studiate aspecte ce țin de interpretarea vocală.

Noutatea conceptului artistic constă în interpretarea în premieră a ariilor și duetelor din *musicalul Adio Chiustenge!* de D. Lupu, în România și în Republica Moldova.

Valoarea aplicativă a tezei. Lucrarea de față se adresează viitorilor creatori de gen, într-un domeniu spectacular și își propune să înlesnească drumul spre formarea celor preocupați să își dezvolte capacitățile și abilitățile de interpret/formator în acest domeniu.

Implementarea rezultatelor științifice. Teza a fost realizată în cadrul Școlii doctorale *Studiul artelor și Culturologie* de la Academia de Muzică, Teatru și Arte Plastice, Chișinău, Republica Moldova. Rezultatele sunt reflectate în 6 articole științifice publicate și în comunicările prezentate în cadrul a 6 conferințe științifice naționale și internaționale.

CEBAN (POSTOLACHE) INGA

**THE MUSICAL *ADIO CHIUSTENGE!* BY COMPOSER DUMITRU LUPU:
MUSICAL LANGUAGE, ARCHITECTONICS, AND INTERPRETIVE ASPECT**

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