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**VALORISATION OF THE EXPRESSIVE AND PERFORMING MEANS  
OF THE TRUMPET IN THE WORKS OF COMPOSERS FROM THE  
REPUBLIC OF MOLDOVA**

**SUMMARY OF THE DOCTOR OF ARTS THESIS**

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## CONCEPTUAL REFERENCES OF THE RESEARCH

**The relevance and importance of the subject addressed.** The trumpet is a universal musical instrument with a wide range of uses—symphony orchestras, folk music orchestras, pop, jazz, and rock bands, marching bands, and many other instrumental ensembles that perform different musical styles. Peoples of the ancient world have known and used trumpet-like instruments extensively, particularly as signalling instruments. However, the trumpet, in its current form, is a relatively young instrument, representing a product of technological progress associated with the development of metalworking.

The first instruments that „can be called trumpets appeared around 3600 BC, during the Bronze Age” [21]. Until the beginning of the 17th century, trumpet-type instruments had different qualities and shapes (the first mention of instrument makers, such as Anton Schnitzer from Germany, dates back to around 1590 [21]). During the Renaissance, trumpet manufacturing technique expanded significantly, composers' interest in the instrument increased, and trumpet parts were introduced in orchestras. The phenomenon intensified during the Baroque period. In fact, specialists in the field [4, 5, 6, 21] consider the Baroque period to be the golden age for this instrument. It is prominent in the works of great masters such as G. Purcell, A. Scarlatti, A. Vivaldi, and G. F. Telemann and reaches its peak in the music of G. F. Händel and J. S. Bach. The end of the 18th century marked the beginning of technical changes that brought the trumpet to its current appearance and quality. Performers needed a chromatic instrument to replace the natural trumpet, as composers were using increasingly complex combinations of keys in their compositions.

During the classical and romantic periods, due to the enforcement of homophony and expressive, romantic melodic lines, the trumpet remained in the shadows. It is rarely used as a solo instrument. However, it is constantly being modified. It was only in the 20th century, thanks to improvements in the instrument's design and the development of trumpeters' performing skills, that the instrument began to appear frequently in solo parts in orchestras and elsewhere. Thanks to its bright tone, the trumpet began to be used not only in academic music but also in other genres, such as jazz, pop-rock, and folk music.

The evolution of the trumpet as a musical instrument is associated with the pursuit and expansion of means of artistic expression, which has now reached new heights, manifesting itself in various aspects of performance practice, particularly in sound production technique. The specific nature of this process lies in the fact that sound production depends on a diverse range of sound textures. These focus on the entire spectrum of performance qualities, such as intonation,

density, articulation, dynamics and duration. Together, these qualities make up the unique colour of the interpreted sound.

We note that experiments with musical sound and original and innovative approaches in the search for new sonorities, including on the trumpet, are not only the subject of modern composers' creativity. Composers throughout history have shown a certain interest in this direction. This is confirmed, for example, by the use of a mute on the *clarino* trumpet in the orchestra, already in the early stages of the opera's formation, which indicates an innovation in the approach of composers in the 17th and 18th centuries and a tendency to seek new sonic-dynamic and timbral possibilities for the instrument. One example of this is Claudio Monteverdi's (1567–1643) *Orfeo* (1607), which uses a muted *clarino* trumpet in the introduction to the opera at the beginning of the 17th century. This was most likely determined by the need to give the trumpet's high register a velvety sound, thus diminishing the harshness and tension of the sound. In the score, the composer does not indicate the purpose for which he uses this adaptation, which was quite rare at the time; he only gives some recommendations regarding the performance of the *Toccata* and the use of the mute. Currently, there are active experiments with the prepared trumpet, using different methods of sound emission, leading to the enrichment of the instrument's sound palette with subtle tone nuances.

In local musical culture, the trumpet as a solo instrument became widely used in brass band music at the end of the 19th century, but especially in lute bands starting in the 20th century, even though this instrument, just like in other ancient cultures, is mentioned by historians of the time, like Strabo, Xenophon, Jordanes, and Aristotle, as far back as the Thraco-Geto-Dacians. Moreover, we discover this musical instrument on Trajan's Column. Octavian Lazăr Cosma highlights, "The Dacians were also familiar with the trumpet, an instrument illustrated in the battle scenes on Trajan's Column." The Dacian trumpet pavilion was shaped like a wide-open beast's mouth. The material used for construction seems to have been bronze. It was called the '*carynx*'. The place it occupies on the column, among weaponry, qualifies it for a warrior, military duty, marked by loud, high-pitched sounds" [8, p. 28]. Vladimir Babii mentions in this regard: "On the territory of Moldova, the natural trumpet (trumpet, bugle, dial, trumpet) appeared with the first incursion of the Turks north of the Danube, which took place in 1369" [1, p. 137]. He quotes Tiberiu Alexandru, who reveals that "if the sovereign keeps Christian music consisting of drums and trumpets close to him, protocol requires him to also have Turkish music" [1, p. 137]. The researcher also notes: "Turkish music, a military orchestra called *tabulhana*, *tambulhana*, etc. (tc.: *tabâlhane*), along with other instruments (idiophones, membranophones), necessarily included six to ten trumpets, or so-called *boruşi* (Borussenî). As

confirmation of the past use of trumpets in our region, we refer to the miniature in Anastasie Crimca's Psalter (first quarter of the 17th century), which depicts a battle between horsemen and spearmen with trumpeters in front [1, p. 137].

The work of Moldovan composers in the post-war period reflects a tendency and interest in experimenting with sound and compositional techniques, expanding the boundaries of the genre, and creatively approaching various musical instruments, both academic and folk, especially those that are less commonly used, such as the trumpet.

The technical and expressive capacities of the trumpet have served as inspiration for a diverse array of works by Moldovan composers. Composers have produced repertoire featuring the trumpet as both a solo and ensemble instrument. Notable chamber works include: Simion Lungul's *Two Pieces* for Trumpet and Piano (1968); Valerii Loghinov's *Sonata* for Trumpet and Piano (1972); Alexandr Sochireanschi's *Concert Study* for Trumpet and Piano (ca. 1972–1976); Vladimir Slivinschi's *Oleandra* (1979), *Moldovan Piece* (1974), and *Concert Study* (1987); Oleg Negruta's *Romance* (1980); David Fedov's *Concert Piece* (1982); Boris Dubosarschi's *Capriccio* (1982); Arcadii Luxemburg's *Concert Rondo* (1978/1980); Zlata Tcaci's *Two Pieces* (1994); Vladimir Rotaru's *Improvisation and Youthful Dance* (1986); and Igor Iachimciuc's *Two Lyrical Pieces* for trumpet, piano, and percussion (2013). Larger-scale compositions, while less common, are esteemed for both compositional conception and performance value, and include Alexandr Mulear's *Concerto* (1962), Oleg Negruta's *Concertos 1* (1988), *2* (2014), and *3* (2023), as well as Tudor Chiriac's *Ecouri Carpatine* for trumpet, violin, and orchestra (2008).

The aforementioned works, by virtue of their quality and artistic merit, are integral to the broader Romanian trumpet repertoire. Examples include: the chamber compositions *Legenda* by George Enescu (1906), *Pastorală și joc* by Anatol Vieru (1958), *Theme with Variations in Folk Style* by Aurel Popa (1967), *Sonata* for Trumpet and Cello by Anton Șuteu (1972), *Piccola Passacaglia* for Trumpet and Piano (1962), *Tromba in excelsis* for Solo Trumpet by Constantin Rîpă (2001), and notable concert works such as *Concerto* for Trumpet and Orchestra by Iuliu Mureșianu (1955), and Aurel Popa's *Concertos No. 1* and *No. 2* for Trumpet and Orchestra (1958, 1979). In the broader context of universal music, the trumpet repertoire produced by composers from the Republic of Moldova remains modest in quantity. However, given the extensive domain of universal music, this proportional relationship is determined not only by geographical factors but also by the historical deceleration in the assimilation of universal compositional trends following World War II, due to constraints imposed by the Iron Curtain. From this vantage point, despite quantitative limitations, the Bessarabian trumpet repertoire is noteworthy for its inventive application of timbral and technical resources as well as its

abundance of expressive potential—elements which constitute important topics for scholarly investigation. It is also imperative to acknowledge that Moldovan composers interacted with musicians from other ethnic communities within the former Soviet Union, thereby participating in that wider cultural sphere and experiencing the influence of renowned figures such as D. Shostakovich and A. Khachaturian.

Although there has been significant research on the history of national music and the work of composers in the Republic of Moldova, including studies of trumpet compositions from a diachronic and structural perspective, the interpretative side—exploring the instrument’s expressive potential—remains underexplored in national musicology. This area requires a multifaceted analysis in the context of the symbiosis between *performance*, *expressive means*, and *musical dramaturgy*. This research is both **important and relevant**, driven by the need to introduce new ideas about performance in concert practice, as well as in the scientific and academic fields of theoretical studies on this topic. These areas haven’t been explored much, and there are no studies on them in the specialised literature.

The **purpose** of this research is to define and analyse the technical and expressive potential of the trumpet as found in the works of Moldovan composers. This study specifically investigates how these composers use performance and expressive techniques to create distinctive trumpet repertoire. The theoretical section provides an in-depth analysis of local compositions, while the practical section applies a contemporary interpretative approach. The research is guided by the following objectives:

1. Profiling the selected trumpet repertoire by composers from the Republic of Moldova;
2. Systematising the interpretative particularities in contemporary trumpet playing;
3. Examining the structural aspects of the selected musical works;
4. Determining the technical and expressive means addressed in each composition;
5. Analysing the performing approach of the trumpet part.

**Scientific and practical novelty and originality.** This thesis aims to give a broad understanding of the phenomenon under study by exploring different aspects of trumpet works composed by local artists, focusing on the interplay between performing, expressive techniques, and musical storytelling. Focusing on instrumental performance and organology, this work contributes to a less-documented area of Romanian musicological research. It is based on terms and concepts from musicology, which refers to the history and theory of music, the art of performing on wind instruments, and musical acoustics. Looking at trumpet compositions by Moldovan composers through a modern lens highlights key stages in the study of the musical phenomenon.

**Theoretical and methodological basis.** This thesis takes a scientific approach, grounded in a clear set of research methods chosen and applied to the overall and specific goals of the study, the type of musical material examined, and the intricate nature of today's performing arts scene. The methodological approach is interdisciplinary, combining historical, analytical, and interpretative musicology with elements of stylistic and aesthetic musical analysis. One of the key methods in the research process is musicological analysis, which serves as the foundation for exploring trumpet works composed by musicians from the Republic of Moldova. The musicological analysis of the selected scores examines their overall structure, melodic development, and rhythmic and tonal-modal frameworks. Furthermore, it explores the unique compositional techniques of each composer, alongside the specific demands of trumpet writing for performance. This method allowed us to identify the elements of musical language through which the trumpet acquires distinct expressive qualities in local music. Another method is interpretative analysis, which studies the relationship between the musical text and its sound production in an interpretative context. The research focuses on emission techniques, articulation, and timbral nuances, alongside an analysis of phrasing and agogic strategies. It emphasises the performer's role in conveying the composer's expressive intentions. Through this approach, interpretation is valued not only as an act of sound reproduction but also as a creative process of artistic co-authorship.

The comparative method highlighted common trends and significant differences in the treatment of the trumpet across composers. This led to the development of a stylistic picture of trumpet writing in the musical space of the Republic of Moldova, highlighting elements of originality at the expressive and technical levels. The historical method facilitated an understanding of the evolution of trumpet playing and the external influences on local creativity.

Based on the researcher's firsthand performance experience, the practical observation method helped pinpoint the technical and expressive challenges within the studied works. This approach also led to suggestions for artistic solutions to difficult passages and highlighted the value of the performer's perspective in the aesthetic communication process. The interview method was used in conjunction with the composers, especially Oleg Negruța, to obtain opinions on the compositional intent and aesthetics of the works, to document the proposed technical and expressive options, and to clarify the creative context and specific interpretative requirements.

By combining these methods, the research aimed not only to provide an objective analysis of the repertoire but also to highlight the expressive and artistic potential of the trumpet within the musical landscape of the Republic of Moldova. This complex approach reflects the

specificity of scientific and practical research situated at the intersection between rigorous musicological analysis and profound interpretative reflection.

The theoretical basis of the research comprises various sources, including articles, monographs, studies, and trumpet scores by composers from the Republic of Moldova. In order to trace the stages of evolution of wind instruments in universal and national music, especially the trumpet, the following works were consulted: V. Babii, *Studies in Organology* [1]; Cazac, A. *Wind Instruments in the Performing Arts of the Republic of Moldova (1920s–1980s)* [2]; Gâsca, N. *Essay on Instrument Theory. Musical Acoustics. Wind Instruments* [10]; Crețu V. *Elements of Instrument Theory and Orchestration* [9]; Cârstea S. *Pages from the history of the trumpet* [7]; Rotaru, P. *History of the use of wind instruments in the music of the Romanian cultural area (from its origins to 1940), Overview of the development of music for wind instruments in post-war Moldova* [16, 17]; Ghilaș, V. *Timbre in traditional instrumental ensemble music* [11]; Ciulachi, M. *Instruments of the symphony orchestra* (Чулаки, М. *Инструменты симфонического оркестра*) [24], etc.

Aspects related to playing wind instruments in general, and the trumpet in particular, were covered in scientific and methodological articles by Cârstea S. *Study methods that revolutionized trumpet playing style (20th century)* [5]; Goia I. *Methodology for studying and teaching wind instruments* [12]; Cărbunescu D. *The trumpet method* (cornet, flugelhorn, and bass flugelhorn) [3]; Popa A. *Contributions to the methodology of wind instruments* (with special reference to the trumpet) [15]; Horez I. *The history of the trumpet. Methods of sound articulation* [13]; Ungureanu D. *The trumpet method* [19]; Usov Iu. *Universal history of wind instrument performance* (Усов Ю. *История зарубежного исполнительства на духовых инструментах*) [22] etc.

The following studies served as the theoretical basis for the analysis of the musical material: Ciobanu, M. *Course on Musical Forms* [7]; Teodorescu-Ciocănea, L. *Essay on Musical Forms and Analysis* [18]; Mazeli, M. *The Architecture of Musical Forms* (Мазель Л. *Строение музыкальных форм*) [20]; Holopova V. *The Form of Musical Compositions* (Холопова В. *Формы музыкальных произведений*) [23], etc.

Dictionaries and encyclopedias dedicated to musical art, electronic resources, YouTube videos, etc., served as sources of information. The author's personal experience as a trumpet player and professor at the Academy of Music, Theatre, and Fine Arts significantly contributed to achieving the proposed goal.

**The practical value of the subject.** The findings from both the analytical study and the practical work can be valuable for understanding the phenomenon in relation to other aerophone



instruments across different periods of music history, both within a national context and on a global scale, and open up the opportunity to compose new musical works for the trumpet and to creatively explore this instrument. The findings of this thesis hold significant pedagogical value for higher education, particularly for courses such as History of National Music, History of the Performing Arts, and *Instrumental Performance (Trumpet)*.

**Applying scientific results.** The fundamental research findings were disseminated between 2019 and 2024 through six scientific articles, five conference papers, and various national and international symposia. Additionally, the research was integrated into the scientific project conducted at the Academy of Music, Theatre, and Fine Arts, titled '*Valorisation and Preservation Through Digitalisation of Academic and Traditional Music Collections in the Republic of Moldova*' (2021). The results of the scientific research are reflected in the practical component of the doctoral thesis, specifically three recitals in a series of concerts held in the Republic of Moldova and abroad. The author's work as an assistant professor at the Academy of Music, Theatre, and Fine Arts, teaching trumpet, is another important means of achieving scientific and practical outcomes.

**Approval of research results.** The doctoral dissertation was first reviewed by the Guidance Committee of the AMTAP Doctoral School of *Arts and Culturology*, then by the Preliminary Defence Committee. After a successful evaluation attended by a Scientific Council representative and an external expert, it was officially recommended for public defence. Presenting at various national and international scientific conferences and the subsequent publication of the papers constituted a crucial stage in validating the theoretical findings. As for the practical component, it was complemented by a series of concerts performed in Romania and abroad with various orchestras.

*The theoretical component* includes an introduction, annotations in two languages—Romanian and English—two chapters, conclusions and recommendations, and a bibliography with 92 sources. The introduction describes, formulates, and argues the relevance and importance of the issue addressed, the purpose and objectives of the research, the novelty and originality of the artistic concept, the theoretical and methodological basis, the practical value of the work, the approval of the results, and a summary of the thesis content.

*The practical component* of the doctoral thesis consists of three publicly presented recitals featuring chamber and large-scale works for trumpet by composers from the Republic of Moldova. As a result, it became clear how composers tapped into the trumpet's expressiveness and brought out the interpretative qualities of these pieces.

**Keywords:** trumpet, works for trumpet by composers from the Republic of Moldova, exploring the expressive possibilities of the trumpet, structural and performance features

## CONTENTS OF THE THESIS

The introduction presents and argues the relevance and importance of the issue addressed, the purpose and objectives of the research, the novelty and originality of the artistic concept, the theoretical and methodological basis, the practical value of the work, the approval of the results, and a summary of the thesis content.

Chapter 1. The *Chamber works for trumpet by composers from the Republic of Moldova* are divided into eight subchapters. The first subchapter, 1.1. *Aspects of the sound plasticity of the trumpet* address the need to understand features related to the morphology of the trumpet, interpretative particularities, and technical and expressive possibilities for their application in the exhaustive rendering of the musical concept and dramaturgy of works written for this instrument. Other subchapters: 1.2. *Concert* study for trumpet (in B) and piano by Alexandr Sochireanschi; 1.3. *Oleandra* for trumpet (in B) and piano by Vladimir Slivinschi; 1.4. *Concert rondo* for trumpet (in B) and piano by Arcadii Luxemburg; 1.5. *Romance* for trumpet (in B) and piano by Oleg Negruța; 1.6. *Moldovan concert* piece for trumpet (in B) and piano by David Fedov; 1.7. *Improvisation* by Vladimir Rotaru; and 1.8. *Two lyrical pieces* for trumpet by Igor Iachimciuc, which contain structural and interpretative analyses of the works mentioned and identification of the specific technical and expressive elements used for the trumpet.

In conclusion, we have found the following in this chapter:

1. The trumpet is a complex and versatile instrument. Its morphological and artistic evolution

places it among the instruments required in various genres of music, offering vast plasticity and sound capabilities.

2. Breathing, lip work, finger movement, tongue action, and articulation control are key technical skills that make all the difference in producing a rich, expressive sound. They form the basis of artistic performance. Various articulations (*détachée, legato, staccato, marcato, martelé*, etc.) give trumpet players the opportunity to reproduce musical content in a nuanced way and to perform works from the repertoire in an expressive and coherent manner. The sound plasticity of the trumpet is the result of the interaction between technical and expressive means, reflecting both the composer's artistic intention and the performer's mastery.

3. This study provides a structural and interpretative analysis of eight landmark chamber

works for trumpet. These include Alexandr Sochireanschi's *Concert Study* (in B flat), Vladimir Slivinski's *Oleandra* (in B flat), and Arcadii Luxemburg's *Concert Rondo*, alongside *Romance* for trumpet by Oleg Negruța, *Moldovan Concert Piece* for trumpet (in B-flat) and piano by David Fedov, *Improvisation* by Vladimir Rotaru, and *Two Lyrical Pieces* for trumpet, piano, and percussion by Igor Iachim. These compositions serve as reference points in the Moldovan repertoire, distinguished by their concertante character, rhythmic dynamism, and expressive treatment of the solo instrument. Although they are short miniatures, they fully exploit the technical and expressive resources of the trumpet, giving the performer the opportunity to demonstrate their artistic mastery.

4. Even though architecturally speaking the forms are simple—usually bipartite (AB), tripartite (ABC), or monopartite—the compositions exhibit a solid musical construction. They feature elements inspired by folklore (1, 2, 3, 4, 6) and jazz (1, 5, 8), which provide the performer with a generous framework for showcasing their technical and artistic capabilities. The compositions present a balanced combination of virtuosity and lyricism with traditional and modern elements. On the one hand, the use of ornamentation and melodic turns is reminiscent of Romanian folk music, while on the other hand, the rhythmic complexity, extended register, dynamic variations, and modern vocal techniques place them firmly within the musical aesthetics of the 20th century. The integration of traditional and modern idioms requires a high degree of interpretative flexibility, effectively positioning these works as a complete artistic exercise for the performer. The varied modal-tonal structure provides the composer with a platform for exploiting the sonic plasticity of the trumpet.

5. From a technical standpoint, the pieces require rigorous and varied execution: multiple articulations (including *double staccato*), rapid dynamic alternations, tempo and metre changes, and expressive phrasing. The trumpeter must master both the virtuosity of the fast sections and the expressiveness of the cantabile part. Using a mute, adding subtle nuances, and following the composer's timing cues all contribute to a refined performance.

6. In the works examined, the composers highlight both the skill and sensitivity of the instrument and performer. They do this with careful attention to musical texture, melodic growth, and a subtle use of tempo, dynamics, phrasing, and articulation.

Chapter 2. *Interpretative aspects of the trumpet in large-scale works by composers from the Republic of Moldova*, contains three subchapters: 2.1 *Concerto for trumpet* (in B) and orchestra by Alexandr Mulear, 2.2 *Concertos for trumpet* (in B) and piano by Oleg Negruța, and 2.3 *Carpathian Echoes*, concerto for trumpet, complementary violin, and orchestra (based on folk motifs) by Tudor Chiriac. The pieces are examined with a focus on the trumpet's technical

and expressive potential, and the best ways to combine them are suggested to achieve a rich sound and a complete performance of the music.

Following a structural and interpretative analysis of four large-scale works by composers from the Republic of Moldova, we draw the following conclusions:

1. Formal and stylistic innovation determines the architectural and interpretative specificity of the creations studied. Thus, Alexandr Mulear's *Concerto* stands out for its unusual structure for its time—it is written in a single movement, in sonata form, thus departing from the classical model of the tripartite concerto. This choice reflects a modern and personalised approach to the genre. The composer makes extensive use of elements of folk inspiration, employing harmonic modes, ornamentation, aksak rhythmic patterns, and intonational allusions specific to Romanian melos. This approach establishes a profound national identity, enriching the repertoire with an authentic cultural palette. Oleg Negruța's *Concerto No. 2* unfolds seamlessly through its tripartite structure. It opens with the assertive and heroic *Allegro-Maestoso*, transitions into the reflective and lyrical *Elegie*, and concludes with the spirited *Allegro-Finale*, creating a balanced and cohesive musical narrative. Each part presents distinct interpretative challenges, from breath control and lyrical phrasing flexibility in the second part to rhythmic accuracy, articulatory dynamics, and technical virtuosity in extreme movements. A defining feature of the concert is the original symbiosis between folk and jazz elements, which enriches the thematic material and contributes to the shaping of an authentic stylistic identity. Ornaments such as appoggiaturas, mordents, and trills, along with varied articulations and detailed agogic indications, add refinement to the musical phrases. The concert's musical flow moves smoothly between moods, shifting from the bold, confident energy of the main theme to a lyrical, storytelling tone, then to a tragic depth, before building to a triumphant, joyful return in the reprise and coda. In terms of form, in *Concerto No. 3*, composer Oleg Negruța deviates from the traditional classical structure of the first movement, which is usually a sonata, and the finale, either a rondo or a sonata *allegro*. Here, the author uses the large tripartite form for all constituent movements. The concerto's tonal design shows its Romantic flair, starting in *B-flat major*, moving into a lyrical *G minor* for the middle section, and finally returning to *B-flat major* for a grand finale. Thus, this parallelism in the tones also conveys the maestro's emotional intonation, bringing him closer to the realm of romantic music. In terms of working with sound material, throughout all movements, we observe the composer's predilection for variation, sequencing, dynamisation, diminution, and transfiguration, as well as the attribution of distinctive elements to national melos and jazz music. In this context, we highlight the use of ornaments like mordents, appoggiaturas, and gruppettos, along with rhythmic dance patterns and intonations characteristic

of romance and song genres, as well as the jazz *swing* style. Furthermore, the research emphasises the importance of the thematic core, which the composer maintains throughout the entire work. This adherence ensures a profound sense of unity in both form and conceptual design. Tudor Chiriac's *concert Ecouri carpatine (Carpathian Echoes)* gives the trumpet an extremely complex and varied interpretative role, combining lyrical expressiveness, technical virtuosity, and the evocative power of the instrument. Structured into three distinct movements, each section explores a different dimension of musical discourse, with the trumpet serving as the primary vehicle for the work's emotional, symbolic, and stylistic message.

2. All the pieces discussed in this chapter call for advanced skills from the trumpeter, such as fluency in different articulations like *staccato*, *legato*, and *double* or *triple staccato*, along with fine control over dynamics and accurate diaphragmatic breathing. The soloist should demonstrate artistic maturity to fully capture the emotions and character of each musical section. The works require an advanced level of technical mastery and artistic expressiveness from the performer.

3. The composers' musical language makes remarkable use of the trumpet's timbral, dynamic, and expressive possibilities, offering a rich and refined interpretative framework. The extended range, cantabile phrases, nuance diversity, and rhythmic complexity require complete mastery of instrumental technique. The trumpet takes centre stage with its expressive voice, while the orchestra or piano adds essential structure and rich colour to the music. The interaction between the trumpet and the orchestra/piano is not secondary but involves a constant dialogue in which the accompaniment supports and develops the soloist's ideas, acting as an equal partner. In Tudor Chiriac's *Carpathian Echoes Concerto*, the trumpet functions as an archetypal voice of longing (*dor*), articulating doina-inflected phrases and motifs that evoke traditional soundscapes, such as those of the alphorn (*bucium*) and the horn. The trumpet's rich, expressive tone shines through in imitative passages and intricate embellishments like trills, mordents, and appoggiaturas, while the use of mutes lends a gentle, pastoral feel to the music. The trumpet becomes a means of ancestral communication, evoking the mountain landscape and spirituality of Carpathian tradition. The *Concert's* structural design facilitates considerable interpretative latitude. This is especially evident in the first movement's cadential passages and the expansive second-movement cadenza, allowing the soloist to shape the musical narrative with greater autonomy. This level of interpretative freedom demands a profound understanding of folkloric idioms and the ability to execute refined, improvisational passages with stylistic authenticity. The cadence thus becomes a showcase for technical virtuosity (rapid passages, arpeggios, wide intervals,

chromaticism) and artistic imagination, but also a symbolic dialogue between the two characters—the trumpet and the violin. The finale of this piece requires impeccable technique, speed of execution, control of articulation, and rhythmic clarity. This part highlights the trumpet's potential to convey the festive spirit and vital energy of folk dancing in a broad and explosive orchestral context.

4. The role of composers' instructions is essential in achieving a comprehensive interpretative concept. The authors provide detailed interpretative guidance—on tempo, character, and dynamics—thus guiding the soloist toward an expressive and coherent rendition of the musical discourse. These markings contribute significantly to elucidating the composer's artistic intent and demand strict adherence from the performer. While these markings clearly delineate the dramaturgical arc of the composition, they remain flexible enough to allow for individual artistic expression and a unique interpretative approach. The trumpet is not just a solo instrument but a character with its own voice that develops and changes as the piece unfolds. Alexandr Mulear's *Concerto for trumpet and orchestra* is a valuable addition to the contemporary trumpet repertoire, combining tradition with innovation, folklore with academic structure, and technical demands with expressive ones, offering the performer the opportunity to fully demonstrate their virtuosity and artistic depth; *Concerto No. 2* by Oleg Negruța stands out for its solid musical construction, profound expressiveness, and modern use of the trumpet's resources. *Concerto No. 3* for trumpet by Oleg Negruța is a notable addition to the modern trumpet repertoire, offering value from compositional, pedagogical, and interpretative perspectives. It provides young performers with material that supports their artistic growth, being both simple and appealing from a musicological standpoint, yet still presenting certain technical and interpretative challenges for the player. Tudor Chiriac's *Carpathian Echoes* fully exploits the interpretative potential of the trumpet, giving it a multifunctional role: lyrical, narrative, virtuosic, evocative, and theatrical. The *Concert* lets the trumpeter showcase a range of talents, from the gentle nuance of the doina and the warm interplay with the violin to the dazzling technical skill in the upbeat dance numbers. The work is a true interpretative gem, combining tradition and modernity in an authentic, deeply meaningful way.

## **GENERAL CONCLUSIONS AND RECOMMENDATIONS**

1. The goals and objectives were met by finding ways to make the most of musical language, expressiveness, and trumpet-specific techniques when performing works by local composers. This work was done while embracing new methods of expression and innovative techniques from global music, recognising the trumpet's rich history in both its design and the evolution of its playing style.

2. An analysis was conducted on the distinct interpretative and structural elements of various chamber and large-scale works by Moldovan composers. The research was applied in practice, offering an interpretative approach to these pieces from modern perspectives on instrumental art.

3. The process of scientific and practical research unfolded in stages, starting with selecting and describing the trumpet repertoire by composers from the Republic of Moldova, organising the interpretative nuances of the instrument, studying the structural elements of works written for the trumpet, identifying the technical and expressive tools used in each piece, and examining how the trumpet part is interpreted.

4. Young and established instrumentalists must assimilate a vast amount of theoretical and practical information to fully understand the instrument, effectively use sound production techniques, and support their playing with great care and dexterity. They also need to comprehend the plasticity of the trumpet and gain a deep understanding of the composer's intentions, including both those indicated in the musical text and those conceived by the composer. As a result, they will exhaustively render the musical work's content and create a musical picture faithful to the composer's ideas.

5. A study of certain musical selected works found them to be well-structured and purposefully designed, with the composers skilfully using various techniques to express their main ideas. These works are also identified as fitting within a general trend among local composers from the late 20th and early 21st centuries, specifically in their combination of traditional folk elements with contemporary musical styles and effective instrumental writing.

6. Composers make the most of the trumpet's expressive range in settings that call for musical smarts, creativity, and solid technique. From an interpretive angle, these pieces offer a playground for exploring sound, emotion, and musical conversation. They help develop expressiveness, a keen ear for tone, control over breath and phrasing, and confidence in trumpet skills. They also give performers the chance to showcase their artistic personality in a genuine, consistent style.

7. These chamber pieces, though modest in size, offer significant artistic and interpretive depth. Their richness stems from frequent shifts in tempo and metre, dramatic changes in dynamics and expression, and sections with complex rhythms. The pieces demand advanced instrumental knowledge, underscore the trumpet's importance in national chamber music, and advocate for their inclusion in contemporary musical education and performance repertoires. The more extensive compositions are complex, spectacular, and technically and expressively difficult, highlighting the trumpeter's virtuosity and sensitivity, making them appropriate for advanced musicians.

8. The technical demands include fast tempo, continuous sixteenth-note passages, precise articulation, and extended range. The works' expressiveness comes from a rich mix of dynamic nuances, frequent shifts in harmonic colour and metre, varied articulation, and the demand for tight control over sound production. Clear phrasing, careful handling of dynamics, and flexibility in adapting to rhythmic changes all play a key role.

9. All the works analysed hold value from both a performance and teaching perspective. They are reference works in the trumpet repertoire, which make use of a varied range of technical and expressive means of the instrument. Through their balance of tradition and modernity, the works stimulate interpretative creativity and offer the audience a rich, captivating sound experience.

### **Recommendations:**

1. Continuing the research, analysing the trumpet's sonic versatility in ensemble settings, with an emphasis on its leading role in specific works.
2. Developing a methodological work based on the doctoral dissertation material, to be subsequently utilised in various musical education institutions.
3. Establishing a digital database to house the information on how to perform (interpret) the musical works that were analysed;
4. Organizing masterclasses for pupils and students, featuring practical demonstrations of various trumpet works by composers from the Republic of Moldova, along with expert scientific explanations;
5. Young composers from Republic of Moldova and the National Union of Composers and Musicians will be encouraged to write new pieces for solo trumpet, taking advantage of the instrument's wide range of performance possibilities.



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## **PRACTICAL COMPONENT OF THE DOCTORAL THESIS**

### **Trumpet Recital No. 1**

**15.07. 2020**

1. V. Rotaru *Chemarea trâmbiței*
2. V. Slivinski *Oleandra*
3. D. Fedov *Piesă moldovenească de concert*
4. O. Negruța *Concertul nr. 2*
5. S. Zlatov *Fluieraș*
6. A. Luxemburg *Rondo de concert*
7. E. Doga *Eterna*
8. A. Mulear *Concert*
9. S. Zlatov *Doina*
10. A. Sochireanschi *Studiu de concert*
11. V. Rotaru *Joc ciobănesc*
12. O. Negruța *Romanță*

### **Trumpet Recital No. 2**

**15.04.2021**

1. V. Rotaru *Improvizație*
2. O. Negruța *Elegie*
3. O. Negruța *Melodie*
4. O. Negruța *Concertul nr 1*
5. O. Negruța *Poema*
6. O. Negruța *Capriciul nr. 9*
7. A. Luxembourg *Romance*
8. A. Luxemburg *Foxtrot*
9. O. Negruța *Scherzo*
10. O. Negruța *Expromt*
11. V. Zagorschi *Scherzino*

## Trumpet Recital No. 3

18.02.2022

1. O. Negruța *Scherzo*
2. O. Negruța *Nocturn*
3. O. Negruța *Expromt*
4. O. Negruța *Balada*
5. O. Negruța *Hora de concert*
6. O. Negruța *Serenada pentru Hanganu*
7. O. Negruța *Concertul Nr.3*
8. M.A.Charpentier *Prelude from "Te Deum"*
9. H. Purcell *Trumpet Tune*
10. J. Clarke *Trumpet Voluntary*
11. D.N. Johnson *Trumpet Tune*
12. O. Negruța *Vals rar*
13. O. Negruța *Hora Vierului*
14. O. Negruța *Steluța mea*
15. O. Negruța *Balada "Tânărul îndrăgostit"*
16. O. Negruța – *Expromt Nr.2*

## LIST OF SCIENTIFIC PUBLICATIONS RELATED TO THE THESIS TOPIC

### 2. Articles in scientific journals

#### 2.3. In journals listed in the National Register of Specialised Journals

category B

1. **HANGANU Dumitru.** The technical and expressive means of the trumpet in Vladimir Rotaru's *Improvisation*. In: Study of Arts and Culturology: History, Theory, Practice, No. 4(41), Chişinău: Notograf Prim, 2021, / ISSN 2345-1408 / ISSN 2345-1831, pp.78-82. [https://ibn.idsi.md/sites/default/files/imag\\_file/78-82\\_30.pdf](https://ibn.idsi.md/sites/default/files/imag_file/78-82_30.pdf)
2. **HANGANU Dumitru.** Works for trumpet and piano: *Romanţă* by O. Negruţa and *Rondo de concert* by A. Luxemburg: interpretative approach. In: Study of Arts and Culturology: History, Theory, Practice, No. 1(38), Chişinău: Notograf Prim, 2021, / ISSN 2345-1408 / ISSN 2345-1831, pp.116-120. Co-author Svetlana Badrajan, [https://ibn.idsi.md/sites/default/files/imag\\_file/116-120\\_26.pdf](https://ibn.idsi.md/sites/default/files/imag_file/116-120_26.pdf)
3. **HANGANU Dumitru.** Concerto No. 2 for trumpet in B flat and piano by Oleg Negruţa: structural and interpretative features. In: Study of Arts and Culturology: History, Theory, Practice, No. 2(43), Chişinău: Notograf Prim, 2022, / ISSN 2345-1408 / ISSN 2345-1831, pp.17-22. [https://ibn.idsi.md/sites/default/files/imag\\_file/17-22\\_42.pdf](https://ibn.idsi.md/sites/default/files/imag_file/17-22_42.pdf)
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### 3. Articles in conference proceedings and other scientific publications

#### 3.2. International Scientific Conferences held in the Republic of Moldova:

1. **HANGANU Dumitru.** Aspects of the technical-expressive and interpretative means of the trumpet in the *Concert Study* by Alexandr Sochireanschi and *Oleandra* by Vladimir Slivinski. Materials from the International Scientific Conference "Cultural Heritage: Research, Valorisation, Promotion" Edition 13, vol. 2, 2021, Chişinău, IPC, May 27-28, 2021, pp. 34-39, co-author Badrajan Svetlana. [https://ibn.idsi.md/sites/default/files/imag\\_file/34-39\\_23.pdf](https://ibn.idsi.md/sites/default/files/imag_file/34-39_23.pdf)

### 3.3. National Conferences:

2. **HANGANU Dumitru.** Concerto for trumpet (in B flat) and orchestra by Alexandr Mulear: interpretative landmarks. Materials from the National Scientific Conference "CULTURE AND ART: research, valorisation, promotion" 2024. Chisinau, AMTAP, pp. 25-36. [https://ibn.idsi.md/sites/default/files/imag\\_file/25-36\\_10.pdf](https://ibn.idsi.md/sites/default/files/imag_file/25-36_10.pdf)

### 4. Documents/theses presented at scientific forums. International conferences held in the Republic of Moldova:

1. **HANGANU Dumitru.** Valorification of technical-expressive means of the trumpet in Vladimir Rotaru's improvisations Works and David Fedov's Moldovan Concert Piece Artistic Education - Cultural Dimensions, Vol.1. 2021. Chişinău, Republic of Moldova. Academy of Music, Theatre and Fine Arts. 30 September, 2021 pp.13-14. [https://ibn.idsi.md/ro/vizualizare\\_articol/139289](https://ibn.idsi.md/ro/vizualizare_articol/139289)
2. **HANGANU Dumitru.** Aspects of the technical-expressive and interpretative approaches to the trumpet in Vladimir Slivinski's *Oleandra* and Alexandr Sochireanschii's *Concert Study*. Cultural heritage: research, valorisation, promotion. 13th edition. July 28, 2021. Chişinău. Institute of Cultural Heritage. pp. 48-48. [https://ibn.idsi.md/ro/vizualizare\\_articol/136081](https://ibn.idsi.md/ro/vizualizare_articol/136081)
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5. **HANGANU Dumitru.** Concerto for Trumpet in B and Orchestra by Alexandr Mulear: interpretative landmarks. Valorisation and preservation through digitisation of Academic and Traditional Music Collections in the Republic of Moldova, 2022. Chişinău. AMTAP, "VALINEX" SRL. pp. 82-83. [https://ibn.idsi.md/sites/default/files/imag\\_file/25-36\\_10.pdf](https://ibn.idsi.md/sites/default/files/imag_file/25-36_10.pdf)

## ADNOTARE

**Hanganu Dumitru** Valorificarea mijloacelor de expresie și interpretative ale trompetei în creația compozitorilor din Republica Moldova, teză de doctor în arte, specialitatea 653.01 Muzicologie, doctorat profesional, Chișinău, 2025.

**Structura tezei** include următoarele componente: introducere, două capitole, concluzii și recomandări, 101 de pagini de text analitic, bibliografia din 92 de surse, 89 exemple muzicale, Rezultatele cercetării sunt reflectate în 11 publicații științifice și trei recitaluri.

**Cuvinte-cheie:** trompetă, creații pentru trompetă ale compozitorilor din Republica Moldova, valorificarea mijloacelor de expresie ale trompetei, particularități structurale și interpretative

**Domeniul de studiu:** artă muzicală, interpretare instrumentală.

**Scopul și obiectivele cercetării.** Scopul constă în identificarea modalităților de exploatare a mijloacelor tehnice și de expresie ale trompetei în creația compozitorilor din Republica Moldova. Lucrarea teoretică conține analize aprofundate ale repertoriului pentru trompetă din perspectiva interpretării și valorificării creative a posibilităților expresive ale trompetei. Obiectivele propuse constituie următoarele direcții: sistematizarea particularităților interpretative la trompetă; caracterizarea repertoriului pentru trompetă selectat din creația compozitorilor din Republica Moldova; examinarea aspectelor structurale ale lucrărilor selectate destinate trompetei; determinarea mijloacelor tehnice și de expresie ale trompetei abordate în fiecare creație; analiza tratării interpretative a partidei trompetei.

**Noutatea și originalitatea conceptului artistic** rezidă în demonstrarea practică a unei noi concepții interpretative a creațiilor pentru trompetă ale compozitorilor din Republica Moldova de pe poziții contemporane ale fenomenului muzical, punând în valoare aportul autorilor în valorificarea expresivității trompetei.

**Noutatea și originalitatea științifică** constă în crearea unei viziuni integrale asupra fenomenului cercetat prin abordarea multă aspectuală a creațiilor pentru trompetă, semnate de compozitorii autohtoni din perspectiva simbiozei *interpretare – mijloace de expresie – dramaturgie muzicală*. Lucrarea teoretică vine să completeze, astfel, un spațiu insuficient studiat în muzicologia națională, consacrat artei interpretative instrumentale și organologiei. Ea se bazează pe noțiuni și concepte ale științei muzicale, ce se referă la istoria și teoria muzicii, arta interpretării la instrumente aerofone, acustică muzicală.

Valoarea aplicativă a temei. Rezultatele investigațiilor teoretice, ce se conțin în studiul analitic și cele ale componentei practice pot fi utile în abordarea științifico-practică a fenomenului cercetat în raport cu alte instrumente aerofone, în diferite epoci ale istoriei muzicii, atât în context național, cât și la nivel universal; deschide perspectiva pentru compunerea unor noi opusuri muzicale pentru trompetă și exploatarea creativă a acestui instrument. Informația ce se conține în teză este utilă pentru cursurile didactice: Istoria muzicii naționale, Istoria artei interpretative, Interpretare instrumentală – instrumente orchestrale (trompetă) ș.a.

Implementarea rezultatelor științifice. Reperele fundamentale ale cercetării au fost prezentate în cadrul diferitor manifestări științifice naționale și internaționale din anii 2019-2024, în 6 articole științifice, 5 teze, în comunicările din cadrul proiectului științific desfășurat la Academia de Muzică, Teatru și Arte Plastice Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova (2021). Rezultatele cercetării științifice se regăsesc în componenta practică a tezei de doctorat, respectiv trei recitaluri, într-un șir de concerte, realizate în Republica Moldova și peste hotarele ei.

## ANNOTATION

**Hanganu Dumitru.** *Valorisation of the expressive and interpretative means of the trumpet in the works of composers from the Republic of Moldova*, Chişinău, 2025.

**The structure** of the thesis includes the following components: introduction, two chapters, conclusions and recommendations, 101 pages of analytical text, a bibliography of 92 sources, and 89 musical examples. The results of the research are reflected in 11 scientific publications and three recitals.

**Keywords:** the trumpet, trumpet works by composers from the Republic of Moldova, the valorisation of the trumpet's expressive means, structural and interpretative features

**Field of study:** musical art, instrumental performance.

**The purpose and objectives of the research.** The purpose consists of identifying the ways of exploiting the technical and expressive means of the trumpet in the works of composers from the Republic of Moldova. The theoretical study contains in-depth analyses of the trumpet repertoire from the perspective of interpretation and creative valorisation of the expressive possibilities of the trumpet. The objectives include the following directions: systematisation of the interpretative particularities of the trumpet; characterisation of the trumpet repertoire selected from the works of Moldovan composers; examination of the structural aspects of the analysed trumpet works; determination of the technical and expressive means approached in each work; analysis of the interpretative treatment of the trumpet part.

**The novelty and originality of the artistic concept** consist in the practical demonstration of a new interpretative approach to the trumpet works of composers from the Republic of Moldova, viewed through contemporary perspectives on the musical phenomenon, highlighting the composers' contribution to enhancing the trumpet's expressiveness.

**Scientific novelty and originality** consist in creating an integral vision of the researched phenomenon through the multi-aspectual approach to the trumpet works by national composers, from the perspective of the symbiosis of interpretation, expressive means, and musical dramaturgy. The theoretical work thus fills a neglected area in national musicology, dedicated to the art of instrumental interpretation and organology. It is based on concepts and principles of musical science, including the history and theory of music, the art of performance on aerophone instruments, and musical acoustics.

**The applicative value of the subject.** The results of the theoretical investigations in the analytical study and those of the practical component can be useful for a scientific and practical approach to the researched phenomenon in relation to other aerophones across different epochs of music history, in both national and universal contexts. It opens perspectives for the composition of new musical works for trumpet and the creative exploitation of this instrument. The information contained in the thesis is useful for teaching courses such as: *History of National Music*, *History of Performative Art*, *Trumpet (speciality)*, etc.

**Implementation of the scientific results.** The fundamental findings of the research were presented at various national and international scientific events during the years 2019–2024, in 6 scientific articles and 5 conference abstracts, as well as in papers presented within the scientific project carried out at the Academy of Music, Theatre and Fine Arts *Valorization and Preservation through Digitization of the Academic and Traditional Music Collections of the Republic of Moldova* (2021). The results of the scientific research are also reflected in the practical component of the doctoral thesis, namely three recitals and a series of concerts given both in the Republic of Moldova and abroad.



## **STATEMENT OF ACCOUNTABILITY**

I, Dumitru Hanganu, hereby declare on my own responsibility that the materials presented in this doctoral thesis are the result of my own research and scientific achievements. I am aware that, should this not be the case, I will bear the consequences according to the legislation in force.

First name, last name: Hanganu Dumitru

Signature: *Hanganu*

HANGANU DUMITRU

**VALORISATION OF THE EXPRESSIVE AND PERFORMING MEANS OF THE  
TRUMPET IN THE WORKS OF COMPOSERS FROM THE REPUBLIC OF  
MOLDOVA**

**SUMMARY OF THE DOCTOR OF ARTS THESIS**

**SPECIALITY 653.01 – MUSICOLOGY  
(PROFESSIONAL DOCTORATE)**

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