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**CONCERTO FOR VOICE AND ORCHESTRA:  
HISTORY AND CONTEMPORANEITY**

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## CONCEPTUAL MILESTONES OF RESEARCH

**The timeliness and importance of the problem addressed.** In the era of mass culture pressure on all spheres of spiritual life, the question of maintaining and reviving true art becomes particularly topical. This refers not only to the classical heritage (it is, however, protected by public opinion and esteem for cultural traditions), but especially to the rejected, forgotten or ignored artistic conquests of the twentieth century. Today, unfortunately, you can rarely hear music, which awakens and disturbs the soul. The desire to revive interest and love for such music determined our approach to research the concerto for voice and orchestra. Known as an instrumental musical genre, concerto, like most musical genres, has its origins in vocal music. Among the first examples of the application of the term *concerto* in music is the one from 1519: *Un concerto di voci in musica* which, by its name, refers very clearly to the vocal ensemble, meaning a union of voices. The composers of the twentieth century, looking for novel means of expression, of "refreshing" sounds, including by means of new timbral solutions, brought the concert back to its vocal origins by composing several concertante works in which, as soloist, the voice appears and not the instrument.

Since ancient times, the concert has been and remains one of the most popular and widespread musical genres. The reason lies in its very nature: the overlapping of different timbral colors, different technical possibilities and ways of interpretation, competition (soloist-orchestra or a group of instruments – orchestra), the mutual connection between contrasting beginnings or their contradiction – all these contain in themselves a special musical energy. A concerto is a musical work of virtuoso character, in which a soloist (who can be an instrumentalist or a singer) appears with a symphony or chamber orchestra and is confronted in a musical dialogue with it. The basis of the concert is the principle of comparison and competition between soloist and orchestra, the soloist playing the role of a virtuoso so that he can compete equally with his opponent – the orchestra. This dialogue, taking various forms, requires advanced technical skills of the soloist and requires perfect synchronization between him and the orchestra. In concert, the musician fully manifests his interpretative mastery, artistic abilities, professionalism, this being one of the most complex musical genres, which puts before the artist numerous problems of interpretation.

This genre, usually, is written for a solo instrument. In particular cases, composers have addressed themselves in concert style to the most perfect instrument – the human voice. Starting with the end of the nineteenth century and continuing with the twentieth century, they, looking for new means of expression, understood that the voice possesses a special power of expression and can interpret the role of an instrument with exceptional possibilities. That is why they are

showing interest in voice as a basic instrument more and more.

**The aim of the study** is to investigate the particularities and specificity of concertos for voice and orchestra, providing a comprehensive perspective on the distinctive features, interpretative value and cultural significance of this musical genre. By analyzing representative samples of this musical genre, the research aims to provide a deeper understanding of the evolution and impact of this genre in the context of contemporary classical music, focusing on the contributions made by composers from the Republic of Moldova, such as T. Zgureanu and O. Negruța. The achievement of this goal was conditioned by achieving the following **objectives**:

1. Examination of the historical path of the concert genre;
2. Identifying the origins and evolution of the concerto for voice and orchestra;
3. Establishing and characterizing the specific features of this variety of solo concert;
4. Evaluation of the contributions of Moldovan composers in the development of the concerto for voice and orchestra;
5. Artistic-interpretative and analytical-scientific valorization of concertos for voice and orchestra by R. Glière, O. Negruța and T. Zgureanu;
6. Formulating recommendations for performing concertos for voice and orchestra;
7. Promoting concertos for voice in concert repertoire.

**Theoretical and methodological basis.**

In the process of elaboration of the thesis were applied fundamental methods of musicology, combining historical and analytical approach. Through these methods, some extramusical aspects were revealed, such as, for example, the historical and sociocultural context in which the analyzed concerts were created, as well as the musical and stylistic currents to which they fit. Also, structural and compositional analyses of the musical and musical-poetic discourse were carried out (in the case of the Concert *La-l Moldovei dulce soare* by T. Zgureanu), presenting a comprehensive and detailed picture of the examined creations. For these investigations, the author used the entire arsenal of knowledge provided by musical-theoretical and musical-historical disciplines, such as *Musical Forms, Harmony, Counterpoint, History and Theory of Interpretation, History of Music* etc. for a deep and complete understanding of musical works in their cultural and artistic context.

In addition, the musicological methods of theoretical research have been enriched with those in the field of vocal art theory and history, given that the objectives of the thesis are also focused on the interpretative analysis of vocal concerts. Thus, in particular, the method of integral analysis of scores was applied, complemented by interpretative analysis, which facilitated the connections between theoretical research and practical valorization of concertos for voice and orchestra, as well as the elaboration of practical recommendations for their

interpretation.

The methodological basis of this paper was represented by fundamental musicological research, which approached a diverse range of topics. These include monographs and scientific articles, signed by both domestic authors and foreign researchers. All bibliographic sources consulted in the thesis elaboration process can be divided into several categories. The first includes studies about the concert genre and its approach to the creation of Moldovan composers. Among them are the authors' researches: V. Andrieș *The instrumental concerto and its reflection in local musicology* [2], *The instrumental concert as an object of scientific research* [3], V. Axionov. *Stylistic trends in compositional creation from the Republic of Moldova* [4], N. Chiciuc and S. Musat. *The three concertos for clarinet and string orchestra of composer Oleg Negruță* [8], E. Mironenco. *Instrumental Concerto in Compositional Creation from Moldova* [12], E. Moraru. *Concerto for soprano and orchestra in absolute premiere* [14], D. Munteanu. *Concerto no.1 by Oleg Negruță for horn and orchestra, compositional peculiarities* [16], E. Sambriș. *National traditions in the instrumental concert (from the creations of composer Oleg Negruta)* [20], Э. Абрамова. *Инструментальный концерт в творчестве композиторов Советской Молдавии* [28], Э. Абрамова. *Современный инструментальный концерт и некоторые аспекты его изучения (на примерах из творчества молдавских композиторов)* [29], И. Кузнецов. *Теория концертности и ее становление в русском и советском музыкознании* [32], Л. Раабен. *Концерт* [35].

Articles by N. Chiciuc. *A creative portrait at 80 years old: Oleg Negruta* [7], E. Moraru. *Astral bells: composer and conductor Teodor Zgureanu* [13], E. Moraru. *Stylistic hypostases in the creation of composer Teodor Zgureanu* [15], T. Muzîca. *Composer Teodor Zgureanu: portrait of creation* [17], T. Muzîca. *The evolution of Teodor Zgureanu's compositional creation* [18] served as an informational vein for the realization of subchapters dedicated to Moldovan composers, whose concerts were analyzed in this thesis.

The aspects related to various problems of vocal interpretation were reflected after studying the following specialized works: L. Aga. *Some problems of vocal technique in the class of Academic Canto* [1], I. Budoiu. *Informative materials for the course on The Methodology of Teaching Singing* [5], I. Cvasniuc. *Vocal pedagogy: the regime of the interpreter* [9], A. Rusu. *Solo technique and virtuosity: necessary conditions for vocal interpretation* [35].

Particularly valuable for the realization of the chapter that talks about the evolution of the vocal concert genre were the materials about vocal music and the creations mentioned in the thesis, in which the authors establish the main characteristics of the genre, examine the evolution and typology of concerts, describe the historical path of the vocal concert from its origins to the present. Among them are the works of the following authors: M. Vacarciuc. *The Spiritual*

*Dimension of Singing* [21], M. Macdonald. *John Fould* [22], Ph. Nauman. *Dramatic Vocalise Database — Definition* [23], M. Neikrug. *Canta-Concerto: Programme note* [24], Ch. Schlüren. *Preface to John Herbert Foulds Lyra Celtica, Concerto for Wordless Solo Voice (Contralto) & Orchestra* [25], A. Tommasini. *Review: 'Canta-Concerto' by Marc by the New York Philharmonic* [27], И. Бэлза. *Вокальный концерт Р. М. Глиэра* [30], А. Евладова. *Вокализ как жанр вокальной музыки* [31], Н. Озаренская. *Alleluja Д. Киценко: к проблеме современной трактовки старого жанра* [33], И. Остроухов. *Глиэр Концерт для колоратурного сопрано* [34] etc.

In order to provide a detailed panorama of vocal concertos composed by different composers during the twentieth century and at the beginning of the twenty-first century, several electronic resources and audio-video materials published on various platforms were consulted.

During the elaboration of the thesis, scientific publications, which were useful in clarifying musical-theoretical notions and definitions, were consulted. Also, works dedicated to various components of musical language, compositional techniques, genres and musical styles were examined. Among them there are several informative editions of a general nature, such as: D. Bughici. *Dictionary of musical genres and forms* [6], *Dictionary of musical terms* [10], V. Herman. *The origins and development of musical forms* [11].

**The study's practical-scientific novelty and originality** consists of a detailed and comprehensive approach to concertos for voice and orchestra, providing not only an analysis of distinctive features and interpretative value, but also a broad perspective on the cultural significance of this musical genre. By focusing on representative samples of concertos, the research aims at a deeper understanding of the evolution of this genre in the context of contemporary classical music, paying special attention to the concertos for voice and orchestra composed by O. Negruța and T. Zgureanu, which for the first time become objects of scientific investigations. This contextualized and detailed approach makes an original contribution to understanding and appreciating the value of the genre in the context of contemporary classical music, highlighting innovative aspects and local influences on its evolution.

**Applicative value of the work** consists in providing a comprehensive framework for understanding the particularities and specifics of concertos for voice and orchestra, having a significant impact on the field of contemporary classical music. By analyzing the distinctive features and contributions of Moldovan composers, the work provides essential information for students, researchers and music enthusiasts, facilitating a deeper appreciation of this musical genre. Applicability also consists in promoting local cultural values and specific musical heritage, contributing to the diversification of knowledge in the field of musicology and musical interpretation. Research results can be used in the teaching process, as well as recommended as

additional information material for studying disciplines *Methodology of teaching singing, History of vocal art, Analysis of musical forms, History of music.*

**Approval of results.** The doctoral thesis was carried out within the Doctoral School *Study of Arts and Culturology* of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova, being discussed at the meetings of the Guidance Commission. The research results were implemented in five published articles and abstracts, but also through communications presented at national and international scientific conferences. The thesis was recommended for defense by the Guidance Committee and the Doctoral School Council *Study of Arts and Culturology* of AMTFA in the Republic of Moldova. Also, the results of theoretical research were reflected in three recitals, as well as in numerous concerts held in the country and abroad.

### CONTENT OF THE THESIS

The paper contains all the compartments provided for this type of scientific approach: introduction, four chapters, general conclusions and recommendations.

In the introduction are exposed and argued the actuality and importance of the approached problem, the purpose and objectives of the research are formulated. Here, too, the innovative and original character of the study is emphasized, the methodological principles and benchmarks used in the work are established, the scientific and practical importance of the thesis, its applicative value are emphasized. Also, the approval of the results is confirmed and a summary of the content of the thesis is provided. Through these elements, the introduction establishes the general framework of the research and presents the reader with a complete and systematized picture of the work.

The first chapter is entitled *Concerto for voice and orchestra: evolution, meaning, contributions to the valorization of the genre*, contains three subchapters and ends with conclusions.

In subchapter 1.1 *From the history of the concert genre* information about the emergence of the concert genre is reported, the etymology and evolution of the term concert are analyzed, the main stages of development of this genre are presented, the differences between *the grosso* and solo concert, as well as the peculiarities of approaching the concert in the creation of representative composers from different eras: A. Vivaldi, J. S. Bach, W. A. Mozart, J. Haydn, L. W. Beethoven, J. Brahms, F. Chopin, P. I. Tchaikovsky, S. Rachmaninoff, D. Shostakovich, A. Khachaturian, S. Prokofiev etc.

The concerto is a musical genre with a rich history, which begins in Italy in the seventeenth century and continues to this day, easily adapting to different cultural and stylistic contexts. Over the centuries, the meaning of the term *concerto* undergoes several changes. At the

borders of the sixteenth and seventeenth centuries, in Catholic Italy, the name *concerto* was attributed to polyphonic creations on religious texts for choir and instrumental ensemble or organ, based on the overlapping (ie competition) of two or more voices, or vocal parties. In the early seventeenth century, almost all music written for voice and *basso continuo* was called a *concerto*, although this use of the term differed significantly from its more modern meaning (solo instrument or instruments accompanied by an orchestra). In the eighteenth and nineteenth centuries a new variant of the genre appears, the so-called choral concert, which acquires a wide spread in the music of the Orthodox Church. Today, however, the most frequent and common meaning of the term *concerto* refers to a musical composition written for one or more instruments, accompanied by an orchestra or other instrumental band.

Over time, various types of concertos developed, including *concerto-grosso* (for several solo instruments) and solo concerto (with a single protagonist). And if in the XVIII-XIX centuries as solo instruments appeared, in particular, the piano, violin, cello, less often the clarinet or flute, in the XX century, their list diversified and was completed including "exotic" instruments (vibraphone, accordion, cymbal, etc.), today there are concertos for all instruments. Over the past century, composers have experimented with concert structure, adding new and modern elements to this traditional musical form. In general, the concerto is considered one of the most important musical genres, being appreciated for the combination of soloist and orchestra and for the opportunity to highlight the soloist's skills in a broad orchestral context. Regardless of the type of concerto, this genre is characterized by the interaction between soloist / soloists and orchestra that gives rise to a specific property of the concertante genre – virtuosity. At different stages of the development of the concert genre, virtuosity takes various forms, actively influencing the peculiarities of the structure and dramaturgy of the concert.

Subchapter 1.2 *Vocalize or voice as an instrument* is dedicated to vocalization – a technique consisting of singing without words, using a certain vowel, which in our opinion constitutes one of the sources of the concerto for voice and orchestra.

Considered the oldest musical instrument, the human voice did not dissociate speech from singing at its origins, and only evolution gradually led to the separation of its functional role from its incantatory role. In fact, phonology researchers have found that the spoken voice, by amplifying natural accents, gives rise to singing. The origin of vocalization (or wordless vocal singing) is difficult to pinpoint, as there is a high probability that it evolved independently in different cultures and historical periods. However, evidence of the use of vocalization in traditional music of many people around the world is found. Earliest examples include traditional Indian music (especially Indian classical music), Chinese music, and Arabic music, in which human voices were used to mimic instrument sounds and create complex sound textures.



One of the earliest styles in which vocalization manifests itself is vocal jubilation. This is a wordless singing style traditionally used to celebrate or mark a special event. Early vocalization descriptions in the form of jubilation (from Latin *jubilatio* – joy) in Latin literature involve the song of the first workers, who, while harvesting, used a repetitive rhythmic song to facilitate their work. Later, in the works of the scholar Amalarius de Metz (ninth century), jubilation was associated with melismatic liturgical chant. Unlike other types of church hymns, this one allowed the singer to show great artistic freedom while remaining within cult singing. A traditional liturgical practice within the Catholic Church and in some Protestant churches is the jubilation at the end of the psalms. It involves adding to the end of the singing of a psalm a passage of vocal improvisation, which consists of repeating a phrase or word with various ornaments and inflections. These jubilation passages are usually performed by a soloist, who uses his vocal virtuosity to add an element of expressiveness to the interpretation of the psalm. Also, these jubilation passages allow the soloist to show his vocal skills and impress the audience. Eloquent examples of jubilations can be found in the final movement *Alleluia* from the motets of composers A. Vivaldi, G. F. Handel, W. A. Mozart, creations that are still part of the repertoire of singers who have a perfect vocal technique.

To the extent that the art of vocal performance tends to come closer and closer to instrumental virtuosity, vocalizations are becoming very popular. In the seventeenth century, they were composed by singing teachers for educational purposes and had no artistic value, being used exclusively to practice and improve vocal technique and to create interesting sound effects.

Sometimes, however, composers were attracted to vocalization as such, considering that through this method of interpretation were perceived in a special way the richness and finesse of emotional colors, the technical and virtuoso possibilities of the voice, the special power of intonation, the complex beauty of the vocal line, that is, its purely musical values. Over time, it became a form of musical expression, being used in genres of classical music (such as opera, motet, lieder), but also in jazz. Today, vocalization is emerging as a technique that helps singers improve their vocal skills and prepare their vocals for performing songs. At the same time, many composers resort to vocalization as an artistic procedure with special effects, creating wonderful works where the voice appears as a solo instrument, and the vocal part, devoid of text from these concertante vocalizations, gives singers the opportunity to show off their interpretative mastery. Until now, the most developed form of vocalization remains to be the vocal concert, a large-scale, virtuoso creation that allows singers to highlight the great power of intonation, the complex beauty of the vocal line, the richness and finesse of the emotional colors of pure music, but also the technical and virtuoso abilities of the human voice.

In subchapter 1.3 *The vocal concerto in the creation of composers of the XX-XXI*

*centuries* is presented information about composers who wrote vocal concertos and about some of these concertos.

Twentieth-century composers, looking for new means of expression, understood that the voice possesses a special expressive power and can interpret the role of an instrument with exceptional possibilities. Therefore, they are interested in the concert genre, where the voice appears as the basic instrument, thus returning the concert to its vocal origins.

The vocal concert represents a form of musical expression of remarkable magnitude, remaining until today the most developed and complex form of vocalization. This impressive creation gives singers an extensive platform to highlight the extraordinary power of intonation, emphasizing the complex beauty of the vocal line and highlighting the richness and finesse of emotional colors of pure music. Through the vocal concert, artists can demonstrate not only their outstanding technical skills, but also the impressive virtuosity of the human voice. This musical genre allows exploring the various registers of the human voice and gives singers the opportunity to experiment with nuances, expressiveness and varied dynamics. The vocal concert brings to the forefront the interpretative skills of the artists, revealing their abilities to convey emotions and stories through the voice.

Among the authors of vocal concertos are composers John Herbert Foulds, Tadeusz Kasern, Michal Zerbin, Julien-François Zbinden, Marc Neikrug, Dominik Argento, Micael Tariverdiev, Chitchyan Geghuni, Vladimir Blok, Mikhail Kollontay, Emanuil Vahl, composer Maja S.K. Ratkje etc.

Through its impressive character and expressive richness, the vocal concerto continues to be an essential pillar of the musical repertoire, supporting and promoting the virtuosity and diversity of the human voice in high-quality musical performances.

At the end of Chapter I (1.4) the following conclusions are formed regarding the historical path of the vocal concert from its origins to the present day:

1. The concerto is a musical genre with a long history, starting in Italy in the seventeenth century and continuing to the present day, adapting to various cultural and stylistic contexts. In its evolution, various types of concertos appeared, including concertos *grosso* (for several solo instruments) and solo concertos (with a single protagonist). Over time, concertos have been composed for a wide variety of instruments, from traditional instruments such as piano, violin and cello, to "exotic" instruments such as vibraphone, accordion and cymbal. In the twentieth century, their list has diversified and been completed, and today there are concertos for almost all instruments. Over the past century, composers have experimented with concert structure, adding new and modern elements to this traditional musical form.

2. The double etymology of the term concert, whether as *agreement*, *contest* or *contestation*, expresses the duality and complexity of this musical form. This double meaning reflects the concert's ongoing need to reconcile ideas of concordance and competition. Thanks to this, the concerto is considered one of the most important musical genres, being appreciated for the various ways in which it combines the virtuosity of the soloist with the orchestra ensemble, offering the opportunity to highlight the soloist's abilities in a broad orchestral context.
3. Vocalization, as a form of musical expression, has its origins in Antiquity and has evolved over the centuries from a simple technique of vocal exercise to a standalone artistic form, used in various musical genres, such as opera, motet and lieder, but also in jazz. In various cultures around the world, vocalization has been used to mimic the sounds of instruments and create complex sound textures. Notable examples come from traditional Indian, Chinese, Arabic, African and South American music.
4. Vocalization is essential for improving singers' vocal abilities, contributing to the development of breathing, abdominal muscles and vocal cords, expanding the performer's tuning fork, and improving voice control. This musical technique, through its lack of text and focus on the pure qualities of the human voice, allows singers to display their interpretative mastery and technical skills in an exceptional way.
5. Composers use vocalization as an artistic device in wonderful works, including vocal-solo concerts, in which the voice appears as a solo instrument. This type of concert highlights not only the power and beauty of the voice, but also the richness and finesse of the emotional colors of pure music. Thus, the vocal concert remains the most developed form of vocalization, reflecting both the human capacity to communicate emotions and experiences through the voice, as well as the technical and virtuoso potential of the singer in a large and complex musical framework.
6. Composers of the XX-XXI centuries recognized and exploited the expressive power of the voice, using it as a solo "instrument" for the concert genre, thus returning the concert to its vocal origins. This genre gives singers an extensive platform to accentuate their extraordinary power of intonation, emphasizing the beauty of the melodic line and highlighting the richness and finesse of musical emotions. Through the vocal concert, composers have explored various compositional styles and techniques, bringing a variety of influences and innovations to vocal music, and vocal artists can demonstrate not only their outstanding technical skills, but also the impressive possibilities of the human voice.

Chapter 2 is called **R. Glière's Concerto for Voice and Orchestra, a masterpiece of the vocal concert genre**. In the first subchapter *Concerto for coloratura soprano and orchestra in*

*the context of R. Glière's creation*, the most important data from the biography and creation of composer Reinhold Glière, the history of the creation of the concerto for voice and his first performance, are narrated.

Reinhold Glière's creative life, which lasted almost 60 years, was a very successful one. His compositions were often awarded various musical and state awards. The composer left a rich legacy, which includes about 500 works written in various genres. The experience of creation in different fields of vocal, symphonic and concert music gave the composer the opportunity to fully embody his intention to create the first example of a concerto for voice and orchestra, the first work of its kind, conceived and realized at such a significant level, a true masterpiece, the most sincere and charming creation of the composer, a vocalization of breathtaking beauty and incredible complexity. The composer did not set out to create a concerto of bravery, virtuosity, based on the brilliance of colorations, which competes with the flow of instrumental passages, but tended to reveal the emotional charm of the human voice. The concert can be called a lyrical poem. Reinhold Glière's Concerto for Voice and Orchestra was written in 1943. It is a creation full of light and joy of life, which seems to be a real miracle, considering the period in which it was created. It was during World War II. The composer, evacuated to Sverdlovsk during this cruel and worrying time, writes a lyrical creation, gentle and unspeakably beautiful. Her appearance was an extremely unexpected thing, but very welcome. It is precisely in such difficult times that there is a strong desire to feel the "human in man"!

The first performance of the Concerto took place on May 12, 1943, in the Hall of Columns in Moscow. The new creation was received excellently by the public and critics.

The second subchapter *Stylistic, structural and interpretative features of Reinhold Glière's Concerto for coloratura soprano and orchestra* presents an analytical sketch about the structure and musical language of the work, highlighting the defining features of this creation. Also, in this subchapter are presented interpretative observations on R. Glière's Concerto and propose several recommendations for its study and interpretation.

The last subchapter (1.3) includes conclusions from the analysis of R. Glière's Concerto for Soprano, namely:

1. By approaching the concert genre in the second half of the '30s, Reinhold Glière introduced a new perspective on this musical genre. Being an experienced conductor and pianist himself, resorting to the concert genre seems quite natural for him, and adapting it for various solo instruments demonstrated his creative versatility. The concertos composed for harp, cello, horn and violin (the latter completed and orchestrated by B. Lyatoshinskii) demonstrate an innovative and creative approach, highlighting both R. Glière's ability to explore the

possibilities of lyrical and personalized expression of the soloist, as well as maintaining an impressive virtuosity, characteristic of the concerto genre.

2. The form of the concerto for voice and orchestra reflects both the classical-romantic traditions of the concerto genre and the innovations brought by R. Glière. By using a bipartite structure, the composer combines elements characteristic of the sonata-symphonic cycle with the imagination and expressiveness proper to vocal music.
3. The Concerto for Voice and Orchestra represents a remarkable achievement in R. Glière's career, marking at the same time a significant example in the history of this type of concerto.
4. Glière's Concerto for Voice is a true declaration of love for the human voice. The choice of coloratura lyrical soprano voice as a solo instrument for her concert demonstrates not only the composer's technical mastery, but also a deep appreciation for the timbral and technical qualities of this voice, considered unique and extraordinary. It is through his voice that Glière manages to convey and reveal human emotions and feelings in a pure and expressive musical form.
5. Through his complex and expressive approach, the composer has created a masterpiece that brings to the forefront the beauty and depth of the human soul. R. Glière's opus can be described as a lyrical poem, in which music conveys a wide range of emotions and images, even without an associated literary text. This highlights the composer's ability to communicate through music in a profound and accessible way.
6. Performing the concerto is extremely difficult for soloists, requiring not only impeccable technical skills, but also a deep understanding of the musical and emotional subtleties of the work. Any small error can significantly affect its interpretation and perception. Despite the interpretative difficulties, the Concerto for voice and orchestra remains a rare and valuable work in the vocal repertoire, continuing to fascinate and impress audiences with its beauty and emotional depth.

Chapter 3 *Structural, stylistic and interpretative peculiarities in the Concerto for soprano, chamber orchestra and percussion instruments by O. Negruță* It contains three subchapters. In the first of them entitled *The kind of concert in the creation of O. Negruță*, the biography and activity of the Chisinau composer Oleg Negruta, who is the most prolific concert author in our country, is exhibited. The composer addressed this genre throughout his entire compositional activity, his concerts encompassing almost the entire palette of instruments that are part of the symphony orchestra. In his record we find 23 concertos of various types (multipart solo concertos, monopartite concertos, double concertos, *Concerto grosso*), for various instruments (clarinet, flute, trumpet, violin, cello, etc.), as well as a concerto for voice and orchestra.

The second subchapter contains *the compositional, stylistic and interpretative analysis of*

*the Concerto for voice and orchestra by O. Negruta*, written in 1980 (the first being the version for voice and piano) and completed in 1989, when the version for soprano and orchestra was made. The premiere of the Concert took place only in 2018, within the International Festival Days of *New Music* performed by soprano T. Costiuc (author of this thesis) under the baton of conductor Vladimir Andrieș.

After analyzing the Concerto for voice and chamber orchestra by Oleg Negruta, we notice obvious similarities with the Concerto for coloratura soprano and orchestra by Reinhold Glière that the composer does not try to hide. Moreover, in the discussions he had with the author of the thesis, O. Negruta confesses that Glière's Concerto had a huge impact on him and (as I had already mentioned at the beginning of this chapter) inspired him to compose a similar creation, R. Glière's Concerto serving as a model. However, despite these similarities, which exist in the structure, in the choice of tonality (f minor), which is not a very comfortable one for the string orchestra (composers usually choose tones with pounds, starting from the tuning of the instruments), the musical material is absolutely different. It is a well-known fact that elaboration according to certain models, which have proven their effectiveness over time, is very characteristic, especially for composers of the XX-XXI century. Even in composers who use a rather avant-garde language, in structure, we often discern structures, procedures and principles taken from predecessors. Thus, Oleg Negruta does not appear as an epigon of Glière, but as a master who took over the model used by him, applied it in an original way, giving it a breath and a very special look, obtaining a very interesting and captivating result.

This chapter ends with the following conclusions (3.3):

1. Oleg Negruta's compositional repertoire is vast and impressive, with a wide range of works in different musical genres that denote an impressive stylistic diversity. Oleg Negruta's music exudes a bright and optimistic lyricism, which has its roots in the active rhythmic structures of choreographic genres, inspired by folklore, being enriched by elements of lyricism specific to the entertaining song and the relaxed atmosphere of jazz. This harmonious fusion of different musical styles is one of the reasons why his works are appealing to both performers and listening audiences, and are also of interest to researchers.
2. Oleg Negruta is recognized as one of the most prolific concert authors. With a total of 23 concertos for various instruments and a Concerto for voice and orchestra, the Moldovan composer explored and developed this genre in all its diversity and complexity, approaching almost all instruments in the symphony orchestra.
3. Inspired by Reinhold Glière's Concerto for Soprano and impressed by the beauty of Svetlana Strezeva's voice, O. Negruta composed the first Concerto for voice and orchestra in the history of Moldovan music. Through its contrasting structure and emotional expressiveness,

this concert captured the attention of the public and music critics, representing a significant contribution to the national musical heritage. The two distinct parts, with different tones and atmospheres, convey a wide range of emotions and moods, illustrating a moving story with unanswered questions in the first part and optimism and light in the second part. The choice to create an expressive vocalization, without literary text, allows the listener and performer to create their own images and interpretations, providing an immersive and personalized musical experience.

4. Through its vibrant and emotive music, the concert invites a subjective interpretation and an exploration of emotions and images that transcend words. At the same time, the performance of the Concerto for voice and orchestra involves technical challenges and difficulties for the soloist, requiring systematic efforts and exercises to overcome. However, with proper training and professional experience, interpreters can achieve a high-quality interpretation of this complex and moving work.
5. Even if there are structural similarities in the choice of tonality with the similar work of R. Glière, the musical material of O. Negruța's Concerto is absolutely distinct, reflecting the originality and creativity of the author. The tendency to work according to established models is characteristic for composers of different times, and O. Negruța stands out not as an imitator of Glière, but as a master who takes over and applies the original model in an authentic way, obtaining a new and impressive result.
6. Oleg Negruța's Concerto for voice and orchestra represents not only a significant contribution to the Moldovan musical heritage, illustrating the composer's remarkable talent and creativity, but also an impressive work that attracts and fascinates the audience through its expressiveness and artistic depth.

Chapter 4 is entitled *Concerto for voice and orchestra L-al Moldovei dulce soare by Teodor Zgureanu as a model of approaching a text from Romanian classical poetry*. In the first subchapter (4.1. *Highlights from the life and activity of T. Zgureanu*) were exposed the most important data about the life and activity of composer T. Zgureanu and a review of his creation was made that includes various musical genres: Opera (opera *Decebalus* 1998); symphonic music (poems, rhapsodies, symphonies); vocal-symphonic music (poems, cantatas, oratorios, pastels); choral creations (numerous creations for female choir, for mixed choir *a capella*, for children's choir, vocalizations for choir *a capella*, psalms, hymns, pastels, madrigals, cycles, a suite); Chamber instrumental music (Ballad for violin and piano 1984); chamber vocal music (lieder and romances for different voices, on the lyrics of poets M. Eminescu, V. Micle, L. Blaga, D. Matcovsi, G. Furdui, two vocal cycles).

As far as we can see, the kind of concert is not representative for T. Zgureanu, we find

only a few concertante creations, in which he chooses each time as soloist an unusual "character": panflute, bass clarinet, choir and voice (Concerto for bass clarinet and orchestra, Concerto for panflute and orchestra, Concerto for mixed choir and organ *Cry to heaven*, as well as the Concerto for voice and orchestra *La-l Moldovei dulce soare*, versed by Vasile Alecsandri).

In subchapter 4.2. ***Concerto for soprano and orchestra La-l Moldovei dulce soare: analytical-interpretative visions*** The musical form and language of the Concerto were examined, as well as the interpretative difficulties that the soloist may face, and solutions to overcome them were also proposed.

Unlike other examples of the vocal concert genre (Concertos for voice and orchestra by R. Glière, O. Negruța, M. Tariverdiev etc.), in which the solo part is conceived as a vocalization, the voice being treated as one of the "instruments", T. Zgureanu's cycle is written on several fragments of text, taken from the legend-poem *Marioara, Florioara* of the great poet, classic of Romanian literature, Vasile Alecsandri.

The three parts are organized according to the principle *fast-slow-fast* and are bound together by the continuity of the poetic text. From this point of view, in the Concert there is an association of the concert genre with vocal solo genres, such as aria and lieder. The composer resorted to certain reductions of the poetic text, omitted many of the stanzas, in which the mystical, ballad line developed. The lyrical-psychological dimension interested and preoccupied him completely, and from the epic content of the poem, the composer took over only the descriptive, pastoral-picturesque moments.

Another important aspect of this work is the orchestral concept, limiting the instrumental formula to an incomplete, chamber orchestral structure, where the group of string instruments is fully represented. Of the wind instruments are trained only the timbres of wooden instruments – flute, English horn and bass clarinet. Brass instruments are missing, and percussion is represented by vibraphone and tambourine. An important role in the score is played by the piano. We can say that, in this way, Teodor Zgureanu manifests the graphicity of the orchestral conception, the focus on instrument ensembles, with solo instrumental timbres, on alternating *Tutti-soli* – a laconic concept, starting from baroque music, affiliated to chamber music, but according to the natural integration of the human voice into the instrumental framework. Teodor Zgureanu "endows" the orchestra not only with the role of accompaniment, there are numerous introductory orchestral fragments, in which wind instruments perform solo or duet melodies. Often, the solo vocal part is doubled, in particular, by stringed instruments.

The chapter ends with conclusions (4.3.):

1. Teodor Zgureanu's Concerto for soprano and orchestra is distinguished by its different approach, compared to other concertante works. Unlike other authors of vocal concerts, T.



Zgureanu does not treat the solo part as a simple vocalization integrated as an "instrument" in the orchestral ensemble, but is based on fragments of text from Vasile Alecsandri's poem-legend *Marioara, Florioara*. This approach brings an original note and a new depth, translating into sounds the ideas and atmosphere of the Alecsandrian ballad. The poem *Marioara, Florioara*, V. Alecsandri aims to create an idyllic atmosphere of love where the protagonist is the personification of spring and perpetual flowering in nature. In our opinion, composer T. Zgureanu managed to translate these images into musical language. By dividing the poetic text into three parts typical of a concert cycle, Zgureanu created a work anchored in a rich literary and musical tradition.

2. In composing the creation of the Concerto for soprano and orchestra *La-l Moldovei dulce soare*, Teodor Zgureanu is guided by several determining factors:
  - The structuring of the sound discourse conforms to the Alecsandrian poetic content, the strophicity as a compositional principle, characteristic for the genre of folk ballad (legend).
  - Using folk models as a dramaturgical principle, to render the ideational content, the atmosphere and the characteristic of the main character.
3. The musical language of the concert also denotes folk influences by resorting to modal thinking (using harmonic modes of dominant, lydian, double harmonic), by evoking features of the hora, doina genre, archaic melodic structures based on trichords, tetrachords and other archetypal models. The prevalence of square morphological segmentation (abundantly of two measures), fixed repetition, but also with variants of intonation cells, application to ornamental elements, use of mordents, interval cells with return (seconds), refers us to folkloric models, natural in the poetic context of the work.
4. The use of a narrow orchestral formula (wind and string instruments, avoidance of brass instruments) produces a closeness to the chamber symphony. The graphic and detailed style of orchestral writing with the careful, laconic outlining of all voices, their quasi-solo emphasis, gives the work a distinct identity. At the same time, there is an "archaization" of discourse and a rapprochement with the sonority of baroque orchestras.
5. The composer applies a mixed compositional technique, starting from the stylization of archaic and folkloric models, combining tonal and modal writing, using melody as a means of expression and reaching avant-garde procedures such as cluster, *sprehschimme*, *recto-tono*, using freely evolved speech and complex contrasting forms.

Undoubtedly, through the ingenious adaptation of poetry into a concertante work, through the innovation of orchestration and through the diversity of compositional techniques, this Concerto for soprano and orchestra represents a reference point in Teodor Zgureanu's artistic legacy.

In the compartment named *General conclusions and recommendations* The fundamental topics treated in the thesis were generalized and some recommendations formulated based on the research results were proposed:

1. **Evolution and adaptability of the concert:** By analyzing the historical path of the concert, we found that this musical genre has crossed various periods and cultural contexts, adapting to changes and developments in the musical world. From its origins in the seventeenth century to the present day, the concerto for voice and orchestra has continuously evolved, borrowing elements from various styles and traditions and adapting them to the requirements and tastes of the era.
2. **Concert duality:** The term *concert* has its origins in two distinct meanings – *agreement*, *contest* or *contestation*. This duality reflects the complexity of the concert genre, which harmoniously combines collaboration and concordance between soloist and orchestra with elements of competition and individual expression. The concert thus becomes an environment where soloist virtuosity and orchestral harmony meet in a captivating symbiosis.
3. **The role and evolution of vocalization:** Vocalization, as a form of musical expression, has evolved over time from a simple vocal exercise technique to a standalone art form. From imitations of instrumental sounds to complex expressions of human emotions, vocalization has demonstrated its versatility and depth in music history. In the context of the concerto for voice and orchestra, vocalization becomes an essential instrument of expression, allowing the soloist to display his technical and interpretative skills in a large and complex orchestral framework.
4. **The importance of Reinhold Glière's contribution:** Reinhold Glière's Concerto for Voice and Orchestra is a remarkable and significant work in the musical repertoire. Through his expressive and innovative approach, Glière has made a valuable contribution to the development of the concerto genre for voice and orchestra. His choice to highlight the beauty and expressiveness of the human voice in a broad orchestral setting demonstrated not only his technical mastery but also his artistic sensitivity. His concert remains a masterpiece of the genre, captivating both soloists and audiences, and continues to inspire and impress with its depth and emotion.
5. **The contribution of composers from the Republic of Moldova:** Composers such as T. Zgureanu and O. Negruta brought their significant contribution to the development of the concerto for voice and orchestra. Through their original and expressive works, they have outlined a distinct landscape within contemporary classical music, illustrating the creativity and stylistic diversity of composers in the region. Their concerts represented

not only a contribution to the national musical heritage, but also a valuable expression of Moldovan cultural identity in a global context.

6. **Complexity of artistic interpretation and valorization:** Performing a concerto for voice and orchestra involves not only impeccable technical skills, but also a deep understanding of the musical and emotional subtleties of the work. From managing breathing and vocal control to conveying emotions and musical narrative, performing such a work requires considerable commitment and preparation on the part of the soloist and orchestrators. However, a successful performance can bring to life the beauty and emotional depth of the concert, giving the audience an immersive and memorable musical experience.
7. **Promoting and perpetuating the genre:** In an ever-changing world, promoting and including concertos for voice and orchestra in concert repertoire remains an important and necessary task. Through concerts, festivals and educational programs, as well as recordings and media broadcasts, this musical genre can be brought to the attention of the general public and perpetuated for future generations. Thus, concertos for voice and orchestra can remain a vital part of the contemporary musical landscape, continuing to inspire and delight audiences around the world.

#### **RECOMMENDATIONS**

1. Stylistic and interpretative research of concertos for voice and orchestra not examined in this thesis.
2. Comparative analysis of different interpretative versions of concertos for voice and orchestra performed by several singers.
3. Diversifying the concert repertoire by including in the programs presented to the public pieces for voice and orchestra for more active promotion of this musical genre.
4. Elaboration of new interpretative visions of concertos for voice and orchestra.
5. Support and encourage contemporary composers, especially young ones, to compose new concertos for voice and orchestra.
6. Include the study of concertos for voice and orchestra in training and coaching programs for future singers, covering technical, interpretative and artistic aspects of concerts, thus preparing young soloists for high-quality performances.
7. Recording in the funds of the National Radio and Television of concerts for voice and orchestra signed by various composers.

The doctoral thesis is accompanied by a bibliographic list, which contains the main sources,

which contributed to the creation of the theoretical-methodological basis.

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**List of scientific, scientific-methodical and didactic works  
of Mrs. Tatiana Coșciug,  
university lecturer at the Academy of Music, Theater and Fine Arts**

**Scientific works**

**2. Articles in scientific journals**

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## RECITAL PROGRAMS

### Recital 1

1. O. Negruța Concerto for soprano, chamber and percussion instruments
2. E. Coca *Fluierașul*
3. A. Stârcea *Dragă-mi este alta*
4. Z. Tkaci *Albe făclii*
5. E. Coca *Doina Nouă*
6. D. Gherșfeld *Mândruliță, ochi de foc*

### Recital 2

1. T. Zgureanu Concerto for soprano and orchestra *La-l Moldovei dulce soare*
2. J. S. Bach aria *Zerfliesse mein herze*, from *The Passions According to John*
3. J. S. Bach aria *Ich folge dir gleichfalls*, from *The Passions according to John*
4. G. F. Handel, Rodelinda's aria from the opera *Rodelinda*
5. G. F. Handel motet for soprano and chamber orchestra *Saevia Tellus Inter Rigores*

### Recital 3

1. R. Glière Concerto for coloratura soprano and orchestra
2. S. Rahmaninov *Здесь хорошо*
3. S. Rahmaninov *Они отвечали*
4. S. Rahmaninov *У моего окна*
5. S. Rahmaninov *Ночью в саду у меня*
6. S. Rahmaninov *Сон op. 38.*
7. S. Rahmaninov *Ау*

## ANNOTATION

**Cosciug (Costiuc) Tatiana. The Concert for Voice and Orchestra: History and contemporaneity.** Doctoral thesis in Art, specialization 653.01 – Musicology (creation). Chişinău, 2023.

**Thesis Structure:** The work comprises an introduction, 4 chapters, general conclusions and recommendations, bibliography with 90 titles, 93 pages of the main text, including 43 musical examples. The obtained results are reflected in 5 published scientific works.

**Keywords:** vocal concert, vocalization, R. Glière, O. Negruţa, T. Zgureanu, composers from the Republic of Moldova.

**Study Domain:** musical art, history and theory of vocal interpretation.

**The aim of this research** is to investigate the particularities and specifics of concerts for voice and orchestra, providing a comprehensive perspective on the distinctive features, interpretative value, and cultural significance of this musical genre. By analyzing representative examples, the study aims to reveal a deeper understanding of the evolution of vocal concerts in the landscape of contemporary classical music, with a focus on the contributions made by composers from the Republic of Moldova. **The objectives** of the thesis include: presenting the historical course of the concert genre, identifying the origins and evolution of the concert for voice and orchestra, defining the specific characteristics of this type of solo concert, evaluating the contribution of composers from the Republic of Moldova to the development of this genre; artistic-interpretative and analytical-scientific valorization of concerts for voice and orchestra, formulation of recommendations for the interpretation of concerts for voice and orchestra, as well as promoting concerts for voice in the concert repertoire.

**The scientific-practical novelty and originality** of the study consist of a detailed and comprehensive approach to concerts for voice and orchestra, providing not only an analysis of distinctive features and interpretative value but also a broad perspective on the cultural significance of this musical genre. By focusing on representative samples of concerts, the research aims to deepen the understanding of the evolution of this genre in the context of contemporary classical music, paying special attention to concerts for voice and orchestra composed by O. Negruţa and T. Zgureanu, which for the first time become objects of scientific investigation. This contextualized and detailed approach makes an original contribution to the understanding and appreciation of the value of the genre in the context of contemporary classical music, highlighting innovative aspects and local influences on its evolution.

**The practical value** of the work consists of providing a comprehensive framework for understanding the particularities and specifics of concerts for voice and orchestra, having a significant impact on the field of contemporary classical music. By analyzing the distinctive features and contributions of composers from the Republic of Moldova, the work provides essential information for students, researchers, and music enthusiasts, facilitating a deeper appreciation of this musical genre. Its applicability also lies in promoting local cultural values and specific musical heritage, contributing to the diversification of knowledge in the field of musicology and musical interpretation. The results of the research can be used in the educational process and recommended as additional informational material for the study of disciplines such as the Methodology of Teaching Vocal, History of Vocal Art, Musical Forms, and Music History.

**Implementation of scientific results:** The research results have been presented at 5 scientific conferences and reflected in 5 published articles; in concert practice, in artistic activities carried out on professional stages in the Republic of Moldova and other countries.

## ADNOTARE

**Coșciug (Costiuc) Tatiana. Concertul pentru voce și orchestră: istorie și contemporaneitate. Teză de doctor în arte, specialitatea 653.01 – Muzicologie (creație). Chișinău, 2023.**

**Structura tezei:** Lucrarea cuprinde: introducere, 4 capitole, concluzii generale și recomandări, bibliografie din 90 de titluri, 93 pagini ale textului de bază, inclusiv 43 exemple muzicale. Rezultatele obținute sunt reflectate în 5 lucrări științifice publicate.

**Cuvinte-cheie:** concert vocal, vocaliză, R. Glière, O. Negruța, T. Zgureanu, compozitori din Republica Moldova

**Domeniul de studiu:** arta muzicală, istoria și teoria interpretării vocale

**Scopul** studiului constă în identificarea specificului și caracteristicilor definitorii ale concertelor pentru voce și orchestră, inclusiv prin explorarea aspectului interpretativ al concertelor analizate. Cercetarea își propune să urmărească evoluția acestui gen în cadrul muzicii academice contemporane, subliniind contribuțiile compozitorilor din Republica Moldova.

**Obiectivele** tezei includ: prezentarea parcursului istoric al genului de concert, identificarea originilor și evoluției concertului pentru voce și orchestră, definirea trăsăturilor specifice ale acestui tip de concert solistic, evaluarea aportului compozitorilor din Republica Moldova în dezvoltarea acestui gen; valorificarea artistico-interpretativă și analitico-științifică a concertelor pentru voce și orchestră, formularea recomandărilor în vederea interpretării concertelor pentru voce și orchestră precum și promovarea concertelor pentru voce în repertoriul concertistic.

**Noutatea și originalitatea științifico-practică** a studiului rezidă în abordarea detaliată și cuprinzătoare a concertelor pentru voce și orchestră care nu se limitează doar la o analiză a trăsăturilor distinctive și a particularităților interpretative, ci oferă și o perspectivă amplă a semnificației culturale a acestui gen muzical, evidențiază aspecte inovatoare și influențele locale asupra dezvoltării sale. Prin concentrarea pe mostre reprezentative ale concertelor vocale, cercetarea vizează o înțelegere mai profundă a evoluției genului nominalizat în contextul muzicii academice contemporane, cu accent pe concertele pentru voce și orchestră compuse de O. Negruța și T. Zgureanu, care pentru prima dată devin obiecte ale unor investigații științifice

**Valoarea aplicativă a lucrării** constă în furnizarea unui cadru comprehensiv de înțelegere a particularităților și specificului concertelor pentru voce și orchestră, având un impact semnificativ asupra domeniului muzicii clasice contemporane. Prin analiza trăsăturilor distinctive și a contribuțiilor compozitorilor din Republica Moldova, lucrarea oferă informații esențiale pentru studenții, cercetătorii și pasionații de muzică, facilitând o mai profundă apreciere a acestui gen muzical. Aplicabilitatea constă și în promovarea valorilor culturale locale și a patrimoniului muzical specific, contribuind la diversificarea cunoștințelor în domeniul muzicologiei și interpretării muzicale. Rezultatele cercetării pot fi utilizate în procesul didactic precum și recomandate în calitate de material informativ suplimentar pentru studierea disciplinelor *Metodica predării canto*, *Istoria artei vocale*, *Forme muzicale*, *Istoria muzicii*.

**Implementarea rezultatelor științifice.** Rezultatele cercetării au fost aprobate în cadrul a 5 conferințe științifice, fiind reflectate în 5 articole publicate; în practica concertistică, în activitatea artistică desfășurată pe scenele profesioniste din Republica Moldova și din alte țări.

## АННОТАЦИЯ

**Кошчуг (Костюк) Татьяна. Концерт для голоса и оркестра: история и современность.** Докторская диссертация в области искусств по специальности 653.01 - музыковедение (творчество). Кишинев, 2023 г.

**Структура диссертации:** введение, 4 главы, общие выводы и рекомендации, библиография из 90 наименований, 93 страницы основного текста, 43 музыкальных примера. Полученные результаты отражены в 5 опубликованных научных статьях.

**Ключевые слова:** концерт для голоса, вокализ, Р. Глиэр, О. Негруца, Т. Згуряну, композиторы Республики Молдова

**Область исследования:** музыкальное искусство, композиторское творчество, история и теория вокального исполнительства.

**Цель работы** заключается в выявлении специфики и определяющих характеристик концертов для голоса с оркестром, включая изучение исполнительского аспекта рассматриваемых концертов. Исследование направлено на отслеживание развития этого жанра в современной академической музыке, подчеркивая вклад композиторов из Республики Молдова. **Задачи работы** включают: представление исторического пути жанра концерта; выявление истоков и эволюции концерта для голоса и оркестра; определение характерных черт этого типа сольного концерта; оценку вклада композиторов Республики Молдова в развитие данного жанра; художественно-исполнительский и аналитико-научный анализ концертов для голоса и оркестра; формулирование рекомендаций по исполнению концертов для голоса и оркестра, а также продвижение концертов для голоса в концертном репертуаре.

**Новизна и научно-практическая оригинальность** исследования состоят в детальном и всестороннем рассмотрении концертов для голоса и оркестра, обеспечивающем не только анализ отличительных черт и исполнительской ценности, но и широкое понимание культурного значения этого музыкального жанра. Сосредоточившись на показательных примерах концертов, автор стремится к глубокому пониманию эволюции этого жанра в современном музыкальном контексте, уделяя особое внимание концертам для голоса и оркестра молдавских композиторов О. Негруцы и Т. Згуряну, которые впервые становятся объектами научных исследований. Работа вносит оригинальный вклад в понимание и определение ценности жанра в контексте современной музыки, выявляя инновационные аспекты и локальное влияние на его эволюцию.

**Практическая значимость диссертации** заключается во всестороннем выявлении особенностей жанра концерта для голоса и оркестра, имеющего значительное влияние на область современной классической музыки. Анализ характерных черт жанра и вклада в его развитие композиторов Республики Молдова предоставляет важную информацию для студентов, исследователей и любителей музыки, обеспечивая более глубокое понимание этого музыкального жанра. Прикладная ценность работы также состоит в продвижении местных культурных ценностей и национального музыкального наследия, что способствует разнообразию знаний в области музыковедения и музыкального исполнительства. Результаты исследования могут быть использованы в учебном процессе, а также рекомендованы в качестве дополнительного информационного материала для изучения дисциплин *Методика преподавания вокала, История вокального искусства, Музыкальная форма, История музыки*.

**Внедрение научных результатов.** Результаты исследования апробированы на ... научных конференциях и отражены в 5 опубликованных статьях. Творческая составляющая диссертации представлена в концертной практике автора на профессиональных сценах Республики Молдова и других стран.

Commented [T1]: În română tot trebuie de corectat: Doctor in arte

**COȘCIUG (COSTIUC) TATIANA**

**CONCERTO FOR VOICE AND ORCHESTRA:  
HISTORY AND CONTEMPORANEITY**

**SPECIALTY 653.01 MUSICOLOGY (CREATION)**

Summary of Doctor of Arts thesis

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