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**INTERPRETATION OF THE PIANO PART IN THE CYCLE
OF INSTRUMENTAL *INO* TRIO
BY VLADIMIR ROTARU**

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MAIN THESES OF THE DISSERTATION

Relevance and significance of research topics. Chamber music is the most important area of academic genres. Among the chamber-instrumental ensembles, a special place is occupied by piano trios, which are represented by composers of different eras and national cultures. They belong to academic chamber-instrumental music, the area of which is currently gaining special relevance for several reasons.

First of all, chamber-instrumental music allows composers to carry out specific artistic ideas that are difficult to implement in monumental genres intended for large performing groups. In chamber-instrumental genres, lyrical emotions prevail, demonstrating special subtle nuances in the transmission of lyrical experience. In addition, they give each member of the ensemble the opportunity to show their performing individuality, either independently or in collaboration with a few partners. The relevance of chamber-instrumental music simultaneously promotes the growth of new ensemble collectives, in the process of development of which professional virtuoso-performers are born.

Composers in this field of performance are attracted by the wide possibilities of interaction and fusion of the timbres of various instruments, and musicians - by the high potential of self-expression in the community of equal participants of the ensemble. The history of the formation of chamber music has accumulated a rich repertoire, during the study of which the changes that occurred in the development of musical art, typical of that or another era in general, are well noticeable. One of the most sought-after genres was the trio genre.

Vladimir Aleksandrovich Rotaru, whose work is at the center of this study, showed himself most prominently in the chamber-instrumental music of the Republic of Moldova at the crossroads of the XXth and XXIst centuries.

V. A. Rotaru (1937-2007) – well-known in Moldova composer, conductor, teacher, laureate of the State Prize of Moldova, honored artist of the Republic of Moldova, professor of the Academy of Music, Theater and Fine Arts. His work dates back to the middle of the 20th century and ends at the beginning of the 21st century.

In the 1990s, the field of chamber instrumental music acquired paramount importance for the composer. Namely this genre of music was a genuine creative laboratory, open to various experiments and fresh composer ideas. Chamber instrumental music makes up the main part of V. A. Rotaru's composer work, in which the trio genre stands out. In his compositions, V. Rotaru appears as an innovator, in whose work national traditions are refracted through the stylistic diversity of modern music.

From the nineties of the 20th century until almost the end of his life, the author created a cycle of three trios under the general name *INO*. The abbreviation INO denotes the initial letters

of the names of V. Rotaru's colleagues in the chamber ensemble department: Inna Saulova – violin, Nadejda Kozlova – violoncello and Olga Yuhno – piano, who became the first performers of this cycle. In this case, the title indicates a consistent thanksgiving to three respected colleagues in the department, with whom V. Rotaru has had many years of cooperation.

The focus of this study is the analysis of V. Rotaru's *INO* Trio cycle, which was the culmination of the late period of composer's creativity, about which a complete study has not yet been created in the musicological literature from the point of view of the significance of the piano part in the *INO* Cycle.

The uniqueness of this Trio cycle lies in the fact that it represents a completely new genre variety for chamber instrumental music of Moldova - a supercycle, the specifics of which are determined, first of all, by the idea of new programming. Secondly, the cycle of three Trios is connected by a single dramatic line, which opens up new approaches for its scientific musicological analysis.

The relevance of this study is also determined by the reliance on the features of the piano part in this cycle. Since the author of the work is a pianist, it is possible to focus on rare, virtually unstudied performance aspects of the analysis, which are of interest not only for the *INO* Trio cycle, but also for piano trios in general.

The object of study is modern chamber instrumental music in the Republic of Moldova at the turn of the XXth-XXIst centuries.

The purpose of the study is to give a holistic understanding of the "supercycle" of the *INO* Trio by V. Rotaru, from the point of view of genre and dramatic features, which serve as the basis for identifying the meaning of the piano part in the *INO* Trio cycle.

Research objectives:

1. determine the methodological basis of this study, relying on general and special musicological literature on historical, theoretical, ethnomusicological and performance issues;
2. consider each trio of the cycle from the point of view of genre, style and dramatic features;
3. identify the meaning of the piano part in each composition of the cycle;
4. formulate the specifics of ensemble performance;
5. find and introduce into scientific use the music manuscripts of the *INO* Trio cycle by V. A. Rotaru.

The methodological basis is a synthesis of general and special methods. General methods include analysis and synthesis, which made it possible to identify the relationships between musical parts in the ensemble; induction and deduction, demonstrating the features of all Trio cycles; a comparative method that determines the similarities and differences of each

INO Trio, etc. The special methods are based on the most important traditional methods of historical and theoretical musicology, ethnomusicology. Special methods also include the method of performance analysis, implemented, among other things, on the basis of pedagogical practice and conversations of the author of the work with the first performers of the *INO* Trio cycle N. Kozlova, O. Yukhno and I. Saulova. In addition, we turned to the archivist method.

The novelty and originality of the presented work is due to the fact that in domestic musicological practice a new attempt is being made to study the “supercycle” of piano trios by composer V. Rotaru in terms of a combination of theoretical and performing approaches, especially emphasizing the importance of the piano part in ensembles. In the process of research, unpublished and handwritten trio clavier discovered by the author of the dissertation were introduced into performing and research use for the first time. As a study of the literature has shown, the issues of performance interpretation of the *INO* Trio cycle have not been addressed previously in musicology. The obtained result helped to carry out an important **scientific problem**, consisting in resolving the contradiction between the artistic value of this cycle Trio *INO* for piano, violin and violoncello by V. Rotaru and the musicological lacuna that was formed from its insufficient study in domestic musicology from the point of view of genre, style and performance features.

The novelty and originality of the artistic concept is expressed in the choice and content of concert programs, in which the original performance interpretation of the piano part made it possible to convincingly demonstrate the stylistic and genre diversity of the innovative techniques and classical methods of compositional writing used.

Practical significance of the dissertation. The dissertation materials can be used in educational programs in the following disciplines: *history of national music, chamber ensemble, analysis of musical works, history of performing arts, methods of teaching chamber ensemble*, as well as in the concert performance practice of teachers and students of AMTFA, students of music lyceums and colleges.

Approval of the research results. The dissertation was completed within the framework of the Doctoral School in the field of art history and cultural studies of the Academy of Music, Theater and Fine Arts of the Republic of Moldova, was discussed several times at meetings of the doctoral school of the AMTFA and was recommended for defense by the Commission for the supervision of doctoral students and the Scientific Council of the Academy of Music, Theater and Fine Arts.

The practical part of the work was presented as part of three concerts in the Republic of Moldova and abroad.

1. Chamber music by composers from Europe, Turkey, Moldova, Russia as a quartet and trio. Concert Hall of the Faculty of Fine Arts and Design of the State University named after Inonu (Malatya, Turkey). The concert took place on April 18th, 2017;
2. Concert of children's music for string quartet and piano trio. Concert Hall of the Faculty of the Conservatory of the State University named after Inonu (Malatya, Turkey). The concert took place on March 7th, 2018;
3. Chamber concert composed of works by V. Rotaru, V. A. Mozart and Komitas as a trio in the Great Hall of the AMTFA (Chisinau, Republic of Moldova). The concert took place on February 4th, 2020.

The main results of theoretical research are reflected in 10 publications, including 6 scientific articles and 4 theses based on materials from presentations at scientific conferences.

The dissertation includes an introduction, three chapters, main conclusions and recommendations, 86 pages of analytical text, a bibliography of 123 sources, four appendices that include the author's manuscripts *INO-1* and *INO-2*, the first score of *INO-3* and a list of concert performances by the author of the dissertation, who formed the creative part of the project.

CONTENT OF THEORETICAL RESEARCH

The introduction substantiates the relevance of choosing the topic of the dissertation, defines the purpose and objectives, the object of research, the degree of originality and novelty of the work, characterizes the methodological basis, theoretical and practical significance, and contains information about testing the results of the work.

The first chapter - Dramatic and performing features of Vladimir Rotaru's Trio *INO-1* consists of two paragraphs. In the first, **Specifics of the musical dramaturgy of the Trio *INO-1***, the author focuses on the analysis and identification of the dramatic features of the Trio. V. Rotaru is a subtle lyricist; it is no coincidence that romantic images occupy a large place in his work. In search of aesthetic support, along with a romantic line, he sometimes turns to the stylization of baroque music and classicism. However, it is quite obvious that national-soil thinking undoubtedly prevails in the composer's creative individuality.

Trio *INO-1* by Vladimir Rotaru was created in 2003. It is composed in a one-part contrast-composite form, consisting of two sections framed by a prologue and an epilogue, which introduces elements of reprisal. In structure, the form of Trio *INO-1* is close to the composer's folklore arrangements of two parts, where the first part is slow and mournful in the spirit of Doina, the second is fast, on dance rhythms. As an example, let's take Eugen Coca's *New Doina* for voice and symphony orchestra with a similar structure. At the same time, the Trio has in common with Doina melismatics, the technique of *tempo rubato* and the principle of improvisation. The first section is written in variation form, consisting of a theme and two variations. It opens with a Trio sol Violin **Prologue** (*Lento e molto rubato*). In general, in the prologue the composer continues the tradition of lengthy philosophical monologues, enriching the musical material with elements of folklore.

The content of the music of the first section is philosophically filled, it continues the character of the prologue. The figurative structure here approaches the sarabande genre thanks to the slow *Lento* tempo, 3/4 time signature and wide large durations, such as quarter notes, half notes, half notes with a dot. V. A. Rotaru, as a rule, harmoniously combines new techniques of compositional technique, for example, non-beating, dissonant intervalics, chromatization of fabric, with traditional classical means of musical expressiveness. The first section begins with an **introduction**, which creates a figurative background, where the rhythm and tempo of subsequent themes and variations are formed, and the tragic-philosophical content set by the prologue gradually deepens.

The theme of the variations begins at the violin, repeating the intonation material of the prologue and establishing a three-quarter time signature. When carrying out the theme in **the first variation**, the author enriches the musical material texturally, intonationally and rhythmically.

From measure 46, *the second* variation begins in the main key of *A minor*, with contrasting polyphony of strings and active figurations of the piano. It is distinguished by a timbre transformation: the author has now placed it in the deep violoncello register. At the same time, a new expressive theme appears in the violin part, forming a contrasting polyphony with the main theme of the violoncello variations, changes which are associated not only with timbre, but also textural transformations in the piano part.

The second section approaches the genre of fast dance with lively rhythm and sharp harmonic turns. Its structure is a three-five-part reprise form with a varied reprise. If the first section is filled with philosophically focused meditation, then the character of the second one can be defined as a kind of galloping, rapid dance with a sinister undertone. The climax zone represents two waves that quickly fly up and suddenly break off spectacularly. A rapidly developing, dramatically growing musical wave leads to the main climax of the movement. Negative imagery prevails in it with numerous chromaticisms and dissonant chords in the piano. The funeral epilogue that concludes Trio *INO-1* repeats the prologue without changes and again returns us to the image of philosophical reflections on the tragedy of life. Emotionally filled with hidden tragedy, it completes the Trio. The musical material of the prologue and epilogue differs only in the last interval in the violin part, where at the beginning *A* is the lower sound of the fifth (A-E), and at the end is the upper one (D-A).

In the second paragraph, **The main performing difficulties of the piano part in Trio *INO-1***, the researcher analyzes in detail the specifics of ensemble work and gives recommendations based on the performing experience obtained as a result of the implementation of the practical part of the dissertation.

Analysis of this Trio *INO-1* allows us to draw **conclusions** that

- the composer turned to the original structure of a one-part contrast-composite form, the first section of which attracts with philosophical reflections in the tradition of meditative instrumental monologues of Dmitry Shostakovich, relying on the characteristic intonation and modal features of Moldavian folklore, variation, melismatics and improvisation. The second section is composed in a three-five-part form with a varied reprise; In figurative terms, it approaches the genre of fast-paced dance with a sinister undertone;

- its dramaturgy has its own characteristics, which are manifested in a gradual transformation: from the emotional orientation of meditative and mourning images in the beginning to dramatic and ominous ones in the second section;

- the palette of performance features of this composition presupposes a high level of ensemble technique for each performer, as well as the ability to subordinate the capabilities of

his instrument to the disclosure of the author's intention, which consists in a high concentration of figurative modulations in the small time space of a one-part composition;

- the function of the piano in the Trio *INO-1* can be defined as timbre-coloristic, colorizing the timbres of the violin and violoncello, close to monotimbres. Achieving a colorful sound palette is facilitated by professional pedaling techniques;

- the main task of the pianist in this work of the cycle is to focus on sound integrity, which is manifested in the large timbre-register gap of the piano part, which serves as a frame for the string parts running in the middle register.

The second chapter is Neo-folklore features of the *INO-2* Trio style. It was created in 2004 based on the material of the *Sonata for violin and piano*, written by the composer in 1993 and dedicated to his daughter Elizabeth. This chapter consists of two paragraphs: the first, **Folklore imagery in Trio *INO-2***, is devoted to the analysis of folklore styles in the musical material of Trio *INO-2*. The second paragraph, **The Importance of the Piano Part in the *INO-2* Trio**, examines in detail the role of the piano part, its significance and ways to overcome difficulties that arise during the ensemble's work. Analysis of the *INO-2* Trio led to the following conclusions:

- Vladimir Rotaru is a prominent representative of the neo-folklorism style movement. The composer himself clearly spoke about his close connection with folklore in the same interview with E. Mironenko: “Everything that I have written, am writing and will write is connected with folk intonation, with images of the music that I have heard since childhood” [cit. according to 21, p. 12]. In our opinion, V. Rotaru can be classified as a composer of the so-called “Stravinsky-Bartok” movement;

- unlike the one-part Trio *INO-1*, Trio *INO-2* consists of two parts of unequal volume: the first, which serves as a kind of prologue, is called *Recitativ*, the second – *Allegro scherzando* - is the dramatic and dynamic center of the work. The main image of the second part is a folk dance, the rhythm of which, according to the author, is close to fast Bulgarian dances in variable mixed time;

- the stylistic aspect of neo-folklorism is based on the genres of ballad, doina and interspersed dance intonations. Elements of ballad and doina are seen in the characteristic melismatics - grace notes and mordents, in specific agogics. The improvisational nature of neo-folklorism is also noticeable in contrasting rhythmic formulas, including accents and triplets. Rhythmic freedom is manifested primarily in the absence of timing, characteristic of modern avant-garde compositions;

- the musical material of the first part immediately attracts attention by the absence of bars, which then extends to both parts of the Trio, emphasizing the end-to-end development of

the musical material and the composer's innovative handling of the rhythmic system. The first part of the *Recitativ* Trio is written in a through dynamic strophic form. It is clearly visible that the sound material of each subsequent stanza follows from the previous one. At the same time, they increase in scale, texture and are enriched with new rhythmic formulas. The presence of end-to-end development is also emphasized by the dynamics, from *p* to *f*, from *pp* to *ff*. The first part consists of five stanzas, ending with an epilogue based on the material of the initial stanza, which introduces an element of repetition and completeness of dramaturgy;

– the second movement is a sharp contrast to the first, as there is a change in tempo and genre. A folk dance scene opens before us. The sonata form of the second movement contrasts with the through dynamic form of the first. There is a thematic connection between the two parts of the Trio, which is manifested in the reliance on second intonations, improvisational rhythms with grace notes, various accents, dotted lines, and syncopations. Maintains a neo-folklore style;

– the author interprets the piano primarily as a rhythm-organizing percussion instrument, which serves as the foundation for the stability of the entire ensemble texture. From a pianistic point of view, Trio *INO-2* is both the most technically diverse and the most ensemble-challenging in the entire Cycle. Compared to other trios in the cycle, the piano part in Trio *INO-2* has a greater specific weight, which is expressed in its technical virtuosity, a wide variety of pianistic techniques and touches, and variability of agogic utterance;

– in Trio *INO-2* masterfully solves problem of the sound relationship between the solo and accompanying parts in a multi-timbre ensemble.

The main tasks of professional ensemble performance are synchronicity of sound, commonality of strokes, alignment of dynamics and unity of phrasing, as well as consistency of technical methods. From a performing point of view, this Trio requires musical maturity, instrumental professionalism and serious preparatory work. Here it is necessary to once again emphasize the composer's masterful use of all the capabilities of the piano, which comes from a deep knowledge of the nature of the instrument, which is manifested in the maximum use of timbre coloring and mastery of the piano's line palette.

The third chapter - Style and performance features of the *INO-3* Trio for piano, violin and violoncello, which was created in 2006 and can rightfully be called the final one in chamber instrumental music by V. Rotaru. This chapter includes two paragraphs. In the first, **Synthesis of traditions and innovation in the *INO-3* Trio**, the harmonious combination of neo-folklore and academic traditions with elements of avant-garde writing is studied, where folk styles are combined with methods of modern compositional technique. In the second paragraph, **Specifics of the expressive means of the piano part in the *INO-3* Trio**, special attention is

paid directly to the interpretation of the piano part and its features in the *INO-3* Trio. Let us summarize the analysis of the third chapter:

– Trio *INO-3* structure represents a three-part cycle with classical tempo dramaturgy: I. *Moderato*, II. *Lento e molto lamento*, III. *Allegro moderato*. The emotional core of the first part is pastoral genre elements. What is interesting, that is the author's appeal in the middle part to the genre of mourning sarabande. The third part is in the tradition of classical dance festive finals;

– the mode-harmonic structure of all parts of the Trio is determined by motifs characteristic of Moldavian folklore with the second raised and lowered steps, with the fourth raised and sixth raised steps, enriched with melismatics. The composer relies here on the complex asymmetrical rhythmic formulas of fast Moldavian dances, as well as on the variable meters and changes of accents characteristic of Bulgarian and Gagauz dances. Folklore characteristics are manifested in the frequent use of methods of variation-variant development of thematic;

– the Trio *INO-3* belongs to the neo-folklore style, combining classical-romantic traditions with elements of avant-garde writing, which are manifested in the inventive polyphonization of the ensemble texture with vertical and diagonal shifts of timbres;

– the piano is interpreted by the author in the Trio *INO-3* as a percussion and rhythm-organizing instrument. The piano plays the role of the main organizer of tempo rhythm. For the pianist in this work, the main performance difficulties seem to be: active change of metric formulas 5/8, 4/8, 6/8, etc.; the task of sound imitation of the timbre of the cymbals, the accurate implementation of which will allow us to more fully reveal the national aspect of the composition; the use of a wide range of *staccato* varieties, both short and correspondingly sharper, and somewhat elongated, “rounded”. The gradations of its length contribute to the creation of the correct musical image;

– in connection with the dance imagery of the work in Trio *INO-3*, the role of articulation takes on special significance for the performers. V. Rotaru does not fetter the creative will of the musicians and does not give clear instructions to the pianist what specific duration of a stroke is required, relying on his intuition as an ensemble player, which will prompt the right decision. It is dictated by the articulation features of the string group, so the only correct thing is to listen carefully to the string players and try to follow them, getting as close as possible to their line;

– the pianist, since he has the complete score of the work, tends to organize and lead the movement in the ensemble in many ways. It is common for a pianist who has the complete score of a work to organize movement in the ensemble. Since the birth of sound in the strings occurs slower than the hammer strike on the piano, the nature of the piano sound allows pianists in many cases to coordinate the tempo of the ensemble.

MAIN CONCLUSIONS

In the process of research, the posed scientific problem was accomplished, which consists in resolving the contradiction between the artistic value of the *INO* Trio supercycle for piano, violin and violoncello by V. Rotaru and the musicological gap that formed from its insufficient study in domestic musicology from the point of view of genre, style and performance features. The research materials allow us to draw the following **conclusions**:

1. The result of the formation of the methodological base of the dissertation was monumental scientific works and research on music theory by L. Mazel, V. Kholopova, E. Nazaykinsky and others. The circle of historical research included the works of T. Gaidamovich, V. Aksenov, E. Mironenko and I. Milyutina. In the field of ethnomusicology, monographs by G. Golovinsky and I. Zemtsovsky, as well as publications by B. Kotlyarov, became significant. The historical development of the piano trio genre, as well as ensemble performance skills, were devoted to the works of I. Byaly, K. Adzhemov, and in domestic literature - N. Kozlova and S. Tsirkunova.

2. In musicological practice, for the first time, the supercycle of three *INO* Trios by V. Rotaru was studied and analyzed in terms of a combination of theoretical and performing approaches, especially emphasizing the importance of the piano part in ensembles. The specific genre, dramaturgical and stylistic features of this supercycle were considered. The dramaturgy of the cycle develops from smaller to larger: *INO-1* consists of one part, *INO-2* consists of two parts, *INO-3* consists of 3 parts.

3. V. Rotaru is the successor of the classical-romantic line in synthesis with the neo-folklore style direction. The genre specificity of the *INO* piano Trios is based on an innovative type of supercycle, determined by the concept of new programming, as well as the unity of the dramatic line.

4. The following unifying factors serve as proof that the cycle of three Trios *INO-1*, *INO-2*, *INO-3* represents a new genre variety of the supercycle:

a) the connecting dramatic core is that the finales of each trio have an emotional orientation from the mournful-philosophical epilogue in Trio *INO-1* to the dance-folklore final in Trio *INO-2*, then to the traditional festive conclusion in Trio *INO-3* and the entire supercycle *INO*. Thus, the strategic dramatic idea of the supercycle can be defined from the relative darkness of Trio *INO-1* to the absolute light in the final of Trio *INO-3*;

b) factor of modal tonal development: based on the analysis of the modal tonal sphere, positive optimistic images find their main support in *D major*, which is the central tonality of the finals *INO-2* and *INO-3*. At the same time, mourning or dramatic images are associated with the same key in *D minor*. The central section of Trio *INO-1* and a number of episodes in Trio *INO-2*

are written in *D minor*. One can also see the commonality of the mode-tonal sphere in the appeal to unsigned tonalities - *A minor*, with which the first Trio begins and ends, and *C major*, in which the first part of the third Trio is written;

c) the factor of stylistic neo-folklore connections, which are present in all three trios, but are most pronounced in the material of Trio *INO-3*. Universal stylistic classical-romantic traditions with elements of avant-garde writing are found more in the Trio *INO-1* and *INO-2*.

5. The interpretation of the piano part in each Trio of the *INO* cycle has specific features:

a) the texture of the chord structure in Trio *INO-1* performs several functions simultaneously – it is both a harmonic and a metro-rhythmic component. With its help, the author also achieves a significant range of dynamic vibrations. The rhythmically syncopated chordal support of the string group allows him to achieve non-standard solutions both in terms of composition in general and stability of ensemble movement in particular. It will require pianistic skill to convey the subtle coloristic effects that the *INO-1* Trio abounds in: nuances of sound production and dynamics, refined agogics;

b) the trio *INO-2* cycle is characterized by a greater variety of piano techniques. In addition to the chord texture, which the composer widely uses in all the Trios, here one can find episodes using small finger technique, which presents a certain difficulty in the fast tempo of *Presto possibile*, with which the author marks one of the sections of the second part. In addition, the task is complicated by the coordination of both hands, in which the independent melodic voices of the canon begin in the string part. Here, especially clear articulation of the fingers becomes especially important, since in the string part this canon is performed with a *detache* stroke and the pianist needs to match his partners with a similar reproduction of this stroke on the piano;

c) the *INO-3* trio is mostly noted for its pronounced percussion character and a large number of sound imitations. The first and third parts are full of “taraf” accompaniment, and therefore the main task of the pianist is the rhythmic coordination of the ensemble members. The difficult task is to bring the sound as close as possible to the timbre of the cymbals, which the composer imitates very successfully with the help of a transparent texture.

In general, V. Rotaru, like many composers of the XXth-XXIst centuries, interprets the piano as a percussion and rhythm-organizing instrument, but this does not exhaust the use of the instrument’s potential. The composer skillfully uses the capabilities of the piano in cantilena episodes, as well as the breadth of its registers for the timbre variety of sonority.

6. The *INO* Trio cycle is distinguished by its wealth of varied pedal techniques. The Trio *INO-1*, for example, uses the pedal *fp* technique, widely used by composers in the solo piano repertoire, but less known in the chamber repertoire. In the same Trio, the timbre of the left pedal

creates a unique coloristic aura at the beginning of the first part. The composer, not being a pianist, has such a complete command of the specifics of the piano that he even suggests using the middle pedal, writing out large durations over several bars, and also uses it to connect harmonies. In the *INO-2* Trio, wide gradations of depth and duration of pressing the right pedal determine the accuracy of the artistic image, revealing it both in long melodious *legatos* and in contrast to them with dry and sharp accents. In the last Trio of the *INO-3* cycle, the pedal is used in its most conventional sense - to add depth to the bass register; its role is also very significant in the slow second movement, where the long pedal sound of the chords ensures the continuous development of extended musical phrases.

7. The flexibility of the piano articulation and the expressiveness of the musical speech of the piano made it possible to give contrast to the music of the Cycle, to expand the amplitude of images from philosophical and tragic in the first Trio to festive folk dances in the third. It is necessary to note the laconicism of expressive means characteristic of the composer's style - without involving significant virtuoso-technical resources, he masterfully solves the tasks assigned to the pianist, which are completely different for each work of the Cycle.

8. Found music manuscripts have been introduced into scientific use, supplementing the music catalog of domestic works of chamber instrumental music. Thanks to this, the concert repertoire of modern performers has been expanded, and the composer's music archive has also been significantly expanded. The discovery of manuscripts of the *INO* Trio Cycle and the proposed multidimensional analysis will contribute to the further successful concert and pedagogical practice of these highly professional modern opuses by Vladimir Rotaru.

Recommendations:

1. Continue the musicological study of the *INO* Trio supercycle by V. A. Rotaru.
2. Monitor the premieres of new chamber instrumental works by Russian composers written in the piano trio genre.
3. Use scientific research data in the curricula of higher and secondary music educational institutions.
4. Publish the *INO* Trio supercycle by V. Rotaru for more active implementation in concert and pedagogical practice in the chamber ensemble class.
5. To create a complete fund of video and audio recordings of chamber instrumental works by V. A. Rotaru in the company of Teleradio-Moldova and AMTFA.

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**CONCERT PERFORMANCES OF THE THESIS AUTHOR
(CREATIVE COMPONENT OF THE WORK)**

Concert program No. 1 Chamber music concert

Inonu, Malatya, Turkey. Concert Hall of the State Conservatory, 18 April 2017.

1. Piano Trio "Oglan" by D. Gagauz
 2. Moon Waltz by I. Dunaevsky
 3. Serenade by F. Schubert
 4. Greetings of love (Salut d'amour) by Ed. Elgar
 5. Spring A. Piazzolla
 6. Hicas mandira, Turkish folk melody
 7. Hungarian Dance No. 4 by J. Brahms
- Quartet members: Natalia Djalilova (piano)
Daniel Fedorean (violin)
Natalia Costicova (1st cello)
Trokhin Georgy (2nd cello);
- Trio members: Natalia Djalilova (Piano)
Daniel Fedoryan (violin)
Natalia Costikova (cello)

Concert program No. 2 Chamber music concert

**State University named after Inonu, Malatya, Turkey Concert Hall of the Faculty of Fine
Arts and Design, 07 March 2018.**

Chamber music concert for string quartet and piano trio.

1. On a swing by R. Ilyin
 2. Lullaby by N. Niyazi
 3. Georgian dance by O. Gordeli
 4. Etude-Caprice by G. Golterman
 5. Thoughtfulness by K. Karaev
 6. Walk by N. Rakov
 7. Slow Waltz by A. Gedicke
 8. Gavotte by D. Shostakovich
 9. Barcarole by P. Tchaikovsky
 10. Rondo by G. Bononcini
 11. Gavotte by J.S. Bach
 12. Concertino by A. Yanshinov
 13. Small Viennese March by F. Kreisler
 14. Grave by I. Bend
 15. Hungarian Dance No. 6 in D flat major by J. Brahms
- Quartet members: Natalia Djalilova (piano)
Daniel Fedorean (violin)
Natalia Costicova (1st cello)
Georgy Trokhin (2nd cello);
- Trio members: Natalia Djalilova (piano)
Daniel Fedorean (violin)
Natalia Costicova (cello)

Concert program No. 3 Chamber music concert

**Academy of Music, Theatre and Fine Arts Great Hall, Building 2, Chisinau, Republic of
Moldova, 4 February 2020.**

Works for a trio of domestic and foreign composers.

In a programme:

1. W. A. Mozart. Trio for piano, violin and cello KV564 n.8, G-dur
2. V. Rotaru. Trio cycle for piano, violin and cello INO
3. Komitas. Scherzo for piano, violin and cello (arr. G. Arakelyan)

Trio members:

Natalia Djalilova (piano)

Zherega Angela (violin)

Morarenko Larisa (cello)

**LIST OF THE AUTHOR'S SCIENTIFIC PUBLICATIONS
ON THE TOPIC OF THE DISSERTATION**

2. SCIENTIFIC JOURNAL ARTICLES

2.2. in foreign scientific publications acknowledged:

1. Djalilova, N. The moldavian composer V. Rotaru and his chamber-instrumental work. [online] In: *İnönü Üniversitesi Kültür ve Sanat Dergisi*, 5(1), pp. 41-51, 2019. DOI: 10.22252/ijca.588479 DergiPark (accessed 21 October 2020). Disponibil: <https://dergipark.org.tr/pub/ijca/issue/47027/588479>

2. Djalilova, N. The neo-folklore style in a Rotaru's trio for violin, piano and cello "INO-2". [online] In: *İnönü Üniversitesi Kültür ve Sanat Dergisi*, 5(2), pp. 85-91, 2019. DOI: 10.22252/ijca.656283 DergiPark (accessed 23 December 2019). Disponibil: <https://dergipark.org.tr/pub/ijca/issue/51102/656283>

2.3. in publications included in the National Register of specialized periodicals, indicating the following category:

3. Джалилова Н. Партита № 2 с-moll И. С. Баха в исполнении выдающихся пианистов Г. Гульда, М. Аргерих и Г. Соколова. In: *STUDIUL ARTELOR ŞI CULTUROLOGIE: istorie, teorie, practică nr.1 (32)*, 2018, pp. 69-77.

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3. ARTICLES IN SCIENTIFIC COLLECTIONS

3. 2. collections of articles on the materials of international scientific conferences:

6. Джалилова Н. Драматургические и исполнительские особенности Трио «Ино-1» Владимира Ротару. [online] In: *Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de mâine, conferință științifică internațională, ediția a IV-a Iași – Chişinău, 28-29 septembrie 2021, Supliment al revistei științifice „Authentication and Conservation of Cultural Heritage. Research and Technique” (Iași, editor șef Nicoleta Vornicu), editor Liliana Condraticova, Chişinău, 2021, pp. 277-290. [accesat 12.04.22].*

4. MATERIALS/THESIS OF SCIENTIFIC FORUMS

4. 2. international conferences in the Republic of Moldova:

1. **Джалилова Н.** Стилиевые особенности трио *I.N.O.3* для скрипки, фортепиано и виолончели В. Ротару. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională. Ediția a treia, dedicată memoriei muzicologului Vladimir Axionov.* (26 Septembrie 2017). Tezele comunicărilor. Chișinău: Valinex SRL, 2017, pp. 68-69. ISBN 978- 9975-3126-7-7.

2. **Джалилова Н.** Партита № 2 с-moll И. С. Баха в исполнении выдающихся пианистов Г. Гульда, М. Аргерих и Г. Соколова. In: *Conferința științifică internațională «Învățământul artistic – dimensiuni culturale»,* (20 April 2018). Tezele lucrărilor, pp. 24-25. Col. red. T. Comendant. Chișinău: Academia de muzică, teatru, arte plastice, 2018. 74 c. ISBN 978-995-84-061-3.

3. **Джалилова Н.** Особенности исполнения фортепианной партии в трио *I.N.O.2* Владимира Ротару. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională, Ediția a IV-a.* Chișinău (25 September 2018). Tezele comunicărilor. Chișinău: Valinex SRL, 2018, pp. 83-84. ISBN 978- 9975-3119-1-5.

4. **Джалилова Н.** Стилиевые и драматургические особенности трио *ИНО-1* Владимира Ротару. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională, Ediția a V-a.* Chișinău (24 Septembrie 2019). Tezele comunicărilor. Chișinău: Valinex SRL, 2019, pp. 44-45. ISBN 978-9975-68-377-7

ANNOTATION

Djalilova Natalia. Interpretation of the piano part in the cycle of instrumental *INO* Trio by Vladimir Rotaru. Dissertation for the degree of Doctor of Art Criticism and Cultural Studies, specialty 653.01 – Musicology, Chisinau, 2023.

The dissertation structure is as follows: abstracts in three languages - Russian, Romanian, and English, introduction, three chapters, main conclusions and recommendations, 86 pages of analytical text, bibliography of 123 sources, four appendices.

Keywords: Vladimir Rotaru, chamber instrumental ensemble, trio, piano, piano part, neo-folklorism, interpretation.

Area of research: contemporary chamber instrumental music in the Republic of Moldova at the turn of the 20th-21st centuries.

The dissertation purpose: to give a holistic understanding of the “supercycle” of the *INO* Trio by V. Rotaru, from the point of view of genre and dramatic features that serve as the basis for identifying the meaning of the piano part in the *INO* Trio cycle.

Tasks: determine the methodological basis of this study, relying on general and special musicological literature; consider each Trio of the *INO* cycle from the point of view of genre, style and dramatic features; identify the meaning of the piano part in each composition of the cycle; formulate the specifics of ensemble performance; find and introduce into scientific use the musical manuscripts of the *INO* Trio cycle by V. A. Rotaru.

The scientific and practical novelty and originality of the research is due to the fact that in domestic musicological practice a new attempt is being made to study the “supercycle” of piano trios by composer V. Rotaru in terms of combining theoretical and performing approaches, especially emphasizing the importance of the piano part in ensembles. The obtained result contributes to the solution of an important **scientific problem**, which consists in resolving the contradiction between the artistic value of this cycle of the *INO* Trio for piano, violin and violoncello by V. Rotaru and the musicological gap that was formed from its insufficient study in domestic musicology from the point of view of genre, style and performance characteristics.

The novelty of the artistic concept is expressed in the choice and content of the concert programs, in which the original performance interpretation of the piano part by the author of the dissertation made it possible to convincingly demonstrate the stylistic and genre diversity of the innovative techniques and classical techniques of compositional writing used.

Practical significance of the research. In the process of studying, manuscript trio claviers, unpublished and discovered by the author of the dissertation, were introduced into performing and research use for the first time. The dissertation materials can be used in educational programs in the following disciplines: *History of national music, Chamber ensemble, Analysis of musical works, History of performing arts, Methods of teaching chamber ensemble*, as well as in the concert performance practice of teachers and students of AMTFA, music lyceums and colleges.

Approval of the work results. The doctoral dissertation was discussed at meetings of the steering committee within the framework of the Doctoral School of Art Criticism and Cultural Studies of the Academy of Music, Theater and Fine Arts. Scientific results were reflected in presentations at national and international scientific conferences in the period 2017-2022; six scientific articles, four theses; three concert performances, performing activities in the Republic of Moldova and abroad.

АННОТАЦИЯ

Джалилова Наталья. Трактовка фортепианной партии в цикле инструментальных Трио *INO* Владимира Александровича Ротару. Диссертация на соискание ученой степени доктора искусствоведения и культурологии, по специальности 653.01 – Музыковедение, Кишинев, 2023.

Структура диссертации следующая: аннотации на трех языках – русском, румынском и английском, введение, три главы, основные выводы и рекомендации, 86 страниц аналитического текста, библиография из 123 источников, четыре приложения.

Ключевые слова: Владимир Ротару, камерно-инструментальный ансамбль, трио, фортепиано, фортепианная партия, неофольклоризм, интерпретация.

Область исследования: современная камерно-инструментальная музыка в Республике Молдова рубежа XX-XXI веков.

Цель диссертации: дать целостное представление о «сверхцикле» Трио *INO* В. Ротару, с точки зрения жанровых и драматургических особенностей, которые служат основанием для выявления значения фортепианной партии в цикле Трио *INO*.

Задачи: определить методологическую базу данного исследования, опираясь на общую и специальную музыковедческую литературу; найти и ввести в научный обиход нотные рукописи цикла Трио *INO* В. А. Ротару; рассмотреть каждое Трио цикла *INO* с точки зрения жанровых, стилевых и драматургических особенностей; выявить значение фортепианной партии в каждом сочинении цикла; сформулировать специфику ансамблевого исполнительств.

Научно-практическая новизна и оригинальность исследования обусловлена тем, что в отечественной музыковедческой практике предпринимается новая попытка исследования «сверхцикла» фортепианных трио композитора В. Ротару в плане сочетания теоретического и исполнительского подходов, особо акцентируя при этом значение фортепианной партии в ансамблях. Полученный результат, способствующий решению важной **научной проблемы**, состоящей в разрешении противоречия между художественной ценностью данного цикла Трио *INO* для фортепиано, скрипки и виолончели В. Ротару и той музыковедческой лакуной, которая образовалась от его недостаточной изученности в отечественном музыкознании с точки зрения жанровых, стилевых и исполнительских особенностей.

Новизна художественной концепции выражается в выборе и содержании концертных программ, в которых оригинальная исполнительская трактовка фортепианной партии автором диссертации позволила убедительно показать стилевое и жанровое разнообразие применяемых новаторских техник и классических приемов композиторского письма.

Практическая значимость исследования. В процессе изучения впервые введены в исполнительский и исследовательский обиход неизданные и обнаруженные автором диссертации рукописные клавиры трио. Материалы диссертации могут быть использованы в учебных программах по следующим дисциплинам: *История национальной музыки, Камерный ансамбль, Анализ музыкальных произведений, История исполнительского искусства*, а также в концертной исполнительской практике преподавателей и студентов АМГИИ, музыкальных лицеев и колледжей.

Апробирование результатов работы. Докторская диссертация обсуждалась на заседаниях руководящей комиссии в рамках Школы доктората Искусствоведения и культурологии Академии музыки, театра и изобразительных искусств. Научные результаты были отражены в рамках выступлений на республиканских и международных научных конференциях в период 2017-2022 гг.; шести научных статьях, четырех тезисах; трех концертных выступлениях, исполнительской деятельности в Республике Молдова и за рубежом.

ADNOTARE

Djalilova Natalia. Tratarea partidei pianului în ciclul Trio-uri instrumentale *INO* de Vladimir Rotaru. Teză de Doctor în arte, specialitatea 653.01 – Muzicologie (creație), Chișinău, 2023.

Structura tezei. Lucrarea conține adnotări în trei limbi – rusă, română și engleză, introducere, trei capitole, principalele concluzii și recomandări, 86 de pagini ale textului analitic, bibliografie din 123 de surse, patru anexe.

Cuvinte cheie: Vladimir Rotaru, ansamblu instrumental de cameră, trio, pian, partida pianului, neofolclorism, tratare interpretativă.

Domeniu de studiu: muzica instrumentală contemporană de cameră din Republica Moldova la confluența secolelor XX-XXI.

Scopul tezei: a oferi o prezentare integrală asupra „super-ciclului” Trio *INO* de V. Rotaru, din punctul de vedere al genului și al trăsăturilor dramaturgiei, care servesc drept bază pentru relevarea importanței partidei pianului în ciclul dat.

Obiective: a stabili baza metodologică a studiului, în temeiul literaturii muzicologice generale și speciale; a identifica și a introduce în circuitul științific manuscrisele muzicale ale ciclului Trio *INO* de V. Rotaru; a cerceta fiecare Trio ce formează ciclul *INO*, din perspectiva particularităților de gen, stil și ale dramaturgiei; a releva importanța partidei pianului în fiecare creație din cadrul ciclului; a formula specificul interpretării în ansamblu.

Noutatea și originalitatea științifică și practică a cercetării se datorează faptului că în practica muzicologică autohtonă are loc o nouă tentativă de a studia „super-ciclul” triourilor cu pian ale compozitorului V. Rotaru, în ceea ce privește îmbinarea abordărilor teoretică și interpretativă, subliniind în special importanța partidei pianului în cadrul ansamblurilor. Rezultatele obținute contribuie la soluționarea unei **probleme științifice** importante, care constă în înlăturarea contradicției dintre valoarea artistică a ciclului Trio *INO* pentru pian, vioară și violoncel de V. Rotaru și lacuna muzicologică care s-a format din cauza studiului insuficient al acestora în știința autohtonă, din perspectiva genului, stilului și a caracteristicilor interpretative.

Noutatea conceptului artistic se exprimă în alegerea și conținutul programelor de concert, în care interpretarea originală a piesei de pian de către autorul disertației a făcut posibilă demonstrarea convingătoare a diversității stilistice și de gen a tehnicilor inovatoare și tehnici clasice de scriere compozițională utilizate.

Semnificația practică a cercetării. În procesul de studiu au fost introduse pentru prima dată în circuitul interpretativ și științific manuscrisele versiunilor pentru pian ale Trio *INO*, descoperite de autorul tezei. Materialele cercetării pot fi utilizate în programele didactice la următoarele discipline: *Istoria muzicii naționale*, *Ansamblu de cameră*, *Analiza lucrărilor muzicale*, *Istoria artei interpretative*, precum și în practica concertistică a profesorilor și studenților AMTAP, la licee și colegii de muzică.

Aprobarea rezultatelor cercetării. Teza de doctorat a fost discutată în cadrul ședințelor comisiei de îndrumare din cadrul Școlii Doctorale *Studiul artelor și culturologie* a Academiei de Muzică, Teatru și Arte Plastice. Rezultatele științifice au fost reflectate în cadrul prezentărilor la conferințe științifice naționale și internaționale, în perioada anilor 2017-2022; în cadrul a șase articole științifice și patru teze publicate, trei recitaluri și în diverse activități concertistice desfășurate în Republica Moldova și în străinătate.

DJALILOVA NATALIA

TRATAREA PIANULUI ÎN CICLUL DE TRIO-RILE INSTRUMENTALE
INO ALE LUI
VLADIMIR ROTARU

Rezumatul tezei de doctor în arte

Specialitatea 653.01 – Muzicologie
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