

MINISTRY OF CULTURE OF THE REPUBLIC OF MOLDOVA

ACADEMY OF MUSIC, THEATRE AND FINE ARTS

By title of manuscript

C.Z.U:

COMAN DIANA

**VARIETIES OF THE OPERA GENRE IN THE WORKS OF MOLDOVAN
COMPOSERS**

(1950 - 2015)

SPECIALTY 653.01 - MUSICOLOGY

Ph.D. thesis abstract in the Arts studies of and culturology

CHIȘINĂU, 2024

The thesis was prepared at the Department of *Musicology and Composition* of Academy of Music, Theatre and Fine Arts, Chisinau, Republic of Moldova.

Scientific advisor: Melnic Victoria, Ph.D. in Arts Studies, University Professor at the Academy of Music, Theatre and Fine Arts

Official referees:

1. **Mironenco Elena**, Habilitated Doctor in Arts Studies and Culturology, University Professor, Academy of Music, Theatre and Fine Arts, Chisinau, Republic of Moldova
2. **Șeican Valeria**, Ph.D. in Arts Studies, Associate Professor, CEO at the Centre for Socio-Human Academic Research, Chisinau, Republic of Moldova

Members of the Specialized Scientific Council:

1. **Dănilă Aurelian**, President of the SSC, Habilitated Doctor in Arts Studies and Culturology, University Professor, Academy of Sciences of Moldova, Chisinau, Republic of Moldova;
2. **Barbanoi Hristina**, Secretary of the SSC, Ph.D. in Art Studies and Culturology, Associate Professor, AMTAP, Chisinau, Republic of Moldova;
3. **Ghilaș Victor** Habilitated Doctor in Art Studies and Culturology, Associate Researcher, IPC, Chisinau, Republic of Moldova, member of the SSC;
4. **Tcacenco Victoria**, Ph.D. in Art Studies, University Professor, AMTAP, Chisinau, Republic of Moldova, member of the SSC;
5. **Bunea Diana**, Ph.D. in Art Studies, Associate Professor, AMTAP, Chisinau, Republic of Moldova, member of the SSC.

The defense will take place on May 20, 2024, at 14.00 at the meeting of the Specialized Scientific Council D 653.01-23-147 with the right to organize the defense of doctoral theses in Arts Studies and Culturology at the Academy of Music, Theatre and Fine Arts, Senate Hall, A. Mateevici Str., Mateevici Street, 87, bl. 2, aud. 52.

The doctoral thesis and the abstract can be consulted at the Library of the Academy of Music, Theatre and Fine Arts (Chisinau, A. Mateevici str., 87), at the National Library of Moldova (78A, 31st August 1989 Str., Chisinau) and on the website of the ANACEC of the Republic of Moldova (www.anacec.md).

The abstract was sent to ” ” _____ 2024.

Scientific Secretary of the Specialized Scientific Council:

Barbanoi Hristina, Ph.D. in Art Studies and Culturology, Associate Professor, AMTAP _____

Scientific advisor:

Melnic Victoria, Ph.D. in Art Studies, University Professor, AMTAP _____

Author: Coman Diana _____

© Coman Diana, 2024

TABLE OF CONTENTS

CONCEPTUAL RESEARCH MILESTONES -----	4
THESIS CONTENT -----	10
GENERAL CONCLUSIONS AND RECOMMENDATIONS -----	21
BIBLIOGRAPHY -----	26
PUBLISHED WORKS ON THE THESIS TOPIC-----	29
ANNOTATIONS (in Romanian, Russian and English) -----	30

CONCEPTUAL RESEARCH MILESTONES

The **topicality and importance of the problem** addressed in the thesis are determined by the need to research and analyze the historical evolution and diversity of the opera genre in the context of musical creation in the Republic of Moldova by exploring and highlighting the artistic and cultural value of the works of Moldovan composers, thus contributing to the promotion and development of the national musical cultural heritage. This scientific issue, in our opinion, has not been sufficiently studied in the already existing musicological works.

Description of the situation in the research field and identification of research problem. Opera theatre in the period covered by the thesis, which begins with the second half of the 20th century, is deeply influenced by the political and social environment and represents a mixture of opportunities, constraints, conditions, successes and failures. In addition to the fact that the spotlight has seen great works by classical composers, operas by local composers also occupy an important place in the national opera theatre. Keeping their most representative works in the repertoire, as well as staging new, recently appeared works – this is a major task for any opera house. It is closely linked to the compositional process, in some cases contributing to the promotion, stimulation and flourishing of compositional creation, and in other cases the opposite – stopping it, diminishing the interest of local composers in this musical genre.

Socio-political conditions have always had a significant impact on the development of the musical-theatrical genre in Moldova. During World War II, Moldova became part of the Soviet Union and the communist regime imposed strict control over culture and art, including the musical-theatrical genre.

During this period, the regime imposed strong censorship on artistic and cultural content and exerted a major influence on the music-theatre genre, imposing the canons of socialist realism and limiting the freedom of creators to deal with sensitive or controversial themes. Works that deviated from the official position or raised doubts about the ideas promoted in party documents were banned or subject to modification to conform to the official ideological line. Despite these restrictions, the period was quite productive in terms of the development of opera in the musical culture of the Republic.

After gaining independence, the socio-political situation in the Republic of Moldova led to significant changes in the development of the musical-theatrical genre.

On the one hand, freedom of artistic expression was freed from previous ideological restrictions, allowing artists to address diverse subjects and freely express their opinions and ideas through music and theatre. On the other hand, the limited availability of financial means remained a major challenge for the development and promotion of the musical-theatrical genre in the Republic of Moldova.

However, despite these difficulties, Moldovan composers have managed to create remarkable works and contribute to the enrichment of the country's cultural heritage. Therefore, the evolution of the genre, the continuity of the development of the compositional process in the field of opera is a part of the existence of this important component of the national musical culture.

Aim and objectives of the work. The aim of the thesis is to study and identify the types of genre present in the works of composers from the Republic of Moldova, staged on the stage of the lyric theatre during the years 1950-2015. In order to achieve the established goal, the following objectives were outlined:

1. to research the evolution of the opera genre in the existing literature and to elaborate a proper periodization of the historical course of the opera genre in the Republic of Moldova.

2. to examine and synthesize the existing research and materials accumulated in local musicology about opera in the Republic of Moldova, in order to understand the current state of this musical genre in our country.

3. to identify and quantify the entire volume of operas signed by autochthonous composers in the period 1950-1991 and 1991-2015 by researching and recording the operas composed by Moldovan artists in the two mentioned historical periods, in order to highlight the scope and evolution of the opera genre in these time intervals.

4. to elucidate the basic characteristics of each stage and to analyze the most significant and representative opera creations for each period, focusing on formal, thematic and stylistic aspects, in order to highlight the peculiarities and evolution of the opera genre in the Republic of Moldova.

5. To present a typology of the opera genre in the local composers' creation, based on the analysis of the operas staged on the stage of the opera in Chisinau and to propose own definitions regarding the characteristics of the opera genre in the opera performances that were performed during the period.

By achieving these objectives, the work will contribute to the understanding of the evolution and diversity of the opera genre in the creation of Moldovan composers, to the evaluation of the impact of the autochthonous opera and to the definition of the features and peculiarities of the genre in the creation of Moldovan composers.

By achieving these objectives, the work will contribute to the understanding of the evolution and diversity of the opera genre in the creation of Moldovan composers, to the evaluation of the impact of the autochthonous opera and to the definition of the features and peculiarities of the genre in the creation of Moldovan composers.

The scientific results that contributed to the solution of a major problem consist in the substantiation of the diversity of genres existing in the local lyrical creation and in the identification of the genre characteristics of the most representative works signed by composers from the Republic of Moldova. These results had a significant impact on the systematization of the opera genre and contributed to the enhancement of the analyzed creations.

For the first time in the local musicological practice, a large-scale research is carried out on the evolution of the national opera theatre from a genre point of view. The thesis examines not only the musical-scenic works that appeared and were staged during the Soviet period, but also the latest notable achievements in the field of opera theatre, namely the opera-oratorio *Decebal* by T. Zgureanu and the mono-opera-ballet *Ateh, or the revelations of the Khazar princess* by Gh. Ciobanu. The author also proposes her own vision of the genre attribution of all the operas by local composers that have seen the light of day on the "Maria Biesu" National Opera and Ballet Theatre stage.

The thesis generalizes the latest information in the field of opera genre theory, studies the most striking components of the genre: libretto, dramaturgy and musical composition, characterization of characters, leitmotif system, technique of repeated complexes and intonational connections. The rich methodology of universal and national musicology in the field concerned is applied to the analysis of opera creations of Chisinau composers who have not benefited from complex and detailed research so far.

The focus of the thesis is the opera creation of local composers in the specific context of the Republic of Moldova, with emphasis on the analysis and understanding of the different varieties of the opera genre.

Summary of the research methodology and justification of the chosen research methods. The methodological basis of the thesis consists of general methods and special methods. General methods are those taken from adjacent fields such as philosophy, culturology, history. The theoretical method was used to elucidate the problems of genre, dramaturgy and the analysis of the means of musical expression.

The historical method has allowed us to view the development of the opera genre as a continuous process and to propose a periodization, which reflects the history of the opera genre. The comparative method has helped us to form our own view of the typology of opera in different historical periods, as well as to re-evaluate examples of the genre from today's perspective. The archival method was necessary for working with opera manuscripts and documents describing the process of staging and premieres of operas on the stage of the Chisinau opera house.

Special methods were developed in musicology and reflect its main branches – music theory and history. These include the method of integral (or holistic) analysis and axiological analysis. The application of the first method involves not only researching the works of Moldovan composers in the context of their components, interconnections and organization, but also understanding the works analyzed as unitary phenomena in which each element and interaction is of crucial importance. The use of elements of axiological analysis enabled the evaluation and interpretation of the ethical, aesthetic and cultural values and meanings expressed by each of the works examined in the thesis with the aim of assessing its value impact in a broader historical and social context.

Scientific novelty and originality. For the first time in local musicology, an extensive research is carried out focusing on the evolution of national operatic creation seen from a genre point of view. In this research, not only the musical-scenic works that appeared and were staged during the Soviet period are analyzed, but also some of the most recent achievements in the field, such as the operas *Decebal* by T. Zgureanu and *Ateh, or the revelations of the Khazar princess* by Gh. Ciobanu. It also proposes its own vision of the genuine attribution of all the operas that have seen the light of day on the stage of the opera theatre of Chisinau.

The scientific results that contributed to **the solution of a major problem** consist in the substantiation of the diversity of genres existing in the local opera creation and in the identification of the genre characteristics of the most representative operas signed by composers from the Republic of Moldova. These results had a

significant impact on the systematization of the opera genre and contributed to the enhancement of the analyzed creations.

Theoretical significance. This thesis represents an important contribution to the study and understanding of the evolution of the lyric genre in the Republic of Moldova, by establishing and analyzing the specific varieties of opera present in the creation of Moldovan composers. The work also provides a distinctive typology for the opera genre, thus consolidating knowledge and systematizing scientific information in this field in Moldovan musicology.

The applicative value of the work. The results of the research can be integrated in the framework of disciplines such as the *History of National Music*, *Opera Class* and *Musical Forms*, which are taught at the Academy of Music, Theatre and Fine Arts. These results have the potential to contribute to the development of teaching materials and course theses, at undergraduate, master and doctoral level, addressing specific themes of the national opera genre. The content and conclusions of the proposed thesis may also be useful to opera professionals, including singers, conductors, choreographers and directors.

Main scientific results submitted for support

1. There is a discernible evolution of the opera genre in the Republic of Moldova, reflected in a periodization of its own proposed in this thesis, which can be argued and supported by research of the literature.

2. The synthesis of the existing research and materials in local musicology on opera in the Republic of Moldova contributes to the outline of the current state of this musical genre and provides a comprehensive perspective on the existing knowledge and future research directions.

3. The identification and quantification of works composed by Moldovan artists in the years 1950-1991 and 1991-2015 demonstrates a significant evolution in the breadth and diversity of the opera genre, reflecting social, political and cultural changes during the period examined. Our own view on the genre attribution of local composers' works, presented in this thesis, will contribute to a deeper understanding of how these creations are integrated and perceived within the Moldovan opera scene.

4. The detailed analysis of the basic characteristics of the lyric creations of each stage and of the most significant works of the Chisinau composers highlights the formal, thematic and stylistic peculiarities and provides a comprehensive view of the evolution of the lyric genre in the Republic of Moldova.

5. The typology of the opera genre in the local composers' creation, based on the study of the operas staged on the stage of "Maria Biesu" National Opera and Ballet Theatre, provides specific and relevant definitions of the characteristics of the genre in the context of opera performances, thus contributing to a better knowledge of the national musical creation.

6. The examination of the evolution of opera theatre in the Republic of Moldova from a genre point of view brings a new vision to Bessarabian musicology, outlines new research directions and offers a broad perspective on the opera genre in the local context.

7. The latest notable achievements in the field of opera theatre, such as the opera-oratorio *Decebal* by T. Zgureanu and the monoopera-ballet *Ateh, or the revelations of the Khazar princess* by Gh. Ciobanu, had a significant impact on the perception and evolution of the opera genre in the Republic of Moldova. By examining and interpreting operas composed and staged in the post-Soviet period, significant changes in the development and diversification of the opera genre in the contemporary context are highlighted, reflecting the social and cultural transformations of this period.

The implementation of the scientific results was achieved in the training process of AMTAP students, as well as in the pedagogical and scientific activity of the author, through participation in 5 scientific conferences, publication of 5 articles and studies on the topic of the thesis.

Approval of results. The doctoral thesis was developed according to the scientific research plan of the Academy of Music, Theatre and Fine Arts. It was discussed and recommended for support by the Department of Musicology, Composition and Jazz (meeting of 17 February 2023) and by the Scientific Seminar of AMTAP, specialty 653.01 - Musicology (meeting of 29.06.2023).

Volume and structure of the thesis. The present study comprises three chapters, preceded by an introduction and followed by a section in which the author's general conclusions and recommendations are presented. It also includes a bibliography of 220 titles in Romanian, Russian, English and German. The last chapter presents an analysis of the works *Casa mare* by M. Kopytman, *Decebal* by T. Zgureanu and the one-opera-ballet *Ateh or Revelations of the Khazar Princess* by Gh. Ciobanu contains six tables with diagrams of the shape of some of the compartments of the three operas and 44 figures exemplifying the musical language of the works examined.

Key words: lyric art, historical opera, heroic opera, chamber opera, opera-fairy tale, lyric tragedy, mono-opera, musical drama, opera-ballet, musical dramaturgy.

THESIS CONTENT

The introduction is the starting point of the paper, outlining the main conceptual milestones, providing an insight into the general direction of the research and bringing to the fore the essential aspects of the research. This section argues the topicality and importance of the topic, highlighting the innovative and applicative nature of the results obtained. The relevance and importance of the topic is highlighted, and the scientific novelty and practical value of the results obtained are argued. The aim and objectives of the work are presented in detail, together with details of the subject and topic of the research. The musical and archival material, together with the research methods, are listed to underline the solid foundation of the scientific approach. Particular attention is paid to the theoretical significance of the work, and information on the approval of the results complements the introductory context, paving the way for further development of the thesis.

Chapter 1, entitled *Opera as an Object of Scientific Study*, consists of four sub-chapters and focuses on the analysis of the literature devoted to the main issues of the opera genre and elucidated in the four sub-chapters.

In the course of the thesis, several sources have been used, both recent and older, but not outdated, articles and books whose authors focus on various problems of the genre in question, such as the literary subject embodied in the libretto, the connection and synthesis of the visual, sound and verbal aspects, the specificity of style and genre, the peculiarities of musical language. Each of the issues listed can serve as a criterion for the systematization and analysis of bibliographical sources. In addition, the literature analyzed can be divided into two large groups, the first of which brings together theoretical studies and the other – historical ones.

Within the framework of sub-chapter 1.1, *The Theory of Opera Genre*. Genre invariant, problems of composition and dramaturgy, the more general aspects of the opera genre are examined which are related to dramaturgy, composition, architectural specificity of the opera and are of major importance also in the analysis of the creations signed by composers from the Republic of Moldova at different stages of development of the national opera theatre. The general problems of opera are briefly addressed in several informative sources elaborated both in the country and abroad.

Sub-chapter 1.2, *From the history of the genre: the varieties of genre and style of opera*, describes different types of operatic creations that have appeared over several centuries in different national schools. This section has a special connotation within the thesis because our research focuses in particular on the genuine varieties of national opera. In the studied works we aimed to find the description and formulation of the basic features of the different types of genre that can be useful also in the identification of the genres of the operas written by national composers, thus building a methodological support for our study.

Numerous scholarly sources reflect the specific genre aspects of the different genre varieties that have emerged over the long history of the work. This includes literature on such phenomena as *dramma per musica*, *opera seria*, *opera buffa*, *lyric tragedy*, *opera comique*, *opera semiseria*, *dramma giocosa*, *Singspiel*, *Beggar's Opera*, *Ballad Opera* (England), *Grand Opéra*, *French opera*, *musical drama* (R. Wagner), *musical-stage drama* (G. Verdi), chamber opera, mono-opera, anti-opera, etc. There are also works in which researchers systematize and formulate the specificities of different genuine varieties of opera on the basis of several criteria.

Sub-chapter 1.3, *Contemporary Opera in Different National Cultures*, describes the ways in which the genre has developed in different national cultures. This approach, on the one hand, highlights more eloquently some common features of operatic phenomena, and on the other, reveals the typical differences characteristic of each national school. This approach creates the opportunity to formulate and reveal the unique character of the national school of opera, to show the national specificity achieved both genuinely and stylistically.

In sub-chapter 1.4, entitled *Opera theatre in the vision of musicologists from Romania and the Republic of Moldova*, the sources signed by local and Romanian musicologists are analyzed and reflected, in which the history and fate of the opera genre in the national musical culture are investigated.

The evolution of the local opera theatre, the emergence of each artistic phenomenon in its history, plays an essential role in understanding and becoming aware of the internal logic of the development of this process. Also here, sources are analyzed that refer to the study of the premises of the emergence of the national lyric theatre since the 19th century (N. Sebov), which allows us a more transparent awareness of some historical stages, the perception of integrity and continuity in the development of the lyric genre in the Republic of Moldova for more than 150 years.

Returning to the more general premises of the phenomenon of national opera, we will address some important influences and first of all, the influence of literature and especially, of the national dramaturgy of that time.

In several sources on the history of national opera, and first of all in the researches of O.L. Cosma and A. Dănilă, a long period of silence of opera composers in the local cultural space is described, coinciding with the period between the two world wars. This specificity of the Bessarabian opera theatre becomes more evident if we compare it with the development of the opera genre in Romania during this historical period. The destiny of Bessarabian opera in the interwar period, which originated from common sources and traditions, differs essentially from that of other Romanian regions.

A new stage in the evolution of the national opera theatre is linked to the creative processes that led to the establishment of the Moldovan Opera and Ballet Theatre in 1957. This created conditions that stimulated both the interpretative and compositional processes in the field. This creative process also gave a great impetus to the work of musicologists. Today, we can see a large volume of works dedicated to operatic creations by researchers from Chisinau, many of them written at the time of the first appearance of operatic creations on the stage of the National Opera.

Sub-chapter 1.5 presents the conclusions of Chapter 1.

The numerous and varied publications in the field of opera genre theory and opera history provide a rich body of information on the defining features of the genre, the evolution of opera both globally and in the national context (Romania and the Republic of Moldova), thus providing a solid foundation for research into various aspects of this genre, as popular as it is complex. Based on the sources analyzed in this chapter, we can also make some generalizations:

1. Musicological research on opera genre theory provides a conceptual and analytical framework for identifying and understanding the constitutive elements of opera. These include aspects such as musical structure, poetic text, dramaturgy, including narrative structure, relationships between characters and the way music supports the stage action. The studies analyzed reveal the specific invariants that define this musical genre and provide insight into the stylistic variety of the genre. An appreciation of how operatic forms, themes, language and modes of presentation have developed highlights the diversity and innovation in the field.

2. The literature on the history of the opera genre is a valuable information resource detailing the evolution of the operatic theatre phenomenon as a whole. This history reveals the diversity of operatic genres and how they have evolved in different historical periods. Each era has made distinctive contributions to the expansion and diversification of opera, introducing innovations in musical forms, themes and artistic styles. By understanding this evolution, we can gain a deeper appreciation of the cultural and artistic context in which the works were conceived, while highlighting the mutual influences between national and international opera productions. Identifying and examining specific varieties of opera in different historical periods provides a unified perspective on the evolution and adaptation of the genre over time.

3. Contemporary opera, characterized by diversity and continuous evolution, reflects an impressive range of styles and trends drawn from different musical traditions. Analysis of this dimension allows us to explore opera compositions created in diverse cultural contexts and to understand the ways in which they reflect and reinterpret specific cultural and artistic traditions and identities, adapting to the changes and challenges of contemporary society.

4. A review of the literature from regions neighboring our country highlights both similar problems and achievements, pointing to common processes and trends in different historical periods. Musicology in Romania and the Republic of Moldova plays an important role in strengthening the methodological basis for opera research, thus providing solid premises for a detailed investigation of the problem of opera genre typology. By studying musicological publications from both countries, we gain a comprehensive perspective on the evolution of the national opera theatre, composers and significant operas, allowing us to appreciate the diversity and artistic values of national operas.

5. The study of recent operatic creations within the framework of indigenous musicology is a distinct and detailed field of research, approached specifically from a genre perspective. The sources investigated provide a broad basis for the analysis of the problem established in the case study, focusing on the various types of the opera genre in the composers' creation from the Republic of Moldova.

In conclusion, we generalize that the literature review reveals the complexity and diversity of opera, reflecting theoretical, historical, stylistic and genre aspects. It contributes to the understanding of the evolution of the genre, the issues of

composition and dramaturgy, as well as the impact of the national lyric theatre in the cultural context of Romania and the Republic of Moldova.

The second chapter of the thesis, entitled *The Evolution of Opera in the Republic of Moldova from a Genre Perspective*, is entirely devoted to the history of national opera from a genre perspective. This view provides the opportunity to identify the most representative genre types that have developed in national music over about 150 years, to better understand how they are treated in the music of local composers, to define which genre types and genre features have been and remain the most demanded in national opera and which, conversely, have been ignored by native composers for various reasons.

The stylistic variety resulting from different influences and manifested in the stylistic heterogeneity of scores is a specific feature of the opera genre.

In sub-chapter 2.1, *The premises of the emergence and the history of the development of the national opera*, we have explained the premises of the emergence of the national opera, analyzing the development stage, which was quite modest. However, we considered it necessary to define this period as a distinctive one because it represents a specific stage in the evolution of the work, characterized by a particular historical, social and cultural context as well as by different influences compared to the following period, which starts immediately at the beginning of the second half of the 20th century.

Sub-chapter 2.2, *1950-1991: the period of assimilation of genre canon*, describes the period from the 1950s onwards, when a new phase in the history of national opera began. The first star being the musical comedy *Fericirea Mărioarei* (1951) by E. Coca in collaboration with C. Bentz. With the founding of the Opera and Ballet Theatre in Chisinau in 1957, the stage of the theatre became a creative laboratory, where the creations of local composers were staged.

During this period, the paradigm of freedom in cultural creation in the Republic of Moldova underwent radical transformations. The principle of "socialist realism" and the idea of "creating Soviet man" imposed itself as an omnipresent ideological filter in all areas of artistic life. National culture was accepted and developed only under the strict leadership of the Party, and any expression of deviation from this line, including in musical creation, was publicly condemned and suppressed. Every artistic creation was forced to pass through the Party's filter and was evaluated according to the ideological values imposed.

The suppression of any non-conforming or divergent creative impulse began at the stage of drawing up creative plans and ended with their approval by ideological committees.

In subchapter 2.3, entitled *1991-2015: the period of overlapping canonical and non-canonical solutions*, the period after the proclamation of independence is described, as the title suggests, and represents a qualitatively new stage in the evolution of the lyric genre in the Republic of Moldova. The change in the political, social and cultural paradigm also created a new atmosphere in the musical art, provoking the appearance of new works or, on the contrary, creating some obstacles in the development of the compositional process. Among the negative tendencies we mention, first of all, the financial problems, the modest support from the Ministry of Culture, the National Theatre of Opera and Ballet, other structures for the staging of operatic creations, recently signed by composers from the Republic of Moldova and consequently the lack of motivation of authors to create new works. Unfortunately, the situation has not changed substantially in recent years.

In subchapter 2.4 the conclusions to Chapter 2 are formulated.

From the research undertaken we can distinguish three distinct periods in the evolution of the national work, namely: 1. the period of establishment (1850s-1950s); 2. the period of assimilation of the canonical genre (1950s-1991s); 3. the period of overlapping canonical and non-canonical solutions (1991-2015). Each of these periods took place in different historical, social and cultural conditions, which were reflected in operatic creation.

1. In the period of establishment, the prerequisites for the emergence of the opera genre were created by early examples such as A. Flechtenmacher's *Baba Hârca* composed in 1848. This work represents the beginnings of comic opera on the national opera scene. It is important to point out that the tradition of this type of opera, although fairly well represented in the work of Romanian composers, has not been taken up and developed in composers' creation of Bessarabia. The only notable example in this direction is the comic opera *Păcală and Tîndală* by V. Verhola, presented in concert in 1979, and in 1989, already after the composer's death, staged on the stage of the Chisinau Opera Theatre.

Composed in the same period (1889) the opera *Petru Rareș* by E. Caudella established a quite viable tradition for the national opera theatre, namely the genre of

heroic opera or heroic drama which will be developed quite actively during the following stages.

2. The period 1950-1991, which coincides with the Soviet period (called by us the period of assimilation of the genre canon) puts in the foreground the genre of heroic opera, the examples being *Grozovan*, *Aurelia*, *Serghei Lazo* by D. Gherșfeld, *The Heroic Ballad* by A. Stârcea. However, practically none of the works listed is a pure example of genre, all of them demonstrating features of other types of genre: in *Grozovan* – of epic opera, in *Aurelia* – of Lied-opera, in the *Heroic Ballad* – of lyric drama, while *Serghei Lazo* was called by E. Mironenco "opera-anthem".

Besides this, the genre palette of national opera of the period under consideration includes other types: children's opera (*The Lying Wolf* by Z. Tcaci and *Karlsson and the Foot* by A. Gherșfeld), epic opera (*Grozovan* by D. Gherșfeld, *Glira* by Gh. Neaga), lyrical-psychological opera (*Casa Mare* by M. Kopytman, *Uncle from Paris* by Z. Tcaci), comic opera (*Păcală and Tândală* by V. Verhola), opera-satire (*Dragonul* by E. Lazarev), historical opera (*Alexandru Lăpușneanu* by Gh. Mustea), mono-opera (*Nefertiti* by Gh. Neaga).

Although most of the works written in the pre-independence period bear the ideological imprint of the time, which reduced interest in them in the contemporary period, there were exceptions. These include *Casa Mare* by M. Kopytman, *Alexandru Lăpușneanu* by Gh. Mustea and *Uncle from Paris* by Z. Tcaci. The first of the nominated operas focuses on the features of the genre of lyric drama or "lyric-psychological drama", while the genre specificity of *Alexandru Lăpușneanu* can be defined as a "social-historical tragedy", or as an "opera-tragedy" with elements of mono-opera (this feature refers to the treatment of the main hero).

3. The last stage of the evolution of the national opera theatre (three decades of which - 1991-2015 are reflected in the thesis) and which lasts until now, defined in our research as the period of overlapping of canonical and acanonical solutions, brings some new trends and tendencies, mainly oriented towards synthesizing the features of different types of operas.

From the point of view of genre, by synthesizing the opera with the oratorio, by introducing some pastoral elements and a fragment *Recviem* from T. Zgureanu's *Decebal*, it appears as a genre mix, illustrating the period of overlapping of canonical and non-canonical solutions. At the same time, thanks to the numerical structure and

the use of a rather traditional musical language, this work follows the direction of development of the opera genre established by its predecessors.

The work of Gh. Ciobanu *Ateh or The Reliefs of the Khazarian Princess* is an absolutely new phenomenon, unprecedented for the Republic of Moldova. It is the adaptation on the national stage of a synthetic genre such as the mono-opera-ballet. However, it should be added that in the history of the national opera theatre there have been some premises in this sense. These include the mono-operas *Lamento (Mother's Monologue)* by Z. Tcaci and *Nefertiti* by Gh. Neaga on the one hand and the extended ballet scenes from the opera *Alexandru Lăpuşneanu* by Gh. Mustea on the others.

The opera *Apolodor, The Journey of a Penguin* by the same Gh. Ciobanu revives the tradition of the opera for children and parents that was initiated in the creation of Z. Tcaci. *Apolodor* plays an important role both in the composer's creation and in the development and promotion of musical-dramatic works for children.

In Chapter 3, *The Most Representative Examples of Genre Varieties of National Opera*, three works representing different types of opera are analyzed.

The opera *Casa Mare* by M. Kopytman (analyzed in subchapter 3.1). was composed by Mark Kopytman in the late 1960s and premiered on 20 February 1968. The opera consists of 3 acts divided into 7 tableaux. Comparing libretto by V. Teleucă with the structure of I. Druţă's work we mention that the ten scenes of the Druţă's text were divided into seven tableaux, thus contributing to the increased dynamics of the unfolding of events in the opera. From an ideological point of view, all the events of this opera are focused on the feeling of love of the main heroine Vasiluţa, on the fate of a lonely woman, thus highlighting the lyrical aspect of the given creation. Such a treatment of the main heroine is determined by the Druţă's text. The action of the opera takes place immediately after the Second World War and focuses on the fate of a woman – Vasiluţa, whose husband was killed during the war. The plot is based on her love affair with her son friend, Păvălache, who is doing his military service during the course of the drama *Casa Mare*. Because of the difference in age and philosophy of life, the heroes relationship is doomed to failure, leading to a dramatic paroxysm. Thus the authors of the play show a schematic view of the subject, the ideational concept is actually much more complex.

The truthful realism of this work is largely based on the qualities of the text, where the external action presents only a pretext for the development of an internal action, reflecting the complexity, flexibility and variability of its emotions.

A key question remains the genre attribution of this work by M. Kopytman. In our opinion, *Casa mare* is an example of the genre of lyric opera or lyric drama. The dramaturgy of the opera is based on a complex of procedures, among which we can name the refrain of textual lines, the repetition of scenic complexes, the thematic arcs.

Sub-chapter 3.2 is called *Features of historical opera and opera-oratorio in Decebal* by T. Zgureanu. The three-act opera *Decebal* by T. Zgureanu was composed in 1998 to a libretto by the poet V. Teleucă. The first concert performance took place in September 2002 on the stage of the National Opera. The libretto of the opera is based on the poetic text written by V. Teleucă, based on historical and mythological events related to an important stage in the past of the Dacians. The subject of the opera is briefly presented in the opera's libretto, published in 2006. It reveals certain peculiarities, including the following: narrative elements framed in the monologues and ensembles of the heroes, which explain the essence of what happened and their attitude; the lack of outline of the key moments in the drama, which is considered by specialists as one of the mandatory components of any successful libretto.

The libretto combines two planes of action: the primary one, linked to historical events, which outlines the heroic line of the subject and the secondary – lyrical one (the love of Armin and Ninvana) which becomes the lyrical centre of the opera. Although the lyrical component occupies a more modest place, being surrounded by historical events, it nevertheless enriches the libretto of *Decebal*. The composer uses almost all the typical operatic forms: Overture (Dacia), orchestral introduction (Introduction to Act II), aria (Decebal's Aria in Act I, Decebal's Aria in Act III, Queen's Aria in Act I, Nymph's Aria in Act II), monologue (Zamolxis' Monologue in Act I, Son's Monologue in Act III and Decebal's Monologue in the Face of History), song (Armin's Song in Act II); the duet (Armin and Ninvana from Act II, Decebal and the Queen from Act I); the quartet (the quartet of Decebal, the Queen, Ninvana and the Son from Act I); large-scale scenes containing arioso, choruses, instrumental fragments (Duras Diurpaneus, Oath of the Hussars, Act I, Dochia and the Shepherds' Chorus, Act II, Priest Vezina and the Hussars, Final Act III); ballet scenes (ballet (Fairy Goddesses), men's dance, Act II). Although the opera contains 3 acts, the total volume of the work is quite modest compared to other operas.

Both the nature of the libretto text and the music allow us to conclude that from the genre point of view the opera *Decebal* is oriented towards an epic, heroic opera with a high weight of the narrative component to the detriment of the actual action.

Sub-chapter 3.3, *Ateh or The Reliefs of the Khazarian Princess* as a new manifestation of chamber opera and mono-opera, is devoted to the examination of Ghenadie Ciobanu's opera composed in 2004 on a libretto written by the composer on the basis of the *Three Monologues of Ateh from the Khazar Dictionary*: novel-lexicon in 100 000 words by Milorad Pavić. The opera *Ateh* was performed in Chisinau for the first time on 26 June 2005. The composer was captivated primarily by the historical relevance of the theme, drawn by the awareness that "the Khazars are a metaphor for a small people surviving among great powers and religions". It is well known that the lexicon includes three basic compartments, three different visions – Christian, Islamic and Hebrew that constantly "interact, complementing each other, presenting the same events and characters from different points of view".

The compositional structure of the work seems logical enough, consisting of the *Prologue, Revelations I, II, Ritual, Revelation III* and *Epilogue*.

The genre specificity of the opus in question is indicated by the author as mono-opera with ballet. The composer creates a very successful combination which, on the one hand, allows us to concentrate on the history, feelings and soul world of the opera's heroine, but, on the other hand, enriches the genre of mono-opera with additional spectacular components, with new sources of expressiveness through the activation of modern choreographic means and stage movement. The specific genuineness of the opus in question is indicated by the author as "mono-opera with ballet". The composer creates a very successful combination, which, on the one hand, allows us to concentrate on the history, feelings and soul world of the heroine of the opera, but on the other hand, enriches the genre of mono-opera with additional spectacular components, with new sources of expressiveness through the activation of modern choreographic means and scenic movement.

On the other hand, the analyzed creation confirms the uniqueness of the theatrical-musical concept realized by Gh. Ciobanu not only in the framework of the local musical theatre, but also in the context of European musical creation. The originality of the genre in question – *the monooopera-ballet* – can serve as an example. This uniqueness is achieved at various levels of creation: by the exclusion of the literary text from all arioso *Ateh*, by the influence of instrumental forms on the structures of the opera. The aforementioned features lead to a significant transformation of the entire genre system of the work under analysis. The key moments of Ghenadie Ciobanu's work demonstrate an advanced post-modernist opus, a talented,

unique, well-thought-out creation performed with great professionalism and compositional mastery.

Sub-chapter 3.4 presents the findings in Chapter 3.

1. Analysis of the three operas *Casa Mare* by M. Kopytman, *Decebal* by T.Zgureanu and *Ateh or Revelations of Princess Khazare* by Gh. Ciobanu confirms that between 1950-2015 different examples of different genres of opera appeared in the national composers' creation such as: lyrical drama (*Casa Mare*), historical opera combined with opera-oratorio (*Decebal*), synthesis of opera-ballet, chamber opera and mono-opera (*Ateh or Revelations of the Khazarian Princess*).

2. The opera *Casa mare*, written after the play by I. Druță demonstrates that the entire dramatic action revolves around the main heroine – Vasiluța, thus becoming the point of intersection of all the subject lines of the creation. The dramaturgy of the opera *Casa mare* is based on a complex of procedures, which in our opinion allow us to appreciate its genre as an example of lyrical drama.

3. The opera *Decebal* by T. Zgureanu develops some genre features of the heroic opera, the historic opera already approved in previous periods (it is a rather long tradition – from *Petru Rareș* to the operas of the Soviet period (from *Grozovan* to *Alexandru Lăpușneanu*). The application of the already approved genre is based on new historical and literary material, and is offered to the contemporary audience with a changed mentality, under new cultural, social and political conditions. At the same time, the features of the oratorio are also very evident in this work, which allows us to appreciate *Decebal* as a mixture of a synthetic genre formed by synthesizing the genre of opera with that of oratorio.

4. The *Ateh or Revelations of the Khazarian Princess*, called by the composer a mono-opera with ballet, fits into the proposed genre framework and represents an original project of musical theatre in the post-Soviet period. The opera demonstrates an opus of contemporary music, which falls within the paradigm of postmodernist aesthetics, with all its attributes. In terms of style it is worth appreciating the individual style of Gh. Ciobanu's individual style combines various resources of post-modernist compositional creation (aleatoric, electronic music, pointillism, minimalism and repetitive technique).

5. Analyzing the place of Gh. Ciobanu *Ateh or Relelevations of the Khazarian Princess* in the framework of the local musical theatre we confirm that this creation marks the beginning of an absolutely new stage in the development of the

lyrical theatre in the Republic of Moldova. What will be the features of this stage, how and to what extent the trends and directions outlined by the composer will be developed and continued, will be demonstrated by time.

6. All the creations analyzed in the thesis present poly-genre phenomena, combining the features of different types of opera. *Decebal*, for example, in addition to the characteristic features of the opera-oratorio, introduces a sign of the sacred genre such as the *Requiem* and some elements of pastoral. On a semantic level, each of the lyrical creations analyzed reveals itself in archetypal thinking and is treated differently. If for the *Casa Mare* this type of thinking is determined by the text, by the Druță's symbolism, being enriched by the meanings of the genres of popular music (*pereniita*), in the libretto of *Decebal* we find some important allusions, belonging to Christianity: the *Queen* – Mother of God, *Decebal* – God-Father and Holy Spirit, *Decebal's son* – son of God sacrificed for the patriotic idea. The last idea is also amplified by the appearance of the *Miorița* ballad in the concluding part of the work. In the work *Ateh, or Revelations of the Khazarian Princess*, apart from the literary basis of an archetypal nature, this approach also penetrates the musical level, giving us the re-contextualization of known musical symbols.

GENERAL CONCLUSIONS AND RECOMMENDATIONS.

The scientific results obtained as a consequence of the elaboration of the present study consisted in the identification of the types of genres present in the works of composers from the Republic of Moldova, staged on the stage of the lyric theatre during the years 1950-2015 and are summarized as follows:

1. The research of the evolution of the opera genre in the existing literature and the elaboration of an own periodization of the historical path of the opera genre in the Republic of Moldova allowed to understand its development and transformations during the analyzed periods. The various publications in the field of theory and history of local opera provide us with a rich empiric material for elucidating the problem of the genre, and can serve as a basis for further research. The research of the evolution of the opera genre in the existing specialized literature and the elaboration of an own periodization of the historical path of the opera genre in the Republic of Moldova allowed a better understanding of its development and transformations during the analyzed periods. The study of various publications in the field of theory and history of the native opera provided a rich factual material to

elucidate the problem of the opera genre and can serve as a basis for further research in this field. The literature devoted to the opera genre, both on an universal level and in a national context (Romania and the Republic of Moldova), has provided us with a deeper understanding of the evolution of the opera phenomenon as a whole and has demonstrated the interdependence of Moldovan opera with universal opera processes. This analysis has given a clearer picture of the evolution of the opera genre in the specific cultural and musical context of the Republic of Moldova.

2. The examination and synthesis of the existing research and materials accumulated in local musicology about opera in the Republic of Moldova provided an insight into the current state of this musical genre in our country. This approach has contributed to the identification of further research directions and to the completion of existing knowledge in the field. The study of the history of the opera genre in the Republic of Moldova shows the existence of several socio-political but also ideological influences, which have marked the creation of opera throughout the period studied. Only in the post-Soviet period has this phenomenon diminished, leaving space for the emergence of creations, which are aligned with universal trends. The decrease in the dependence of the compositional phenomenon on ideological constraints led to the liberalization of the choice of operatic conception, the emergence of both canonical and non-canonical versions.

3. The whole period under investigation was deliberately divided into two well-defined stages, each based on different sets of values and motivations. The difference between the motivation of artistic creation through ideological “command” and the use of the clichés of a political system on the one hand and free creation on the other left its mark on the compositional and dramaturgical quality of Moldovan opera. Although several operas were written during the Soviet period – most of them did not see the light of day, and none of the operas published during that period was ever revived. The exception being the opera *Alexandru Lapusneanu* by G. Mustea. The identification and quantification of the entire volume of operas signed by local composers between 1950-1991 and 1991-2015 revealed the extent and evolution of the opera genre during these periods. This analysis provided a detailed picture of the production of Moldovan opera and the contribution of local composers to the development of the genre.

4. The operatic creations staged at his time on the opera stage in Chisinau in the period 1950-1991, which coincides with the Soviet period (determined in the

thesis as the period of assimilation of the genre canons) puts in the foreground the genre of historical opera, the examples being *Grozovan*, *Heroic Ballad*, *Glira*, *Sergei Lazo*. At the same time, the *Heroic Ballad* also reveals some features of lyric drama, and *Glira* by Gh. Neaga, can be appreciated as an example of lyric opera. At another pole are the lyrical creations that deal with the genuine features of children's opera: *The Lying Wolf*, *Karlsson and the Dwarf* and others. M. Kopytman's *Casa Mare*, which focuses on the features of the genre of lyric drama, or lyric-psychological drama, occupies a special place. The genuistic specificity of the opera *Alexandru Lăpuşneanu* composed by Gh. Mustea can be defined as a social-historical tragedy, or as an opera-tragedy with elements of mono-opera.

5. The post-Soviet period of the evolution of the national opera theatre, which lasts until today, is defined in our thesis as the stage of overlapping canonical and non-canonical solutions. It brings new trends and tendencies and is characterized by the tendency towards the emergence of genre mixtures. Thus can be defined the operas *Decebal* by T. Zgureanu, which combines the genre features of the heroic opera with some peculiarities of the opera-oratorio, and the mono-opera-ballet *Ateh or Relelevations of the Khazarian Princess* by Gh. Ciobanu. Aware of the presence of some specific features of the genre, however, we can say that the opera *Decebal* is in line with already established tradition, so it presents a rather canonical approach to the genre while the opera signed by Gh. Ciobanu *Ateh or Relelevations of the Khazarian Princess*, on the contrary, presents an absolutely new phenomenon, unprecedented for the Republic of Moldova. The work *Apolodor, the Journey of a Penguin* by Gh. Ciobanu revives the tradition of the opera for children and parents, which was initiated in national music by Z. Tcaci. *Apolodor, the Journey of a Penguin* plays an important role both in the composer's creation and in the development and promotion of values for children. One of the characteristics of the modern period is the problem of including new operas in the repertoire of Moldovan theatre. We would like to mention in particular the opera *Stefan cel Mare* by Gh. Mustea. The reason for not staging this work goes beyond its quality criteria and economic or managerial constraints are at the forefront. We believe that this phenomenon could be a topic for further research.

6. The elucidation of the basic characteristics of each stage and the analysis of the most significant and representative lyrical creations for each period, highlighted the peculiarities and evolution of the opera genre in the Republic of Moldova. Formal, thematic and stylistic aspects were taken into account in this

approach, providing a complete picture of the evolution of the genre. The presentation of a typology of the opera genre in the national composing creation, based on the analysis of the operas staged on the stage of the Chisinau opera, contributed to the understanding of the diversity and specific characteristics of the opera genre in the Republic of Moldova. The proposed definitions provided a clarification of the defining features of the operas performed during the period under analysis.

Overall, these findings have contributed to the understanding of the evolution, diversity and specificities of the opera genre in the Republic of Moldova, providing the basis for future research and studies in the field.

This research has contributed to the solution of an important scientific problem for local musicology. It is about the contradiction between the unquestionable value of some national lyrical creations *Casa Mare* by M. Kopytman, *Decebal* by T. Zgureanu, *Ateh, or Revelations of the Khazar Princess* by Gh. Ciobanu and their lack of complex analysis. Another important problem lies in the genuine attribution of these local opera creations.

The present thesis represents a first major research in Moldovan musicology focusing on the evolution of the national opera theatre in the perspective of the genre. The work is not limited only to the analysis of important musical and scenic operas, but also proposes its own vision of the definition of the genre, highlighting representative examples that have been staged on the stage of the national opera theatre.

Through this thesis, a significant contribution is made to the understanding and interpretation of the opera genre in the context of local musicology. Its original approach and detailed analysis of musical operas offer a new perspective on the development and evolution of opera theatre in the Republic of Moldova. By proposing its own view on the definition of the genre, it strengthens the understanding and delimitation of the genre within the creations performed on the stage of the national opera theatre.

Thus, the thesis represents an important and innovative contribution to local musicology, shedding light on the genuine aspects of opera theatre and offering a new perspective on the genre in the specific context of the Republic of Moldova.

Following the research carried out in the present thesis, the following recommendations can be made:

1. The promotion of local operas: the inclusion of works by Moldovan composers, such as *Casa Mare* by M. Kopytman, *Decebal* by T. Zgureanu and *Ateh* by Gh. Ciobanu in the repertoire of opera houses, with the possibility to promote them through performances, recordings and participation in festivals. Alternatively, consideration could be given to staging the operas as televised operas or presenting them in concerts or radio performances.

2. Support local composers: increase funding, including attracting private finance to create production and performance opportunities for local composers, thus supporting creativity and ensuring quality performances and a full audience experience.

3. Interdisciplinary collaboration: fostering collaboration between composers, writers, directors and other artists to create innovative and complex opera productions.

4. Supporting music education: giving greater emphasis to music education, with a focus on the opera genre, in schools and higher education institutions. Including fragments from local operas in academic singing curricula and making it possible to perform them in educational institutions.

5. Promotion of national opera: integration of contemporary operas in the repertoire of opera theatres, participation in international festivals and organization of tours abroad to promote the works of Moldovan composers.

6. Preservation and digitization of heritage: paying the necessary attention to the preservation and digitization of significant works of the cultural heritage of the Republic of Moldova to ensure their easy access and perpetuation for future generations.

7. Documentation and continuous research: encourage academic research and publish the results to strengthen the knowledge base and contribute to the consolidation of the country's cultural heritage in the field of works.

These recommendations aim to support and develop the opera genre in the Republic of Moldova, promoting the lyrical creations of local authors, improving production conditions, facilitating cultural exchanges and supporting artistic education.

BIBLIOGRAPHY

1. ABBATE C., PARKER R. O istorie a operei. București: Editura Vellant, 2019. 448 p.
2. ARZOIU, R. *Opera de cameră românească*. București: Editura Muzicală, 2002. 262 p. ISBN 973-42-0299-5.
3. AXIONOV, V. Druță-Kopytman: „Casa Mare”. In: *Arta*, 2009. Ser. Arte audio-vizuale. Chișinău: Elan Inc, 2010, pp. 37–42. ISSN 1857-1050.
4. AXIONOV, V. Exponentul folcloric în spectrul stilistic al muzicii instrumentale a compozitorilor din Moldova (istoria în optica contemporaneității). In: *Cercetări de muzicologie*. Chișinău: Știința, 1998, [vol. 1], pp. 73–87. ISBN 9975-67-071-7.
5. AXIONOV, V. George Enescu și procesul muzical basarabean. Aspecte stilistice. In: *Arta*, 93. Studii, cercetări și documente. Chișinău: Litera, 1993, pp. 11–19. ISBN 5-86892-042-2.
6. AXIONOV, V. Reflecții asupra stilului sintetic și individual în creația componistică contemporană. In: *Învățământul artistic – dimensiuni culturale: conf. de totalizare a activității șt.-didactice a profesorilor [AMTAP] (anul 2003)*, ed. a 3-a. Chișinău: Grafema Libris, 2003, pp. 96–99. ISBN 978-9975-9617-8-3.
7. AXIONOV, V. *Studii muzicologice*. Cluj-Napoca: MediaMusica, 2012. 195 p. ISBN 978-606-645-011-9.
8. AXIONOV, V. Teatrul liric la sfârșitul secolului și mileniului. In: *Vă invită Maria Bieșu: Viziuni actuale asupra operisticii și baletului*. Chișinău: S. n., 2000, pp. 302–308. ISBN 9975-9563-3-5.
9. BĂLAN, C., GARAZ, O. *De la Tannhäuser la Aida: O stagiune din viața operei la Cluj (2013–2014)*. Cluj-Napoca: MediaMusica, 2021. 368 p. ISBN 978-606-645-170-3.
10. CIBOTARU, I. Considerații generale cu privire la tipologizarea creației de operă a compozitorilor din Republica Moldova. In: *Arta*, 1999–2000. Arte plastice, Arhitectură, Muzică, Teatru, Cinema. Chișinău: S. n., 2000, pp. 58–61.
11. CONSTANTINESCU, G. et al. *Ghid de operă*. București: Ed. Muzicală, 1971. 448 p.
12. COSMA, M. *Opera în România privită în context european*. București: Ed. Muzicală, 2001. 368 p. ISBN 973-42-0280-7.
13. COSMA, O. L. *Opera românească: Privire istorică asupra creației lirico-dramatice*. Vol. 1. București: Ed. Muzicală a Uniunii Compozitorilor din R.P.R., 1962. 232 p.

14. COSMA, V. *60 de ani în loja operei: cronici muzicale de operă, operetă, musical, balet*. [În 2 vol.]. Vol. 2: (1981–2006). București: Ed. Muzicală, 2008. 451 p. ISBN 978-973-42-0470-0. ISBN 978-973-42-0495-3 (Vol. 2).
15. DĂNILĂ, A. *Maria Cebotari: stea rătăcitoare = блуждающая звезда*. Chișinău: Prut Internațional, 2015. 328 p. ISBN 978-9975-54-068-1.
16. DĂNILĂ, A., COCEAROVA, G. *Mihail Muntean: O viață dedicată operei = Жизнь посвященная опере*. Chișinău: Prut Internațional, 2014. 268 p. ISBN 978-9975-54-165-7.
17. DĂNILĂ, A. *Opera basarabeană*. Chișinău: Ed. Enciclopedică „Gh. Asachi”, 1995. 128 p. ISBN 5-88550.
18. DĂNILĂ, A. *Opera din Chișinău: Privire retrospectivă*. Chișinău: Prut Internațional, 2005. 280 p. ISBN 9975-69-744-5.
19. DĂNILĂ, A. *Opera moldovenească: interpreți, roluri, spectacole*. Ed. enciclopedică. Chișinău: Inst. de Studii Enciclopedice, 2013. 292 p. ISBN 978-9975-4307-8-4.
20. DĂNILĂ, A. *Scrieri despre operă: articole, interviuri, lexicon*. Chișinău: Epigraf, 2019. 320 p. ISBN 978-9975-60-341-6.
21. DĂNILĂ, A. *Apariția și evoluția Teatrului de Operă în Moldova. Interpreți și spectacole (1918-2000)*. autoref. al tz. de doct. habilitat în studiul artelor. Chișinău, 2008
22. DOLGAN, M. *Farmecul lirismului drușian*. In: *Aspecte ale creației lui Ion Druță* (culegere de articole). Chișinău: Știința, 1990, pp. 29–49.
23. GAGIM, I. *Fenomenul muzical Gheorghe Mustea*. Chișinău: Știința, 2015. 256 p. ISBN 978-9975-85-002-5.
24. GALAICU, V. *Dimensiunea etnică a creației muzicale (în lumina tradiției românești)*. Chișinău: ARC, 1998. 117 p. ISBN 9975-61-045-5.
25. GHILAȘ, V. et al. *Arta muzicală din Republica Moldova: istorie și modernitate*. Chișinău: Grafema Libris, 2009. 952 p. ISBN 978-9975-52-046-1.
26. GHILAȘ, V., DĂNILĂ, A. *Artiști notorii ai scenei lirice naționale: soprana Anastasia Dicescu*. Chișinău: Epigraf, 2018. 232 p. ISBN 978-9975-60-314-0.
27. *Maria Bieșu – vocație și destin artistic*. Coord. și red. șt. V. GALAICU; resp. de ed. A. DĂNILĂ. Chișinău: S. n., 2010. 420 p. ISBN 978-9975-9702-8-0.
28. MELNIC, V. *Definiția muzicologiei: suport de curs*. Chișinău: S. n., 2014 [i.e. 2015]. 28 p. ISBN 978-9975-120-83-8.

29. MELNIC, V. *Structura și clasificarea muzicologiei: suport de curs*. Chișinău: S. n., 2015. 41 p. ISBN 978-9975-120-84-5.
30. MIRONENCO, E. *Armonia sferelor: Creația compozitorului Ghenadie Ciobanu*. Chișinău: Cartea Moldovei, 2000. 156 p. ISBN 9975-78-069-5.
31. MIRONENCO, E. *Creația componistică în Republica Moldova la confluența secolelor XX–XXI: (genurile instrumentale, teatrul muzical): autoref. al tz. de doct. habilitat în studiul artelor și culturologie*. Chișinău, 2016. 50 p.
32. MIRONENCO, E. În montare opera „Alexandru Lăpușneanu”. In: *Literatura și Arta*. 1987, 17 decem., p. 3.
33. MIRONENCO, E. Opera „Alexandru Lăpușneanu”: însemnătatea și locul ei în istoria operei naționale. In: *Conferința de totalizare a muncii științifico-didactice a profesorilor [АМТАР] pe anul 1999 (12 mai 2000): tez. raporturilor [rapoartelor] și comunicărilor*. Chișinău, 2000, pp.73–78. ISBN 9975-9617-0-3.
34. MIRONENCO, E., ȘEICAN, V. *Gheorghe Mustea. Profil muzical*. Chișinău: Cartea Moldovei, 2003. 212 p. ISBN 9975-60-129-4.
35. MORARU, E. *Clopote astrale: Compozitorul și dirijorul Teodor Zgureanu*. Chișinău: Pontos, 2004. 152 p. ISBN 9975-927-57-2.
36. MORARU, E. Unele considerații asupra evoluției genului de operă în creația compozitorilor din Basarabia. In: *Studiul artelor și culturologie: istorie, teorie, practică*. 2015, nr. 4 (27), pp. 17–22. ISSN 2345-1408.
37. ȘEICAN, V. *Opera națională a Moldovei în circuitul cultural internațional: autoref. tz. de doct. în studiul artelor*. Chișinău, 2009. 31 p.
38. NEWMAN, E. *The Wagner operas*. Princeton: Princeton University Press, 1991. 746 p.
39. ДРУСКИН, М. Вагнер Рихард. В: *Музыкальная энциклопедия*. [В 6-ти т.]. Москва: Советская Энциклопедия, 1973, т. 1, с 636–647.
40. КОЧАРОВА, Г. *Злата Ткач: судьба и творчество: монография о композиторе – нашей современнице и о ее музыке*. Кишинэу: Pontos, 2000. 240 с. ISBN 9975-938-11-6.
41. ЧОБАНУ-СУХОМЛИН, И. «Атех или откровения хазарской принцессы »: персонаж культового романа на молдавской сцене. В: *Кодры: Молдова литературная*. 2005, № 3/4, с. 238–256.
42. ЯРУСТОВСКИЙ, Б. *Очерки по драматургии оперы XX века*. [В 2-х кн.]. Кн. 1. Москва: Музыка, 1971. 356 с.

SCIENTIFIC PAPERS PUBLISHED ON THE THESIS TOPIC

Articles in various scientific journals:

In journals in the National Register of Journals

1. COMAN, D. Aspectul genuistic al operei naționale în oglinda muzicologiei autohtone. În: *Anuar științific: muzică, teatru, arte plastice*, 2012, nr.4 (17), pp. 17–23. ISSN 1857-2251.
2. COMAN, D. Evoluția teatrului liric din Republica Moldova privită prin prisma genului: anii 1850-1980 . In: *Anuar științific: muzică, teatru, arte plastice*, 2011, nr. 1-2(12-13), pp. 76-80. ISSN 1857-2251.
3. COMAN, Diana. Anii 1980-2010 – o nouă etapă în evoluția teatrului liric din Republica Moldova. In: *Anuar științific: muzică, teatru, arte plastice*, 2011, nr. 1-2(12-13), pp. 80-84. ISSN 1857-2251.
4. COMAN, D. Unele reflecții asupra operei Casa Mare de Marc Kopytman. În: *Anuar științific: muzică, teatru, arte plastice*, 2009, nr.1/2 (8/9), pp.49–52. [ISSN 1857-2251](#)
5. COMAN, D. Unele reflecții asupra operei lui Ghenadie Ciobanu „Ateh sau revelațiile prințesei khazare”. În: *RevArt: revistă de teoria și critica artei*. Timișoara: Aegis, 2010, nr.1, pp. 89–94. ISSN 1481-1169. ISSN online 2069-0495.
6. COMAN, D. Apolodor, călătoria unui pinguin de Ghenadie Ciobanu: exemplu de creație modernă complexă. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică)*, 17 iunie 2019, Chișinău: "VALINEX" SRL, 2019, Rezumate, pp. 44-45. ISBN 978-9975-68-371-5.

ADNOTARE

Coman Diana, Varietățile genului de operă în creația compozitorilor din Republica Moldova (1950 – 2015), teză de doctor în studiul artelor și culturologie la specialitatea 653.01 – Muzicologie, Chișinău, 2024.

Structura tezei: introducere, 3 capitole, concluzii generale și recomandări, bibliografie din 230 de titluri, 150 pagini de text, inclusiv: 44 exemple muzicale; 6 scheme arhitectonice. Rezultatele cercetării sunt reflectate în 5 lucrări științifice publicate.

Cuvintele-cheie: arta lirică, opera istorică, opera eroică, opera de cameră, opera-basm, tragedia lirică, monoopera, drama muzicală, opera-balet, dramaturgia muzicală.

Domeniul de studiu: opera în contextul specific al Republicii Moldova, cu accent pe analiza și înțelegerea diverselor varietăți ale genului de operă

Scopul și obiectivele lucrării. Scopul tezei constă în studierea și identificarea tipurilor de gen prezente în operele compozitorilor din Republica Moldova, montate pe scena teatrului liric din Chișinău pe parcursul anilor 1950-2015. Obiectivele lucrării constau în: cercetarea evoluției genului de operă în literatura de specialitate și elaborarea unei periodizări proprii a parcursului istoric al genului de operă în Republica Moldova; examinarea și sintetizarea cercetărilor și a materialelor existente acumulate în muzicologia autohtonă despre opera din Republica Moldova; identificarea și cuantificarea întregului volum de opere semnate de compozitori autohtoni în perioada 1950-1991 și 1991-2015, pentru a evidenția amploarea și evoluția genului de operă în aceste intervale de timp; analiza caracteristicilor de bază ale fiecărei etape și a celor mai reprezentative creații lirice pentru fiecare perioadă; prezentarea unei tipologii a genului de operă în creația componistică autohtonă, bazată pe analiza operelor montate pe scena liricului chișinăuian și propunerea de definiții proprii privind caracteristicile genului de operă în spectacolele operistice care au fost interpretate în perioada abordată.

Noutatea și originalitatea științifică. Pentru prima dată în muzicologia autohtonă se realizează o amplă cercetare axată pe evoluția creației naționale de operă privită sub aspectul genuistic. În cadrul acestei cercetări, sunt analizate nu doar lucrările muzical-scenice care au apărut și au fost montate în perioada sovietică, ci și unele dintre cele mai recente realizări din domeniu, cum ar fi operele *Decebal* de T. Zgureanu și *Ateh, sau revelațiile prințesei khazare* de Gh. Ciobanu. De asemenea, se propune o viziune proprie asupra atribuirii genuistice a tuturor operelor care au văzut lumina rampei pe scena teatrului liric chișinăuian.

Rezultatele științifice care au contribuit la soluționarea unei probleme de importanță majoră constau în fundamentarea diversității de genuri existente în creația lirică autohtonă și în identificarea caracteristicilor de gen ale celor mai reprezentative opere semnate de compozitorii din Republica Moldova. Aceste rezultate au avut un impact semnificativ asupra sistematizării genului de operă și au contribuit la punerea în valoare a creațiilor analizate.

Semnificația teoretică. Această teză reprezintă o contribuție importantă la studiul și înțelegerea evoluției genului liric în Republica Moldova, prin stabilirea și analiza varietăților specifice ale operei prezente în creația compozitorilor moldoveni. De asemenea, lucrarea oferă o tipologie distinctivă pentru genul de operă, consolidând astfel cunoștințele și sistematizând informațiile științifice în acest domeniu în muzicologia autohtonă.

Valoarea aplicativă a lucrării. Rezultatele cercetării pot fi integrate în cadrul disciplinelor precum *Istoria Muzicii Naționale*, *Clasa de Operă* și *Forme Muzicale*, care se desfășoară la Academia de Muzică, Teatru și Arte Plastice. Aceste rezultate au potențialul de a contribui la elaborarea materialelor didactice și a tezelor de curs, de licență, masterat și doctorat, abordând tematici specifice genului de operă națională. Conținutul și concluziile tezei propuse pot fi utile și profesioniștilor din domeniul teatrului liric, inclusiv cântăreți, dirijori, corepetitori și regizori.

Implementarea rezultatelor științifice s-a realizat în cadrul procesului de instruire a studenților AMTAP, precum și în activitatea pedagogică și științifică a autoarei, prin participarea la 5 conferințe științifice, prin publicarea a 5 articole și studii la tema tezei.

АННОТАЦИЯ

Коман Диана, Жанровые разновидности оперы в творчестве композиторов Республики Молдова (1950 – 2015), Диссертация на соискание ученой степени доктора искусствоведения и культурологии по специальности 653.01 – Музыкаведение. Кишинев, 2024.

Структура диссертации: введение, три главы, основные выводы и рекомендации, библиография из 230 наименований, 150 страниц основного текста, 44 музыкальных примеров; 6 структурных схем. Результаты исследования отражены в 5 опубликованных научных работах.

Ключевые слова: оперное искусство, историческая опера, героическая опера, камерная опера, сказочная опера, лирическая трагедия, моноопера, музыкальная драма, балет-опера, музыкальная драматургия.

Область исследования: опера в конкретном контексте Республики Молдова, с акцентом на анализ и понимание различных разновидностей оперного жанра.

Цель и задачи. Цель диссертации заключается в изучении и выявлении видов жанра, присутствующих в произведениях композиторов Республики Молдова, поставленных на сцене лирического театра в Кишиневе в течение периода с 1950 по 2015 год. Задачи работы включают в себя: исследование эволюции жанра оперы в специализированной литературе и разработку собственной периодизации исторического хода жанра оперы в Республике Молдова; изучение и синтез существующих исследований и материалов, собранных в молдавской музыковедческой литературе о опере в Республике Молдова; выявление и количественная оценка общего объема опер, подписанных отечественными композиторами в период с 1950 по 1991 год и с 1991 по 2015 год, для выявления масштаба и эволюции жанра оперы в эти временные промежутки; анализ основных характеристик каждого этапа и наиболее репрезентативных лирических произведений для каждого периода; представление типологии жанра оперы в отечественном композиторском творчестве, основанной на анализе опер, поставленных на сцене Кишиневского лирического театра, и предложение собственных определений характеристик жанра оперы в оперных постановках, представленных в рассматриваемый период.

Научная новизна и оригинальность: Впервые в молдавской музыковедческой литературе проводится обширное исследование, сосредоточенное на эволюции национального оперного творчества с точки зрения жанра. В рамках этого исследования анализируются не только музыкально-театральные произведения, появившиеся и поставленные в советский период, но и некоторые из самых последних достижений в этой области, такие как оперы "Дечебал" Т. Згуряну и "Атех", или "Откровения хазарской принцессы" Г. Чобану. Кроме того, предлагается собственное видение жанровой атрибуции всех опер, увидевших свет на сцене Кишиневского оперного театра.

Научные результаты, способствовавшие решению важнейшей проблемы, заключаются в обосновании жанрового многообразия, существующего в местном лирическом творчестве, и выявлении жанровых особенностей наиболее представительных произведений, подписанных композиторами Республики Беларусь. Молдова. Эти результаты оказали существенное влияние на систематизацию оперного жанра и повысили ценность анализируемых произведений.

Теоретическое значение: Диссертация способствует продвижению исследований и более глубокому пониманию эволюции лирического жанра в Республике Молдова, путем выявления и анализа характерных разновидностей оперы, представленных в творчестве молдавских композиторов. Кроме того, в работе предложена авторская типология для жанра оперы, что способствует расширению знаний и систематизации научной информации в данной области в отечественной музыкальной науке.

Прикладное значение. Результаты исследования могут быть использованы в курсах *История национальной музыки, Оперный класс, Музыкальные формы*, преподаваемых в Академии музыки, театра и изобразительных искусств, при подготовке курсовых, дипломных, магистерских и докторских диссертаций, посвященных национальной опере. Материалы и выводы данной работы могут быть также полезны театральным деятелям (певцам, дирижерам, концертмейстерам, режиссерам и др.).

Внедрение научных результатов было достигнуто в процессе обучения студентов АМТИИ, а также в педагогической и научной деятельности автора, путем участия в 5 научных конференциях и публикации 5 статей по теме диссертации.

ANNOTATION

Coman Diana, Varieties of the opera genre in the creation of composers from the Republic of Moldova (1950 - 2015), Thesis for Degree of Ph.D. in Arts Studies and Culturology, speciality 653.01 – Musicology. Chişinău, 2024.

Thesis Structure: Introduction, 3 chapters, general conclusions and recommendations, bibliography comprising 230 titles, 150 pages of text, including: 44 musical examples; 6 architectural schemes. The research results are reflected in 5 published scientific papers.

Keywords: lyrical art, historical opera, heroic opera, chamber opera, fairy-tale opera, lyrical tragedy, mono-opera, musical drama, ballet-opera, musical dramaturgy.

Research Area: opera in the specific context of the Republic of Moldova, with a focus on the analysis and understanding of various varieties of the opera genre

Purpose and objectives of the work: The purpose of the thesis is to study and identify the genre types present in the works of composers from the Republic of Moldova, staged at the lyric theater in Chişinău during the years 1950-2015. The objectives of the work include: researching the evolution of the opera genre in specialized literature and developing a unique periodization of the historical course of the opera genre in the Republic of Moldova; examining and synthesizing existing research and materials accumulated in Moldovan musicology about opera in the Republic of Moldova; identifying and quantifying the entire volume of operas signed by local composers in the periods 1950-1991 and 1991-2015 to highlight the scope and evolution of the opera genre in these time intervals; analyzing the basic characteristics of each stage and the most representative lyrical creations for each period; presenting a typology of the opera genre in native compositional creation, based on the analysis of operas staged at the Chişinău lyric theater, and proposing own definitions regarding the characteristics of the opera genre in the performed opera productions during the studied period.

Scientific novelty and originality: For the first time in Moldovan musicology, an extensive research focused on the evolution of national opera creation from a genre perspective is conducted. This research analyzes not only the musical-theatrical works that appeared and were staged during the Soviet period but also some of the most recent achievements in the field, such as the operas "Decebal" by T. Zgureanu and "Ateh," or "The Revelations of the Khazar Princess" by Gh. Ciobanu. Additionally, it proposes an original view on the genre attribution of all operas that saw the light of the stage at the Chişinău lyric theater.

The scientific results that contributed to the solution of a problem of major importance consist in the substantiation of the diversity of genres existing in the local lyrical creation and in the identification of the genre characteristics of the most representative works signed by the composers from the Republic of Moldova. These results had a significant impact on the systematization of the opera genre and contributed to the value of the analyzed creations.

Theoretical significance: This thesis represents a significant contribution to the study and understanding of the evolution of the lyrical genre in the Republic of Moldova, by establishing and analyzing the specific varieties of opera present in the creation of Moldovan composers. The work also offers a distinctive typology for the opera genre, thereby consolidating knowledge and systematizing scientific information in this field in Moldovan musicology.

Applicative value of the work: The research results can be integrated into disciplines such as National Music History, Opera Class, and Musical Forms taught at the Academy of Music, Theatre, and Fine Arts. These results have the potential to contribute to the development of teaching materials and theses for courses, bachelor's, master's, and doctoral degrees, addressing specific themes of national opera. The content and conclusions of the proposed thesis can also be useful to professionals in the field of lyric theater, including singers, conductors, accompanists, and directors.

Implementation of scientific results: It was achieved within the training process of AMTAP students, as well as in pedagogical and scientific activity, by participating in 5 scientific conferences, publishing 5 articles and studies on the topic of the thesis.

COMAN DIANA

**Varieties of the opera genre in the creation of composers from the Republic of Moldova
(1950 - 2015)**

SPECIALTY 653.01 - MUSICOLOGY

PhD thesis abstract in the study of arts and culturology

Approved for printing: _____

Paper format 60x84 1/16

Offset paper. Offset printing

Print run 50 copies.

Printing Coli: 2,0

Order no.

**Editorial-Poligraphic Centre of the State University of Moldova Chisinau, A. Mateevici
str., 60, MD-2016**